

*Journal of the*



**國際圓號協會**

International Horn Society

Internationale Horngesellschaft

Sociedad Internacional de Trompas

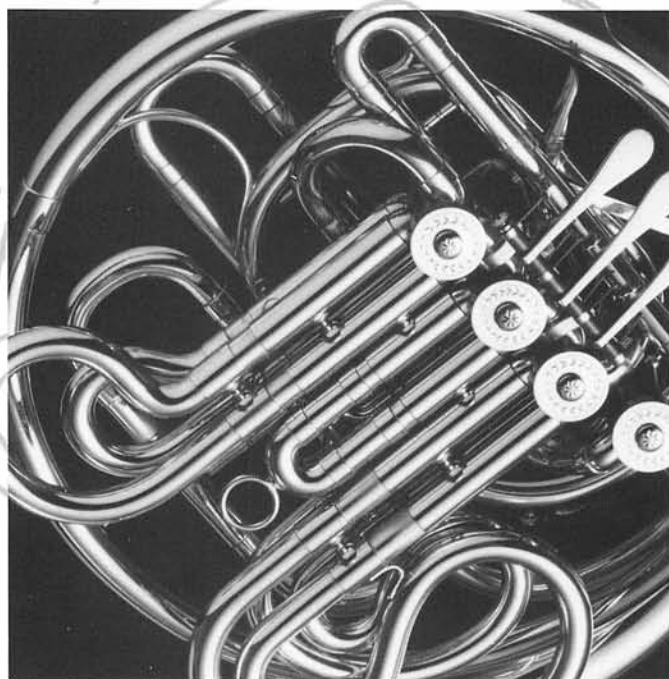
Société Internationale des Cornistes

November 1993, Vol. XXIV, No. 1

# *the Horn Call*

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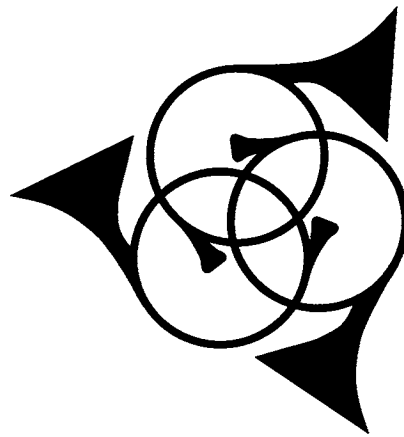
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# THE HORN CALL

*Journal of the International Horn Society*

Vol. XXIV, No. 1, November 1993



Edited by Johnny L. Pherigo

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Membership in the International Horn Society is \$30.00 U.S. annually; three-year membership is \$75.00; lifetime membership is \$500.00. Horn clubs of eight or more may be registered simultaneously at a rate of \$25.00 per member per year. Overseas air mail service is an additional \$12.00 per year. Payment must be by U.S. check or by international money order in U.S. funds. Forward payment with permanent address to the Executive Secretary at the above address. If moving, send change-of-address to the Executive Secretary at least forty-five days before the address change takes effect.

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





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## Guidelines For Contributors

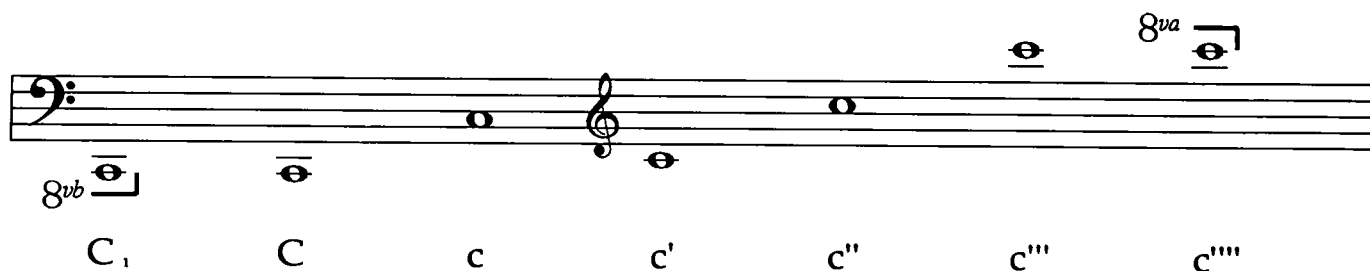
Publications of the International Horn Society include the *Horn Call*, published three times annually; the *Horn Call Annual*, published annually; and the *IHS Newsletter*, published quarterly. Submission deadlines for the *Horn Call* are September 1 (November journal), December 1 (February journal), and March 1 (May journal). The submission deadline for the *Horn Call Annual* is January 15. Submission deadlines for the *IHS Newsletter* are July 1 (August NL), October 1 (November NL), January 1 (February NL), and April 1 (May NL). Materials intended for the *Horn Call* should be directed to the Editor or the assistant editor for the appropriate department. Materials intended for the *Horn Call Annual* should be directed to the Editor. Materials intended for the *IHS Newsletter* should be directed to the Newsletter Editor. Opinions expressed by contributors are not necessarily those of the editorial staff or the IHS. Entire contents copyrighted. Reproduction in whole or in part of any article (in English or any other language) without permission is prohibited.

The style manuals used by the *Horn Call* are the *Chicago Manual of Style*, thirteenth edition, and *A Manual for Writers of Term Papers, Theses, and Dissertations*, fifth edition, by Kate Tura-bian. Refer to these texts for guidelines regarding usage, style, and formatting. The author's name, address, telephone number, and a brief biography should be included with all manuscripts.

Manuscripts should be submitted to the editor in double-spaced typescript throughout with margins of no less than one inch. Footnotes are to be numbered consecutively and placed at the end of the text. Musical illustrations must be in black ink on white paper. Photographic illustrations should be glossy black and white prints.

Contributors using computer-based word processing programs are encouraged to submit manuscripts on 3.5 inch dis-kette as well as hard copy. Macintosh and MS-DOS formats are both acceptable, with Macintosh/Microsoft Word being preferred. Applications other than Macintosh/Microsoft Word should be submitted as text files (ASCII). Please label the dis-kette clearly as to format and application being used. Graph-ics submitted on disk should be in EPS format. Submit graph-ics in hard copy as well as on disk.

The octave designation system used in the *Horn Call* is the one preferred by the *New Harvard Dictionary of Music*, ed-ited by Don Randel, 1986, and is as follows:



## Advertising Information

Deadlines for advertisements in the *Horn Call* are September 1 (November issue), December 1 (February issue), and March 1 (May issue). For advertisement reservation forms and complete information regarding mechanical requirements, billing, discounts, and circulation contact:

Katherine Thomson, IHS Advertising Agent  
P.O. Box 16127  
Irvine, CA 92713 USA  
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### Rates

(Rates are effective with the February 1994 issue)

Full page (B&W)	\$200.00
Three-quarter page	\$145.00
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One-quarter page	\$70.00
Column inch	\$20.00
Inside cover	\$250.00
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Free classified advertisements up to thirty words are avail-able to members in good standing of the International Horn Society. Additional words will be charged at the rate of \$.20 per word.

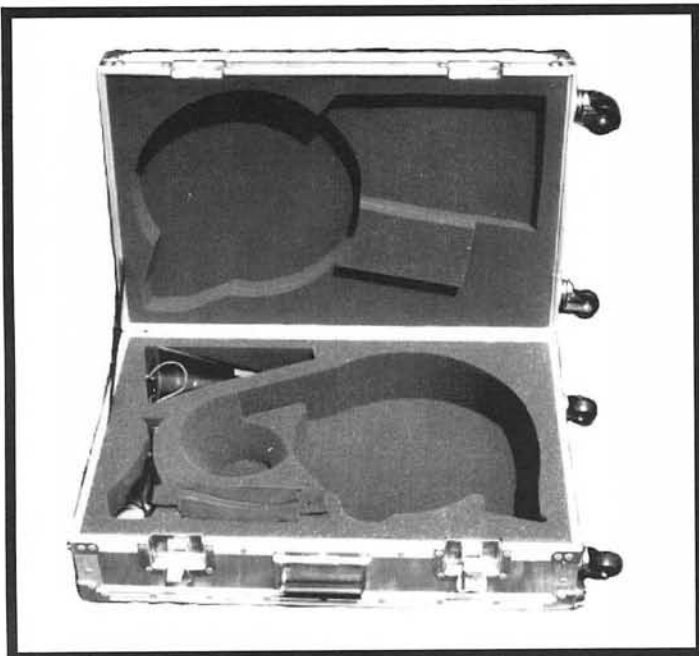
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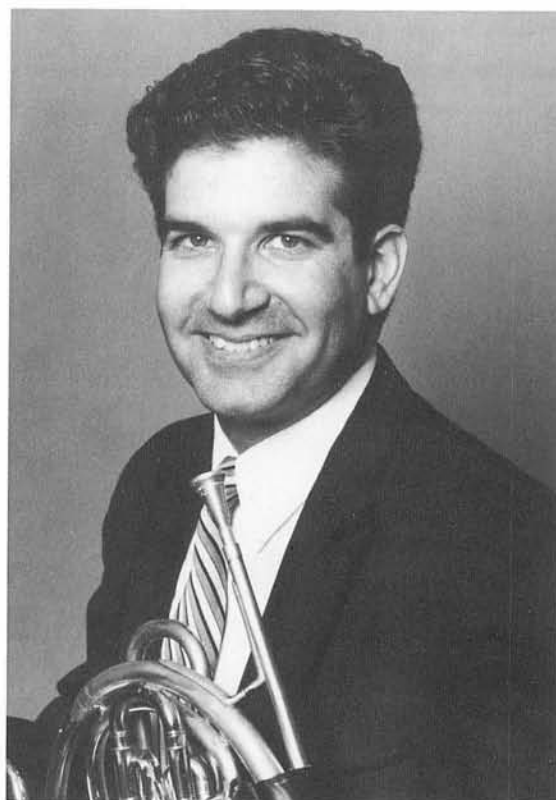
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Editor's note: the editorial board of the society encourages members to express their opinions concerning any subject of interest through the Letters to the Editor column. Preferably, letters should be no more than three hundred words in length, and 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 may also be submitted with letters. Credit will be given to the photographer, and the photograph will be returned to the sender upon request.

## 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 Adressats 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 a los miembros 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 necesariamente 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 les nom, prénom usuel et adresse de l'auteur. Les Photographies des sujets appropriés sont également susceptibles d'être publiées. Le nom au photographe sera mentionné et la cliché retourné à l'expéditeur sur demand.

## Lettre 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 necessariamente 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.

the reader to assume a confrontational attitude, which I hope is not Dr. Kurth's intent. From personal experience, I must express belief that Robert Rouch's October 1992 article in *THC* has considerable merit.

For years, I broke out in unexplained irritations on my hands and had continuous trouble with boils on the lips, where the mouthpiece sets. I had experimented with every known type of plating, to no avail. While stationed briefly at the United States Military Academy at West Point, I had acquired a plastic rim, to use on Honor Guards when the weather was extremely cold. I found that when using this plastic rim, I had much less problem with irritation. Later I switched completely to a Delron rim, and bandaged with plastic electricians tape the portions of the instrument which came in contact with my hands. I never had any further trouble.

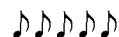
While at a commuter bus stop in Pine Brook, NJ two years ago, my briefcase was stolen, with my mouthpiece which I had used for some thirty years. I was forced to use a metal rimmed mouthpiece for a while and found that I do not presently experience these irritations, although my hands still leech material from the instrument and feel uncomfortable.

Which leads me to the issues which Dr. Kurth did not address: body chemistry changes radically with age. What might not affect a maturely developed physiology might indeed have serious manifestations upon a younger person. Young persons, take heed of Mr. Rouch's advice!

No physician has addressed the question of various blood chemistries on this matter: I have asked my MD acquaintances repeatedly. I have a "B Negative" type, rather rare in North America, except among Native Americans and Orientals. What effect does this have upon interaction with metals? Since heavy metal poisoning is becoming endemic in this era, I believe that caution is the best advice, regardless of footnotes to the contrary.

Lacquering the instrument, or only the bell, certainly deprives it of some of its resonance, probably at higher frequencies; I am no longer in favor of lacquering, from a musical point of view. It may, however, be desirable from the standpoint of physical well-being. I prefer, at this time, merely to use tape on the instrument.

Yours,  
J C Leuba  
4800 NE 70th St  
Seattle WA 98115  
USA

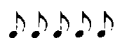


It was very interesting for me, as founding editor of the *Horn Call*, to see this journal come full circle, in a sense, since its first volume, number one to its twenty-third volume, number two. The first volume contained the Baron Munchausen tale on page 28, and is repeated again in volume twenty-three, number two on page 1-9. One of the first authors to submit an article, Abby Mayer (volume one, number one, page 23), is also represented again on page 49 of volume twenty-three, number two. It might be said that the more things change, the more they remain the same! By the time I had published volume two, number two we had arrived at a 91-page journal,

The leader "Copper Toxicity: A Rebuttal" almost invites

with four advertisements. By contrast volume twenty-three, number two contains seventy-five advertisements, some of which are multiple-page ads, and 112 total pages. Advertisements for IHS Workshops are not counted as paid insertions. I assume that this is as true today as it was in 1971. What a difference the years have made in the increase of paid advertising, and how it has filled our coffers. I also note that the thought about our society, expressed by Mikko Hynninen of Finland as “(one) building bridges between nations” has come to pass in a very large way twenty-two years later (volume two, number two, page 7.) Just compare the 1992 Directory to the one first published. How many nations are represented today! It is truly incredible. And contrast today’s list of living Honorary Members, which now numbers thirteen (since the recent death of Vitali Bujanovsky), of which only three are from the United States. The first list contained mostly Americans. It is true that today we really are an international society. Congratulations to all who have worked so hard to make it that way.

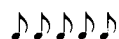
Harold Meek  
71 Vermont Street  
Boston, MA 02132  
USA



I very much enjoyed reading a well-deserved review by Arthur LaBar of Farquharson Cousins second edition of his marvelous and witty book, *On Playing the Horn*, in the April 1993 edition of the *Horn Call*.

Before I even received my mailing of the journal I was getting orders in the mail for the book, much to my delight but also to my surprise, since the zip code to my mailing address was published incorrectly. Some of the requests for the book that I have received have been routed all over due to this error. Would you kindly publish that my address is correct except for the zip code and that the correct zip is 08332, and not 80332.

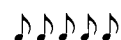
Thank you,  
Daryl Ponder-Rynkiewicz  
4 Oakwood Dr  
Millville, NJ 08332  
USA



As you begin your editorship of the *Horn Call*, a reminder that there are three words in its name. It is not “Horn Call” as noted in the Newsletter. There is enough sloppiness, inexcusable, among members who play the “French” horn. Example comes from above, and “Horn Call” must not be allowed to take root and flourish. Thanks.

Sincerely,  
Harold Meek, Founding Editor  
The Horn Call  
71 Vermont St  
Boston, MA 02132  
USA

*Mr. Meek is correct, of course. We will try to be more diligent in accurately presenting the title of our journal—Editor*



Many delegates, artists, and exhibitors in Tallahassee knew that there were two bids to host the 1995 annual IHS Workshop, that of the Japanese and ours from Bordeaux. The Advisory Council made the wise decision in accepting the former, and I urge all those who can possibly attend that historic event to do everything in their power to go to Japan in August 1995. Having had personal experience of a long orchestral tour there, I am witness to the fact that the Japanese are second to none when it comes to organization.

I was asked by the Advisory Council if I would not go ahead with our plans to hold a Gallay bicentenary celebration, which was one of the numerous reasons for us wanting to do the workshop in France. My reply was negative, but, as it turned out, so many people have urged me to reconsider that I have been persuaded to reverse my decision. Those wanting a big event in Bordeaux in 1995 can be divided into three categories:

1. People I met in Tallahassee who told me that, either because of dates or for other reasons, they could not make it to Japan.
2. The vast majority of Europeans, dozens of whom I spoke to in Manchester last year and for whom Japan would just not be possible or who had planned to combine the Bordeaux event with their annual summer holiday in the South-West of France.
3. The local and regional authorities in Bordeaux who were so enthusiastic about our proposals that they do not wish to go back on our agreement.

An additional reason for holding an important event in Bordeaux is that, without one, Europe would be deprived of an international horn meeting (apart from Hermann Baumann’s specifically hand horn one in Essen) between Manchester, 1992 and the next IHS workshop planned in Europe in 1998.

Please allow me to get things into perspective:

Firstly, Nancy Cochran Block has promised a very exciting program in Kansas City in 1994.

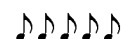
Secondly, the tremendous and not to be missed if humanly possible 1995 workshop in Japan.

Thirdly, also in 1995, from the 6th to the 13th of July, for those who cannot make it to Japan and for the fortunate few who can attend both, a horn festival in Bordeaux, mainly celebrating Gallay’s birth in 1795, but also including music of the 18th, late 19th, and 20th centuries.

With all the wonderful events to look forward to, I hope that as many IHS members as possible will be able to attend at least one of them.

Best wishes to all from Bordeaux.

Sincerely,  
Joseph Hirshovitz  
route de Saint Hubert  
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I am sure by this time you have heard of the death of Vitali Bujanovsky on May 7 in St. Petersburg, Russia. It is ironic that I had just finished reading the eloquent tributes to Philip Farkas in the April edition of the *Horn Call* when I received the call from Frøydis with the news. I first met Frøydis in Leningrad (as it was then known) almost 20 years ago while I was studying with Bujanovsky and our paths have crossed over the years. Her dedication to Vitali Bujanovsky, especially during his illness this past year, has shown her tremendous dedication and friendship. That we should all have such friends!

The similarities which come to mind between Farkas (whom I never met but always admired) and Bujanovsky are striking. Both men were players and teachers with an international reputation. Both had a caring and fatherly rapport with their students. Both men were humble and soft-spoken. As I said to Frøydis, "This has been a bad year for horn players."

Bujanovsky's love of music and his humanity are two aspects of his character which I shall always cherish. Fortunately there are his recordings, compositions, and transcriptions to remind us of his musicianship. His personal warmth and compassion are less tangible but very real to all who were privileged to meet him. I shall always be thankful for that opportunity.

Sincerely yours,  
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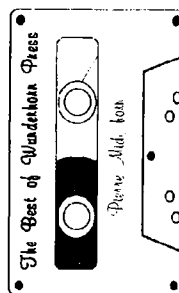
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## From The Editor

Readers will not fail to notice that this issue of the *Horn Call*, my first as editor (not counting the *Horn Call Annual* of three months ago), has several changes in appearance from previous issues. Do not be deceived by appearances, however, because the *Horn Call* is still the same journal that has been nurtured for twenty-three years by my predecessors: Harold Meek, James Winter, and Paul Mansur. The content is and will remain the same as before: articles, reviews, letters, and advertisements about the horn, with perhaps an occasional attempt at humor.

Some of the changes in appearance deserve a few words of explanation, however, and special attention should be brought to the change in the publication schedule.

As was announced in the last two newsletters, the IHS Advisory Council has approved a quarterly publication schedule. The *Horn Call* will be published in November, February, and May; the *Horn Call Annual* will be published in August of each year. The *IHS Newsletter*, now in the capable hands of Virginia Thompson, will continue to be issued quarterly and will be mailed with the *Horn Call*. This change in publication schedule will allow us to provide improved services to members while consolidating mailings to control costs. Contributors and advertisers should refer to the Guidelines for Contributors and Advertisers page for deadlines and information about submitting manuscripts, news, and advertisements.

This issue's cover is by IHS member Joel Barg, a professional Montreal artist-designer of long standing. The cover features his creative calligraphy and alludes to its notational connection. Joel also designed the cover for the most recent issue of the *Horn Call Annual*. I hope you like both of these covers, and I want to express my personal gratitude to Joel for his contributions to our journal.

For those of you who are interested in such things, we are using the Palatino font to produce all the text, and most musical examples are produced by Finale in the Petrucci font. I am running Microsoft Word 5.1 on my ancient but trusty Mac SE, and the typesetter is using Aldus Pagemaker for final layout. I also have access to scanning and conversion hardware and software at the university, so almost all text and musical materials can be computer-processed.

The lead article in this issue, *Horn Transposition in the Works of Mozart: High or Low?* by Thomas Swartman, first appeared in German in the October 1991 issue of *Das Orchester*. Mr. Swartman has rewritten it into English so that more hornists can have the benefit of his insights. His article serves to remind us that we must always be thinking musicians, trying to discern the composer's intent, not brainless robots mindlessly reproducing whatever is put before us on a music stand.

This issue is the first to contain what will be a regular series on the natural horn. Jeffrey Snedeker has agreed to serve as editor for this column. The period instrument movement has won a solid place in the music world, and the natural horn is an integral part of this movement. Members with natural horn contributions should contact Jeff.

Don't neglect to study Robert Ashworth's article on hand stopping. (I can't decide – is it hand stopping, handstopping,

or hand-stopping? I lose sleep over this stuff.) He really does have some fresh ideas on an old subject.

Future issues of the *Horn Call* will include some of the following: an article on alphorn building by Joe Littleton, reports on the International Natural Horn Festival in Essen by Thomas Hiebert and the Indiana University Natural Horn Festival by Keith Johnson, an article by Michael Meckna with advice from some of the masters on performing, an article by Michael Houle on starting a horn club, a transcription by Suzanne Rice of a 1977 recorded interview of Willem Valkenier by Robert Marsh, music and recordings reviews, and more!

Please remember that you, the members of the International Horn Society, are the true owners of our journal and that the editor and the editorial staff are stewards charged with representing, to the best of our ability, the will of the membership. The publications of the IHS will ultimately be only as good as the membership wants them to be. I urge you to submit articles and news; write letters to the editor; encourage your friends to join the IHS; encourage your library to subscribe to the *Horn Call*; and patronize businesses that advertise in the *Horn Call*.

Specifically, if you like what you are seeing in the *Horn Call*, send a letter (indicate whether or not you want it published) saying so – we all like compliments. If you don't like something, communicate those feelings as well, preferably offering a solution. I can't promise to change it, but I will listen to your opinion. Finally, I wish to express my appreciation to the entire editorial staff as well as Katherine Thomson, Ellen Powley, Paul Mansur and especially the contributors of material for their help and patience as I am learning to fulfill these responsibilities. It is my distinct honor to have the opportunity to serve the IHS as editor, and I will do my best to measure up to the task.

Johnny L. Pherigo  
Editor



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# Horn Transposition in the Works of Mozart: High or Low?

by Thomas Swartman

## Considerations for Performance Practice

One problem that occasionally confronts orchestral musicians and conductors is that of transposition. Wind players and especially horn players are required to play pitches other than the ones written while retaining the exact intervallic relationships; i.e., if *c'* is written and the transposition is in F, then hornists play a *c'*, which sounds *f* (a fifth lower). If this *c'* is written and the transposition is in B-flat, then the hornist must transpose and play a sounding B-flat. The question here is b-flat or B-flat, "alto" or "basso"? The hornist of Mozart's time could select the appropriate crook for the written key by taking into account the written range and musical evaluation. Now, two hundred years later, it is obviously a problem for musicologists and publishers to determine the proper transposition.

The following article deals with this question and is meant to provide a basis for making justifiable decisions concerning horn transposition in Mozart's works. Mozart's opera *Die Entführung aus dem Serail* (*The Abduction from the Seraglio*), KV. 384 is used to provide examples for making these decisions.

First, it is important to realize the evolutionary stage of the horn when Wolfgang Amadeus Mozart composed. The horn already had acquired a new function in the orchestra in the latter half of the eighteenth century:

The age of the castrato art of singing and also the age of clarino-playing were over, the figured bass era was coming to an end. The aim was no longer for the horns to blast out extremely high, virtuoso solo passages in a fanfare-like manner, but rather with more beautiful, rounder and softer tones, adapt to the harmony within the orchestra.<sup>1</sup>

With the help of the right hand in the bell, so-called "hand-stopping," it was possible for the horn player Anton Joseph Hampel (1705-1771) to change the tone quality and pitch of the horn. By closing off the somewhat wider bell, the tone become rounder, darker, and softer. The "artificially" created notes between the natural harmonics could even be played chromatically. A "main tuning crook" was added to the middle of the horn to make it easier to hold, improve intonation, and enhance its appearance. Between 1750 and 1755 this "inventions-horn" was perfected.

The shallow, bowl-shaped mouthpiece cup, giving a bright, brilliant tone and facilitating high register playing (as with the shorter trumpet), was dismissed in favor of a deeper, funnel-shaped cup. Thus, a warmer, softer tone was attained as well as an improved low register.

After the developments in the second half of the eighteenth century, the horn without doubt became more of a tenor instrument in Mozart's works, not to be mistaken with the trumpet. The aesthete Christian Friedrich Michaelis (1770-

1834) wrote in his work *Über den Geist der Tonkunst* (*Concerning the Spirit of the Musical Art*), 1795-1800, that in comparison to the trumpet, the horn is "more earnest, more solemn, full of dignity..."<sup>2</sup>

An examination of the score of Mozart's *Kirchensonate* in C, KV. 329, reveals that while the trumpets and horns are written in C, no mention is made whether the crook should be alto or basso. The trumpets naturally sound as written, but the horns must sound an octave lower than written (C basso); otherwise Horn 1 plays an octave higher than the clarini (trumpets) immediately at the beginning of the piece, which definitely sounds inappropriate. The horns in the works of Mozart are almost always lower than the trumpets. If the transposition here is in C, then horn players must play C basso.

The overture to *Entführung aus dem Serail* is also written in C for the horns and is played C basso, sounding an octave lower than written. In measures 167 to 174 (Ex. 1) the horns, in octaves with the clarinets, relative newcomers to the orchestra, help create a sonorous melodic line. Melodic passages where the horns double the clarinets or other upper woodwinds appear quite frequently in this opera and are always in octaves.

Ex. 1: Overture, mm. 167-174 (p. 30f)<sup>3</sup>

It is interesting to note in this example as well as in No. 1, measures 42-45 (p. 46), or in No. 5, measures 86-87 and measures 90-91 (p. 279), that the horn parts in the lower octave are often simplified (i.e., omitted grace notes, only stressed notes, eighth notes with eighth-note rests instead of sixteenth-note passages, etc.), not only for technical reasons but also to provide a certain sound color as well. The dark softness of the natural horn tone is very adaptable and blends well with the higher woodwinds, making them sound less piercing.

In No. 16 the horns in D occasionally have long held-out pedal tones (Ex. 2) sounding lower than the bassoons and cellos. The low notes blend well with the higher wind instruments, creating a more resonant orchestral sound.

Ex. 2: Act II, Scene 9, No. 16, mm. 37-41 (p. 289)

The first system of the musical score for 'The Rose Tree' features four staves. The Flute (Fl.) staff is in treble clef with a key signature of one flat and a dynamic marking of *p*. The Clarinet (Clar. in Sib.) staff is in treble clef with a key signature of one flat and a dynamic marking of *p*. The Bassoon (Fag.) staff is in bass clef with a key signature of one flat and a dynamic marking of *p*. The Cor Anglais (Cor. in Sib. alto) staff is in alto clef with a key signature of one flat and a dynamic marking of *p*. The music consists of eighth and sixteenth notes, with some measures containing rests.

audible in the tenor register (i.e., Horn 1 is two octaves higher than the bassoons and cellos, unison with the oboes and clarinets). When B-flat basso is played, Horn 1 supports the violas and Horn 2 supports the cellos.

Ex. 8: Act I, Scene 7, No. 6, mm. 124-25 (p. 131)

Similar closing passages (Ex. 9) in other transpositions show that the horns are, in relation to the higher instruments, always an octave lower, reinforcing the tenor or bass harmony.

Ex. 9: Act II, Scene 6, No. 12, mm. 176 to the end (p. 244)

On the whole this opera is comprised of mainly low transpositions for the horns:

In E-flat	Nos. 9 & 17
In D	Nos. 13, 16, 19
In C	Nos. 2, 5a, 5b, 7, 11, 21b, overture
In B-flat basso	Nos. 2, 6, 15, 20

Only five numbers may be considered for transposition in higher keys:

In F	Nos. 3, 21a
In G	No. 12
In A	No. 4
In B-flat alto	No. 10

The only number that should be played in B-flat alto is No. 10. The transpositions given here (Ex. 10) should be observed not only because this opera has been performed in this manner for more than 150 years, and for the sake of tradition should continue to be so performed, but also for the musical reasons that follow.

With mainly pedal notes, the horns in No. 10 have a significant harmonic function in the orchestra. For example, the long horn tones in measures 46-48 provide the strings with a rich harmonic accompaniment while the woodwinds play short notes; Horn 2 in B-flat alto already lies between the cellos and basses. Closely spaced between the bassoons and flutes (mm. 34-35) and the basset horns and oboes (mm. 38-39), the horns help provide for a homogenous blend of color.

Ex. 10: Act II, Scene 2, No. 10, mm. 38-39 (p. 176)

In measure 50 only the horns and oboes are playing (Ex. 11). The horns must play in B-flat alto in order to avoid too large a space (at times more than an octave) between Oboe 2 and Horn 1. The other woodwinds do not enter until the next measure, when they extend the harmonic structure.

Ex. 11: Act II, Scene 2, No. 10, mm. 50-51 (p. 177)

In measures 58 and 60 the orchestra plays a tutti chord (Ex. 12). B-flat alto playing is again essential in order to avoid a precarious, muddy-sounding third between Horn 2 and the basses that results when B-flat basso is used. The horns are enclosed between the high woodwinds and bassoons and fill the space between Violin 1 and Violin 2.

Ex. 12: Act II, Scene 2, No. 10, mm. 58-60 (p. 178)

It is obvious from these examples that the horns in Mozart's works function mainly in the tenor range, often as a filler part between two widely separated instruments or as a mixing voice, mainly in octaves with the higher woodwinds or trumpets, creating a softer, gentler blend of sound. Through Mozart's compositional genius using the various musical means at his disposal, the horns contribute to the total orchestral sound in a manner that gives credence to their reputation as "the soul of the orchestra."

It is advisable to have the individual horn parts published in the original transpositions in order to facilitate performance on historic instruments. Also, for the modern horn player, well-trained and experienced in transposition, it is of no help when the parts are printed for F horn. Unfortunately, music editions exist which have not sufficiently undergone a thorough examination with respect to the considerations illustrated in this article.

*Thomas Swartman, originally from Canada, is a hornist with the Philharmonic Orchestra in the Mainz State Theater in Germany as well as horn teacher at the Johannes Gutenberg University and the Peter Cornelius Conservatory in Mainz. He also is a member of the Mainz Cathedral Brass Quintet, the Mainz Brass Quintet, and he directs the Mainz Horn Ensemble.*

<sup>1</sup> Kurt Janetsky and Bernhard Bruchle, *Das Horn*, (Mainz, 1984), 146.

<sup>2</sup> Ibid., 27.

<sup>3</sup> Wolfgang Amadeus Mozart, *Die Entführung aus dem Serail*, KV. 384, Serie II *Bühnenwerke*, Werkgruppe 5, Band 12, *Neue Ausgabe Sämtlicher* (Kassel/Basel/London: Bärenreiter, 1982).

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# The Legacy Of Vitali Bujanovsky

by Michael Meckna

The death of Vitali Bujanovsky (in St. Petersburg on May 7, 1993) is a fitting if belated occasion to look back over the career of one of the twentieth century's outstanding brass instrumentalists. In addition to leaving behind numerous recordings, he was a leader in the establishment of the Russian school of wind playing, composed and arranged music for the horn, appeared widely as a soloist and chamber musician, and trained an entire generation of performers.

Bujanovsky was born on August 27, 1928, in St. Petersburg, which at that time was called Leningrad. He descended from a long line of artists and musicians, and in fact his first instruction was from his father, Michael Nicolaevich Bujanovsky, who from 1913 to 1966 was both principal horn of the Kirov Opera Orchestra and professor at the Rimsky-Korsakov Conservatory. The young Bujanovsky's career began in 1946 when he joined his father's section at the Kirov. In 1953 he attracted no little attention by winning the International Reicha Competition in Prague. However, he did not end his formal studies until 1955, because he took some extra time to earn a master's degree in art criticism. After graduation he became principal horn of the prestigious Leningrad Philharmonic.

It was in 1959 though that Bujanovsky won world-wide fame by taking the gold medal at the International Competition in Vienna. This was a major victory not only for himself but for the Russian school of wind playing, which critics had long dismissed as unworthy of attention. Thereafter, he began teaching at the Leningrad Conservatory, and he received the prestigious titles Honored Artist (1963) and Artist of the People (1978).

Bujanovsky appeared widely as soloist and chamber player. On one memorable occasion in 1970, he played all the Mozart works for solo horn and orchestra – four concertos, the Concert Rondo, and the fragment from the E major Concerto – in one concert. With Melodiya he recorded these and some three dozen other works. In contrast to the dark, robust style of performers such as Barry Tuckwell or Alan Civil, Bujanovsky brought a clear, lyrical sound to Mozart. This approach was in keeping with his father's training, which closely linked the horn to the human voice, and it may also have paid homage to his mother, an opera singer.

A vocal approach can also be heard in Bujanovsky's recordings of Tomasi's *Chant corse*, Saint-Saëns's *Le Cygne*, Dukas's *Villanelle*, and other horn standards. When orchestral parts were not available for the Dukas, Bujanovsky made his own orchestration from the piano score. The intimate knowledge derived thereby must have contributed to his outstanding recording of this staple of the literature. Not even Dennis Brain played it with more loving care.

Bujanovsky's orchestration skills were not surprising, given his talent as a composer. He wrote a solo sonata for Hermann Baumann, two works for his friend Peter Damm, chamber music in which the horn figures prominently (e.g.,



Vitali Bujanovsky (1928-1993)

*Three Vesper Hymns* for soprano and horn), and other music, such as the ballets *Polyphemus* and *Legend*, in which the horn makes only a humble contribution. An amiable proselytizer, he also inspired many Soviet composers to write for his instrument.

Bujanovsky also agitated on behalf of chamber music. He founded a woodwind quintet within the Leningrad Philharmonic. The original members were his fellow prize winners at the 1953 Prague contest. Many Soviet composers have written for this ensemble, which eventually became an established institution. Yuriy Falik, whose quintet *The Clowns* has become one of the jewels of the repertory, recalls "looking forward to the pleasure of working with this ensemble. The fact that it was set up and remains so busy is due to Bujanovsky."<sup>1</sup>

Falik also wrote that "characteristic of Bujanovsky is his extreme and varied educational work, something which is common to all great artists."<sup>2</sup> Not only did Bujanovsky, in tandem with his Conservatory colleague Pavel Konstantinovich Orekhov, train an entire generation of Soviet hornists, but students came to him from all over the world. The American Ann Ellsworth Walker has written warmly of her instruction and was especially impressed with Bujanovsky's emphasis on understanding composers' intentions.<sup>3</sup>



Bujanovsky also tried to impress upon students that technique never be a goal in itself. Norwegian hornist Frøydis Ree Wekre, another Bujanovsky devotee, has written that "through his interpretative style one realizes that the horn has as many artistic possibilities as any of the traditional solo instruments."<sup>4</sup> This is well-deserved praise for an outstanding twentieth-century performer who will be sincerely missed.

### SELECTED DISCOGRAPHY

Melodiya C10 11037-38: Beethoven, Sonata; Schumann, *Evening Song*.

Melodiya C10 16969-70: Bujanovsky, Sonata; Strauss, Andante.

Melodiya 33D 025797-8: Mozart, 4 Concertos.

Melodiya D 025809-10: Cherubini, 2 Sonatas; Dukas, *Villanelle*.

Melodiya D 1301920: Schumann, *Adagio and Allegro*; Tomasi, *Chant corse*.

For more information see Michael Herson, *French Horn Discography* (Westport, CT: Greenwood Press, 1986).

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Bourgue, Daniel. "Vitali Bujanovski." *Brass Bulletin* 4 (1973): 55-57.

Chesebro, Gayle. "An Analysis of Bujanovski's Sonata for Horn Solo." *The Horn Call* 7, no. 2 (May 1977): 32-33.

Walker, Ann Ellsworth. "An American in Leningrad." *The Horn Call* 20, no. 2 (April 1990): 42-44.

Wekre, Frøydis Ree. "The Leningrad School of Horn Playing." *Brass Bulletin* 27 (1979): 45-47ff.

IHS member Michael Meckna, who studied horn with Fred Fox in Long Beach, CA, teaches music history at Texas Christian University. His *Virgil Thomson: A Bio-Bibliography* won a Choice Magazine Outstanding Academic Book award in 1987. He is currently working on a book for Greenwood Press about twentieth-century brass soloists.

<sup>1</sup> A. Barantsev, "The World's Golden Horn," *Brass Bulletin* 35 (1981): 28.

<sup>2</sup> Ibid.

<sup>3</sup> Ann Ellsworth Walker, "An American in Leningrad," *The Horn Call* 20, no. 2 (April 1990): 42.

<sup>4</sup> Frøydis Ree Wekre, "The Leningrad School of Horn Playing," *Brass Bulletin* 27 (1979): 50.

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"...the author covers a wide range of topics for the studying hornist. Mrs. Kleucker begins with chapters on the importance of setting goals and "basics" of motivation and equipment. She then discusses "seven elements of horn playing:" breathing, embouchure, stamina, technique, musicality, tone, and mental attitude....the chapter on auditioning is unique for a volume such as this....The book is recommended to reinforce a wide variety of basic horn-playing concepts."

from Dr. William Scharnberg's review of *With Horn in Hand*  
(The Horn Call, October, 1990)

For information contact:

Dr. Douglas Bish, Chair  
Department of Music  
The University of North Carolina at Charlotte  
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# Introduction to the Natural Horn Column

by Jeffrey Snedeker, Column Editor

It is my distinct pleasure to assume duties as Natural Horn Editor for the *Horn Call*. As a performer, teacher, and researcher, I am very interested in finding out how others use the natural horn in their own performing, teaching, or scholarly pursuits. In this editorial position, my goal is to serve as a type of coordinator of information that will help even the remotely curious musician to learn more about this area of horn playing, which continues to grow in popularity.

Here are some of the areas I would like to address on an ongoing basis, and of course to follow through on this will take a lot of help from you:

1. Compiling lists of books, articles, and other resources of general use. (Additions, revisions, corrections, etc., to lists already published also will be welcome.)
2. Essays by guest authors on topics of interest. Please feel free to submit proposals or essays to me at any time. Please try to limit text to one thousand words (four-to-five typed pages, double-spaced), following a format that is consistent with the *Horn Call*.
3. Reports of works or programs performed. Rather than sending just the printed program, also include narrative descriptions, highlighting works of special interest, including publisher availability or, where found, technical demands (worth doing?). In response to this, I will compile periodic lists, including solo, chamber, and orchestral repertoire. All reports of activities, events, festivals, competitions, etc., will be shared with the newsletter editor for possible inclusion there.
4. Reports of ongoing research, requests for help and information related to research.
5. Reports and reviews of instruments and instrument makers.
6. Notices of new publications of books, articles, sheet music, etc., reviewed if possible.
7. Notices of new recordings, reviewed if possible.

While all this may seem to justify a journal in itself, there are several things that will limit the space devoted to natural horn in any issue of the *Horn Call*. First, of course, is the amount of space available, determined by the editorial staff. Second, and most important, will be the amount of material received. Though my goals are lofty and my energy is quite charged at the moment, the key to making this feature interesting will be your ideas, suggestions, and contributions.

I realize that when a subject involving some historical elements arises, the suspicion is that it will become a forum for esoteric argument or posturing. My plans for the natural horn column in the *Horn Call* certainly include historical issues, but with the added encouragement for practical application, such

that ideas, facts, and opinions will help us get closer to the music, rather than into petty bickering. Don't worry about formality or scholarly tone, tell me what you think! Also, don't assume I already know about something, or that the ideas you have are "old news"—share your knowledge and experiences!

I can be reached in several ways:

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Central Washington University  
Ellensburg, WA 98926

Office phone: 509-963-1226

Home phone: 509-962-2977 (Pacific Time Zone)

Department FAX: 509-963-1239

I would like to begin by offering a list of resources compiled for and distributed at the Natural Horn Panel Discussion held during the Twenty-Fifth International Horn Workshop in Tallahassee last May. This is a "selected" list—any suggestions to fill it out a bit? I look forward to your ideas and contributions; it is only with **your help** that information will become available and this column will become interesting and useful!

Thank you,

Jeffrey L. Snedeker  
Central Washington University  
Ellensburg, Washington

## Resources for Natural Horn

by Jeffrey Snedeker

### Historical Tutors

- Hampl, A. J./Punto, G. *Seule et Vraie Méthode pour apprendre facilement les Éléments des Premier et Second Cor aux Jeunes Élèves*. Paris, 1794. University of Iowa library and Pizka.
- Duvernoy, F. *Méthode pour le Cor*. Paris, 1803. Also available in facsimile/translation from Rock Hill, SC: Thompson Edition, 1987.
- Domnich, H. *Méthode de Premier et de Second Cor*. Paris, 1808. Available in facsimile from Geneva: Minkoff Reprints, 1974 and Pizka.
- Dauprat, L. F. *Méthode de Cor-alto et Cor-basse*. Paris: Schoenenberger/Zetter, 1824. Microfilm from University of California or Rutgers University. Soon in facsimile/translation from Bloomington: Birdalone Books, and in the Historic Brass Society Journal, beginning Fall, 1992.
- Gallay, J. F. *Méthode pour le Cor*. Paris, 1845. Available from University of Iowa and Pizka.

## Suggestions for Music

### Solos/Chamber Pieces Featuring Horn

G. F. Telemann, *Concerto a Tre* (Horn, Recorder, Continuo).  
L. v. Beethoven, *Sonata*, Op. 17.  
Danzl, *Sonata*, Op. 28.  
W. A. Mozart, *Concerto in D*, K.412, or *Concerto in E-flat*, K.447.  
F. A. Rosetti, *Concerto in F*. (KaWe No. 4)  
C. Saint-Saens, *Romance*, Op. 36. (may or may not be for natural horn, but a piece that works)  
Several solos by Gallay—look before you leap!

### Duets

Many duos are included in *Tutors above*.  
Dauprat, *20 Duos*, Op. 14. McCoy or Lemoine (from University of Iowa). Very Difficult.  
Duvernoy, *20 Duos*, Op. 3. Eulenberg. Intermediate difficulty.  
Gallay, *(14) Duets*. Belwin Mills. Easy to intermediate.  
Hill, *Twenty-seven Rare Horn Duets*. Hunting horn.  
Hoffmeister (pub.) collection of duos by Telemann, L. Mozart, Türschmidt, Schubert, Chiaparelli, Schantl.  
Jacquemin, *Trois Grands Duos*. Pizka. Intermediate to advanced.  
Meifred, *15 Melodic Duos*. Leloir/Pizka. Have been transposed to various keys, but still workable.  
Mozart, *12 Duos*, K. 487. International edition all in C. Worth the effort.  
Reichardt, *Hundert Leichte Uebungstucke*. New York Public Library. Great for starters.  
Sperger, *Jagdmusik*. Schott. Demanding but possible.

### Studies

Many exercises are included in the *Tutors above*.  
Try some of your old beginner favorites, such as Getchell, Concone, Howe, Pottag, etc.  
Freiberg, G. *Naturhornschule*. Concentrates only on open notes.  
Feeling ambitious? Why not some easier exercises by Gallay (ex. Op. 22 or Op. 57)? Belloli?

## Selected Books and Articles with Relevant Information

### General

Baines, A. *Brass Instruments: Their History and Development*. London: Faber, 1976.  
Barbour, J. M. *Trumpets, Horns, and Music*. East Lansing: Michigan State University, 1964.  
Brüchle, B., and Janetzky, K., *A Pictorial History of the Horn*. Tutzing: Schneider, 1976.  
Carse, A. *The Orchestra in the Eighteenth Century*. Cambridge: Oxford University Press, 1940.  
Damm, P. "300 Jahre Waldhorn," *Brass Bulletin* 31, 32 (1980): 19ff.; 19ff. Also in French and English.  
Fasman, D. *Brass Bibliography*. Bloomington: Indiana University Press, 1990.

Fitzpatrick, H. *The Horn and Horn-Playing 1680-1830*. London: Oxford University Press, 1970.

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### Baroque

Blandford, W. H. F. "Bach's Horn Parts," *The Horn Call* 9, no. 2 (April 1979): 23-27. Reprinted from *Musical Times* 77 (August 1936): 748-750.

Boer, B. "Observations on Bach's use of the Horn," *The Horn Call Annual* 1 (1989): 59-83. Subsequent responses in following issues.

Hiebert, T. "Virtuosity, Experimentation and Innovation in Horn Writing from Early 18th-Century Dresden," *Historic Brass Society Journal* 4 (1992): 112-159.

Janetzky, K. "A Closer Look, Past and Future, at the Re-enlivening of the Clarin Register for Horn Music 1720-1780," *The Horn Call* 12, no. 1 (October 1981): 31-35.

Rasmussen, M. "The Manuscript Kat. Wenster Litt. I/1-17b: A Contribution to the History of the Baroque Horn Concerto," *Brass Quarterly* 5, no. 4 (1962).

Seraphinoff, R. "Early Horn Mouthpieces," *Historic Brass Society Journal* 1 (1989): 93-100.

Terry, C. *Bach's Orchestra*. London, 1932.

### Classical

Brown, T. "The Hunting Horn and the Classic Style," *The Horn Call* 10, no. 2 (April 1980): 38-51.

Bryan, P. "The Horn in the Works of Mozart and Haydn," *Haydn Yearbook* 9 (1975): 189-255.

Kearns, A. "Clarino Horn, Handhorn and Virtuosity in the Late Eighteenth-Century Horn Concerto," *The Horn Call Annual* 3 (1991): 2-30.

\_\_\_\_\_. "The Virtuoso Horn Concertos of Franz Xaver Pokorny," *The Horn Call* 14, no. 1 (1983), 33-46.

Leuba, C. "The Horn Concertos of Franz Anton Rössler (Rosetti)," *The Horn Call* 8, no. 2 (1978): 42-56.

Pizka, H. *Das Horn bei Mozart*. Kirchheim: Pizka, 1980. Also in English.

### Romantic

Berlioz, H. *Traité d'Instrumentation et d'Orchestration*. Paris, 1843.

Blandford, W. H. F. "Studies on the Horn" (England, Wagner, Beethoven 9th) *Musical Times* 63 (1922): 544-547, 622-624, 693-697; 66 (1925): 29-32, 124-129, 221-223.

Coar, B. *A Critical Study of the 19th Century Horn Virtuosi in France*. DeKalb, IL: Coar, 1952.

Gregory, R. "The Horn in Beethoven's Symphonies," *The Horn Call* 7, no. 2 (May 1977): 25-31.

Thelander, K. "Carl Oesterreich: A Study of His Life, Historic Position and Solo Horn Music," *The Horn Call Annual* 2 (1990): 49-76.

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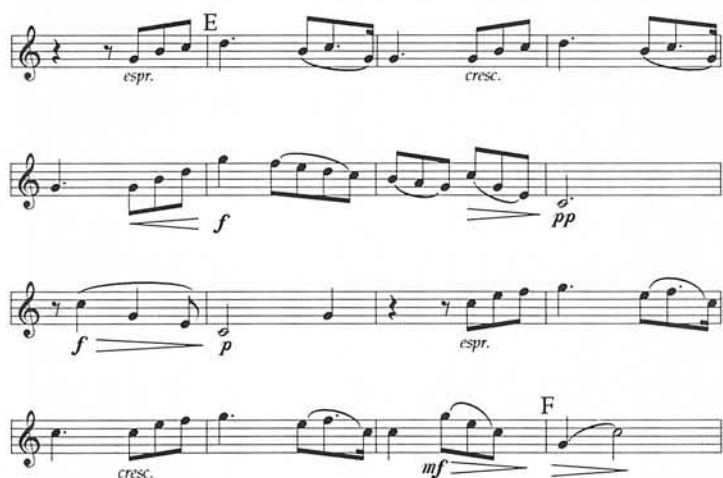
## Orchestral Excerpt Clinic

Jeffrey Agrell, Series Editor

### Johannes Brahms Symphony No. 1

by Christopher Leuba

The writing for horn in Brahms's Symphony No. 1 is technically undemanding, but it most revealing of a player's musicality as well as what one might refer to as "performance discipline," that is, playing in exact time while sounding musical and "natural," as well as playing with even tonal delivery and in tune. Two passages are frequently included on audition lists: the first passage is from the slow movement; the second passage is found in the introduction to the fourth movement.



Ex. 1 (second movement: *Andante sostenuto*)

Although this passage appears innocent enough, Philip Meyers, principal horn of the New York Philharmonic, devoted a major portion of a week-long master class at Carmel Valley, CA, to this excerpt.

The tempo is *circa* ♩ = 46, but one must think and feel the subdivision (i.e., ♩ = 92). If one is to play it really correctly, one must first come to terms with the "dotted-eighths/sixteenths." One must imbed the exact feeling of the sixteenth subdivisions in the conscious mind and the motor reflexes. For example:



becomes:



I would recommend going as far as to tape record the subdivisions and practice playing the melody over the subdivisions until the "feel" resolves itself into metronomic exactness. Then practice the larger portions in a similar manner.

I have heard many performances of this composition, and indeed have heard tapes of more than twenty live broadcasts; rarely is there any unity of attitude among oboist, hornist, and violinist, who share the first eight measures. The hornist should nevertheless strive to play it properly. This is even more important in the second half of this passage, as the solo violin does play sixteenths during the "dotted-eighths/sixteenths" beats.

The first three notes, the upbeats, are sustained and articulated moderately firmly: sustained but not "pushed." Absolutely avoid the following:



With moderately firm articulation one may play:

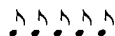


The main idea is to think of "leading the listener forward." Avoid, however, any overstatement of a specific note which would leave one in the position of not being able to take the listener forward.

Notice the following notes:



These are the "tail" of the phrase. Now, the "tail" is augmented, that is, doubled in size. These should be augmented in performance style as well as in meter. Note that the first "tail" begins off the beat; so does the augmentation. At the very end, in the second half of the passage, Brahms changes the "color" of this tail by adding the second horn to the instrumentation.



Next comes the "big solo," which states in a rather grand manner one of the motifs of the Finale.



#### Ex. 2 (fourth movement: Introduction to Finale)

The melody was heard by Brahms at his retreat on Lake Thun, played by a villager on an alphorn. I have, myself, heard it sung by a village Sängverein in Switzerland. The words are as follows:



The words, of course, refer to the many echoes of the alphorn in the mountains. Note that in measure one, *auf'm* is the Swiss-German dialect of *auf dem* in German: the stress is on *auf*, not *dem* (the dotted eighth). That is why Brahms notated the rhythm of this solo in this manner, with the sixteenth on the fourth beat. Practice singing the passage in German to get the feel. Then practice it, F horn, 13 valves, which will give an overtone series close to that of the alphorn that Brahms heard. This will give one somewhat of the feeling of the alphorn and its articulation.

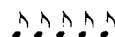
The tone quality should be quite even. I personally prefer a slight amount of *crescendo* on the first note, leading to that slightly stressed sixteenth note. Most performances of this passage are simply wrong, as one could not possibly think of, let alone sing the words which belong to it in performance. If the player has difficulty with the "feel" of German, I wrote a bit of doggerel in English that fits the first four bars neatly. These can be found in the October 1985 issue of the *Horn Call*.

Although it seems almost traditional to begin this passage "full throttle," burning rubber (or lip) at the start, I feel that the climax is really at the fifth bar (*grüss ich dich*). Brahms

expands further on this thought midway through the movement, where the second horn is added, leading relentlessly toward the fifth bar (N.B. "*pf*" means *poco forte*).



One more caution: the passage is in C major. The note in the second measure, a sounding G, is the dominant of the key and should not be flat. The "played D" on the F horn (first valve on the F horn) that most players choose for this note is a flat fingering. Adjust accordingly.



Another passage that should be considered by the player occurs in the first movement (third horn, mm. 149-156 and first horn, mm. 422-430):



My first complaint with most performances is that there seems to be little attention paid by either the hornists or the woodwind players to achieving either the same nuance and articulation or a logical progression of articulation.

The quarter note must progress through the eighth, rather than to it.



The quarter-eighth pattern should be exactly in three, as it is written, with as little pulling and tugging as possible. I prefer the slightest amount of "lift" on the eighth note, but this would have to be integrated with the performance by the clarinet and other woodwinds.

One might question my "analytical" attitude toward music of such emotion as this, but those who do so should consider the idea that **Art is about Order**. Many performances of Brahms are disappointing to me, because there is no underlying order, either from the podium or from the performing group.

With Brahms, as with most composers, the printed note is only the first outline of the whole, and the player must seek to complete the intent. This is vastly more difficult with Brahms than with, for instance, Wagner, Richard Strauss, or Tchaikovsky.

From the standpoint of horn performance, one of my favorite references is a long-since deleted Mercury LP by Rafael Kubelik and the Chicago Symphony, with Philip Farkas playing first horn.



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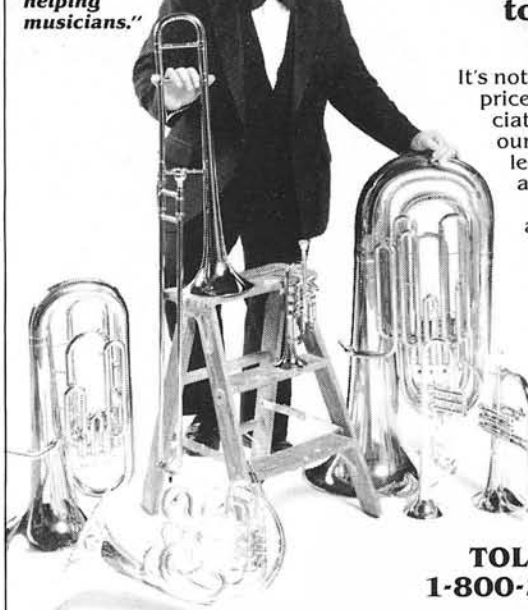
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# Further Thoughts and Theories on Hand-Stopping

by Robert Ashworth

As an extension of Francis Orval's interesting articles on hand stopped fingerings (*The Horn Call*, April and October 1991), I would maintain that there is scientific theory behind any suggested fingerings. This theory is outlined in Marvin Howe's article (*The Horn Call*, Autumn 1973) and (much more extensively) in the late Richard Merewether's brilliant little book *The Horn, the horn...* published by Paxmans, London.

On examination, and I invite all horn players to try it out for themselves, this theory seems to me to be indisputable – finally putting to an end all the old arguments about stopping up or stopping down! Closing the hand over the bell (assuming a correct hand position in the first instance) **always** takes the pitch **down** as follows:

F horn: open notes gradually closed to reach +

Number in harmonic series

These symbols represent increasing degrees of flatness

It will be noted that the resultant (+) note is a semitone above the previous note in the open series. This "apparent" rise in pitch is the source of all the confusion. By keeping the air stream constant while gradually closing the hand over the bell, the notes always drop in pitch as indicated. However, the presence of the hand in the bell causes extra resistance. On account of this, and especially when one is intent on keeping the pitch constant (possibly in the strive for accuracy), the embouchure naturally "flips" up to the next harmonic. Remember that this is only an "apparent" rise in pitch – it is an illusion. **Hand stopping always takes the pitch down.**

While it is possible to derive a great many fingerings by similar comparisons of all the harmonic series available on the double horn (valve combinations 0, 2, 1, 12, 23, 13, 123 on both F and B-flat horns), theory and practice are two entirely different things. Practicality and intonation must govern the choice of any fingering. For example:

B♭ horn  
1 moves down in pitch being fully hand stopped to:

This will be recognized as one of Philip Farkas's favorite tips in his classic book *The Art of French Horn Playing* and used to great effect (with glissando) in the final two bars of the *Elegy* from Benjamin Britten's *Serenade*, Op. 31.

rall. . . . . portamento

pp > > > pp >

## Hand Stopped Fingering Chart

N.B. I have chosen fingerings that I regard as being most practical, but there are many more variations if you need them or can be bothered to look!

	123	13	23	12	1	2	0	123	3	23	12	1
B $\flat$ horn	2	0	123	13	23	12	1	2	0	23	12	1
F horn	2	0,13	23	12	1,13	2,23	0,12	1,13	2,23	0,12	23,1	12,2

	23	12	1	2,3	0	3	23	12	1	23,2	12,0	1	2
B $\flat$ horn	2,13	0,1	2	0	2	0,12	1	2	0	23	12,23	1,12	2,1
F horn	2,13	0,1	2	0	2	0,12	1	2	0	23	12,23	1,12	2,1

Of course, as I have said, knowing the theory is one thing, putting it into practice is another. Even a full understanding of the theory will not (and should not) divert players from tried and tested formulae, that is, fingerings that work! However, in comparing all the harmonic series for the purpose of this article, some interesting and surprising results have emerged. For example:

may be played

F horn 1 or 13 or B♭ horn 23

depending on which pitch of F-sharp is required. Perhaps the most common fingering will still be first valve on the F horn, and if it is easier to think of this as an F being raised to F-sharp, then so be it. **There should be no doubt**, however, that the actual note being played is a flat A-flat (seventh harmonic, E-flat horn), which is being stopped **down** to F-sharp (G-flat).



Francis Orval's fingerings can all be explained in this way. For example:

F horn 23 is derived from 8th harmonic 12 is derived from 8th harmonic

1 is derived from 8th harmonic

The derivatives of the more standard fingerings are also similarly explained:

F horn 2 flat 7th harmonic 0 flat 7th harmonic

23 from 9th harmonic 12 from 9th harmonic

On continuing this up to the top of the staff, one of the most interesting (and probably useless!) parts of this theory is the fact that it is possible to play hand stopped high C (c'')



on the F horn, fingered 0, 2, or 1 with no change of pitch whatsoever! Fascinating!!

Seriously (if you are still following my drift), I am amazed that the theory of hand stopping is still an issue among horn players, since I regard all the above evidence as simply irrefutable.

What I do concede, however, is that in practice and especially in the teaching of young players, it is still probably less confusing (and more secure) to think of the "apparent" rise of a semitone and choose a relevant fingering.

It is interesting to note that for players with small to average sized hands, the stopped fingerings below middle C (c'; concert F) are very sharp when attempted on the B-flat horn. When the stopping mute is used, however, these same fingerings produce notes with both good intonation and definition. I can only guess that the reason for this is the difference in the volume of air in the throat of the bell – this being considerably reduced with a small hand, which has to go further in the bell to make a good seal. I must emphasize, therefore, as many others have done, that both the size and position of the hand in the bell are also crucial factors in determining effective stopped fingerings.

In conclusion, I would like to offer possible fingerings for the end of Glazunov's *Reverie*, a passage that is often a problem in performance. This solution combines standard and more unusual fingerings (it is probably only one of hundreds of possibilities), but it illustrates perfectly my point that we must all experiment and that there are no hard and fast rules apart from the fact that **hand stopping always takes the pitch down**.

F horn 0 12 13 3 23 3 1 B horn 3 1

pp bouché mf morendo

Having attempted to answer a few questions on hand stopping, I would like to use this opportunity to pose one or two more questions on muting effects in general, in the hope that there may be some response through the pages of the *Horn Call*.

1. Why do long mutes (fiber or metal) have better intonation in the low register than the shorter-length mutes that are available (i.e., Lewis mute compared to a Paxman mute)?
2. In general, how much consideration is given (if any) to the different timbres of mutes and the levels of sound (volume) that they produce? Although some other horn mutes are available (at least I think they are; I've just never seen them), composers only seem to ask the horn player for one sort of muted sound (apart from hand-stopped effects). You may say that this is quite enough for us to contend with, but why is this the case, when our trumpet and trombone playing colleagues have numerous mutes to use (cup, straight, wah-wah, etc.), all of which produce very different sounds?

While the rest of the Opera North horn section and I play on Lewis mutes most of the time, there are many occasions when a different sound is desired. This is usually for a softer effect: the end of the slow movement of Vaughan William's Fifth Symphony, soft effect in *Wozzeck*, "Tarnhelm" motifs from the *Ring*, Rimsky Korsakov's *Scheherazade*, or the long, exposed chords at the end of the final *Sea Interlude* from Benjamin Britten's opera *Peter Grimes*. For these special moments I use a metal Alexander mute (bought on impulse on tour, no doubt in an advanced state of . . . euphoria?) or one of a number of copies of the old metal "Zephyr" mute, originally made by H. Keats & Son of London.

Finally, what of those intriguing paragraphs in Josef Schantl's volume 1 (*Naturhornschule*) of the *Grand Theoretical and Practical School for Horn* (highlighting is mine):

On Blocking and Plugging, or muting (*con sordino*). The "blocked" horns, marked thus: + **above the note**, are very useful in forte playing, and are admirably suited for grave, gruesome effects, produced by inserting the right hand a certain distance firmly into the bell of the horn, transposing the notes half a tone higher than they are written (as though F# horn). [N.B.

This is the **apparent** rise mentioned earlier in the article – R.A.]

By plugging the horn, (con sordino) indicated thus: **gedämpft** or **muted**, is meant a tone-effect resembling the distant echo; this effect is best produced, by pressing a **silk or woollen cloth folded like a ball, to about the size of a fist**, firmly into the bell of the horn, leaving sufficient space for air to escape.

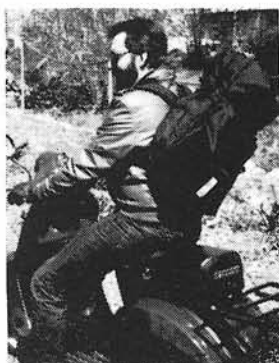
Plugs or mutes of paper, wood or brass should be discarded as with them it is impossible to produce the pleasant soft, sweet tone sounding as in the distance.

Perhaps our Viennese colleagues could throw some light on these words of wisdom?!

I warmly welcome any correspondence on any of the matters I have discussed, whether through the *Horn Call* or direct to my address, as I do not claim to have written a definitive article.

*Robert Ashworth is principal horn of Opera North, Leeds, England and is a member of the IHS and the British Horn Society. Members wishing to correspond with Bob on this article may do so through the editorial office of the Horn Call or write Bob directly at 7 Clarence Grove, Horsforth, Leeds LS18 4LA, England.*

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# Jazz Clinic

by Kevin Frey,  
Contributing Editor

## I. Introduction

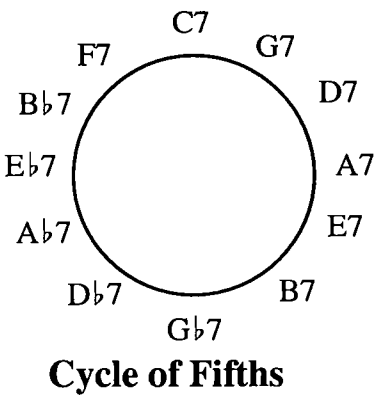
*Improvisation is communicating in the moment by manipulating and creating with material that you already know.* This is the definition of improvisation I gave in the Jazz Clinic article "Total Improvisation: Not Just Jazz – Not Just Music" (the *Horn Call*, Vol. XXIII, No. 1 p. 75). At various stages of the creative cycle the artist is required to engage in critical thinking skills and solve problems. For the improviser, problem solving must be done in the moment, during the act of creating a musical statement. This skill is at the heart of the improviser's art, requiring mental dexterity, the ability to juggle multiple ideas, and to make choices in time as to when and how to play the ideas. The following exercise is designed to develop mental dexterity toward this end.

## II. Exercise for Development of Mental Dexterity

**Purpose:** This exercise<sup>1</sup> incorporates the Cycle of Fifths and the dominant seventh chord quality (see the *Horn Call*, Vol. XXII, No. 2 p. 57). It gives the player practice in making decisions – one piece of the problem-solving puzzle. It is also beneficial in helping the player learn to create continuous melodic lines throughout the range of the instrument.

**Objective:** The idea is to connect the four-note patterns smoothly throughout the cycle with no skips between chords. One form of each pattern leads up the ranges, the other leads down. Note that if you use one form exclusively, you reach the top or bottom of your range before the cycle is complete.

**How to Practice:** Keep the rhythm steady. Start slowly in quarter notes, then subdivide to eighth notes when facility increases. Speed isn't important unless it is musical. Pay attention to the articulation.



## Digital Pattern No. 1

- 1-1. The melodic connections to the tonic of each new chord lead around the cycle;
- 1-2. Alternate the forms of the pattern to stay within the range of the instrument;
- 1-3. Exchange the forms of the pattern at will to create sweeping contours up and down the range of the instrument.

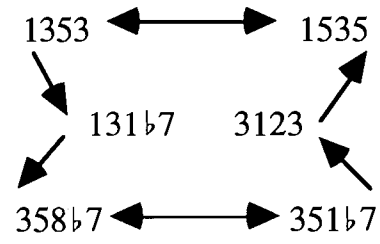
## Digital Pattern No. 2

- 2-1. The melodic connections lead to the third of each chord in the cycle;
- 2-2. Alternate the forms of the pattern to stay within the range of the instrument;
- 2-3. Exchange the form of the pattern at will to create sweeping melodic contours of your own creation.

## Connecting Patterns A & B

- 3. Digital Patterns No. 1 and No. 2 can be done in succession and combined to create one long line. Do this by using the Connectors A & B. These are four-note patterns to take you from Digital Pattern No. 1 to Digital Pattern No. 2 and back again with smooth melodic voice leading.

Below is a summary of the complete exercise:



## Making Decisions (example)



### III. Recorded Tracks for Practice

Use a metronome to keep the pace steady. To help with feel and swing, use the recorded tracks from the Jamey Aebersold Play-a-long series: Vol. 21 *Gettin' it together* Track Nos. 15 and 17 and Vol. 16 Turnarounds, Cycles and ii-V's Tracks Cycles. Nos. 1-5 are Dominant Fifth Cycles.

### IV. Next Time

Making Decisions and Mental Dexterity exercises for the ii-V cycles. If you have anything to communicate about this column or topic, please write or call.

*Kevin Frey is a full-time music instructor at San Jose City College, where he is music theory coordinator, brass studies instructor, and co-developer of Visual and Performing Arts, a required G.E. inter-disciplinary Humanities class. He is currently director of the Creative Music Ensemble, a course for students to explore musical creativity and improvisation through performance. Write Kevin at: San Jose City College, 2100 Moorpark Ave., San Jose, CA 95128 Phone: (408)298-2181 x3844. FAX (408) 287-7222.*

<sup>1</sup>This exercise was taught to me by John McNeal, jazz trumpeter in the New York City area. It is considered a basic jazz exercise, and is often modified by the user.

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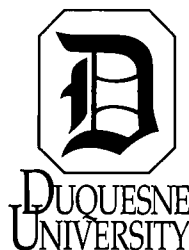
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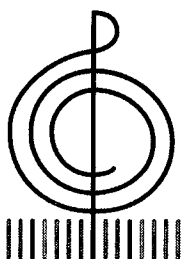
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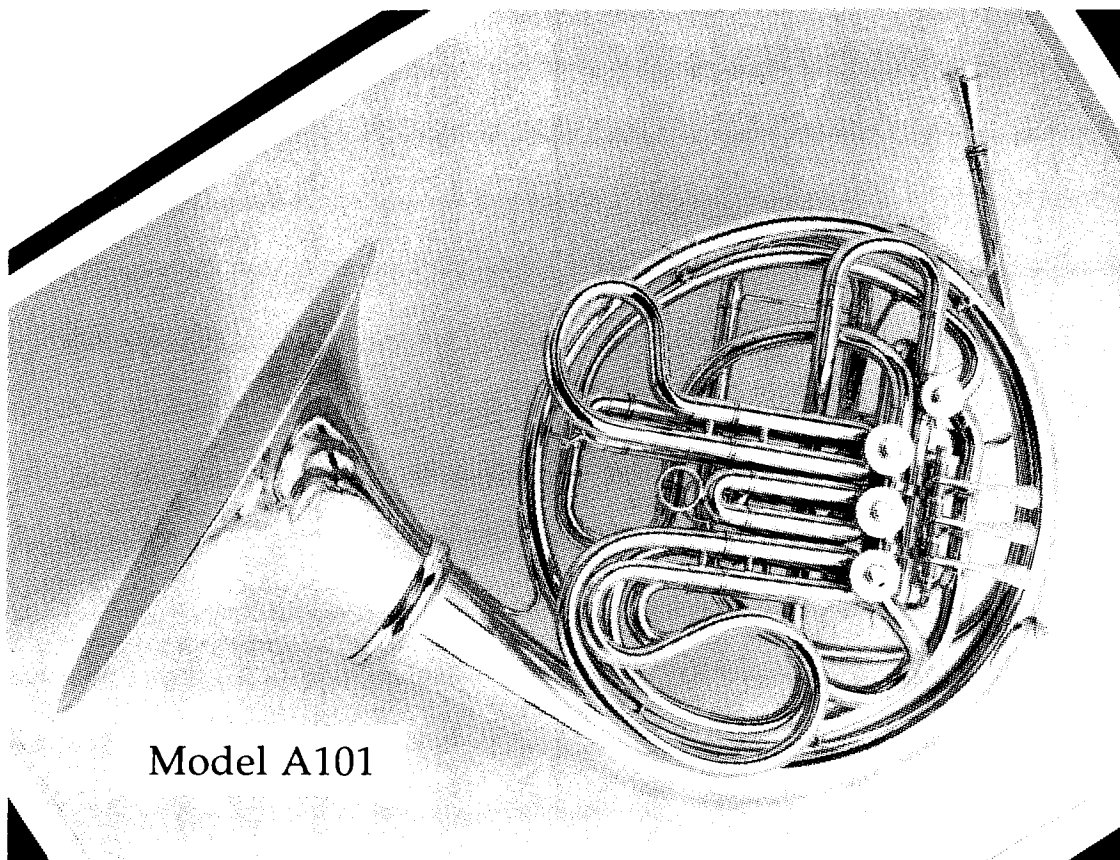
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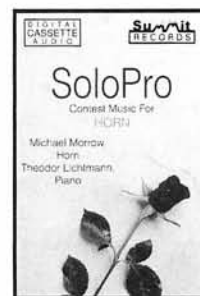
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# Reviews

## Music Reviews

by William Scharnberg,  
Contributing Editor

*Horn Concertos (KV. 412, 417, 447, 495)*

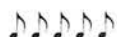
W. A. Mozart

Edited by Milan Yancich, piano reduction by Otakar Tvrđy  
Wind Music, Inc., 153 Highland Parkway, Rochester, NY, 14620  
(\$15)

For the younger hornist who has not yet purchased a set of the four Mozart concerti, this new compilation is highly recommended. Previously, G. Schirmer published the only inexpensive collection, with its well-known problems: the horn parts transposed to F, the tutti interludes in K.V. 495 confusingly included in the solo part, and the piano reductions cumbersome nineteenth-century versions attributed to Henri Kling. Alternatives have been to buy the concerti separately at a much higher cost or, all-too-often, to duplicate the horn part from a library copy and borrow the piano accompaniment from a teacher or colleague.

Mr. Tvrđy has carefully reduced and simplified the orchestral score while retaining as much of Mozart's texture as possible. The horn part to each concerto remains in the original key and was thoughtfully edited by Milan Yancich with a traditional approach to articulation and dynamics.

The only shortcomings of this edition are minor: the typesetting is of an inconsistent quality and the Rondo of K.V. 412 lacks the sections from Mozart's sketches that are included in other recent publications. For \$15, however, this is a real bargain!



*The Canadian Brass Book of Intermediate Horn Solos*

Edited by David Ohanian (who performs on the companion cassette)

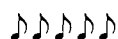
Hal Leonard Publishing Corporation, 7777 West Bluemound  
Road P.O. Box 13819 Milwaukee, WI 53213 (1992) (\$16.95)

In recent years, the members of the Canadian Brass have undertaken a series of publications aimed at expanding the brass repertoire. The title of this collection leads one to believe that these will be intermediate-level pieces, but the "fine print" above the table of contents states that the solos are listed "in progressive order of difficulty, from a generally intermediate to an advanced level."

There are twelve transcriptions of primarily vocal works by Schumann, Donizetti, Wolf, Bach, Sullivan, Mozart, von Flotow, Richard Strauss, Joplin, Mendelssohn, Carissimi, and Fauré. Two pages of introductory notes explain the general character of each composition. The first song, *Ich grolle nicht*, by Schumann is intermediate in every way except range, where the hornist climaxes on a written *a* (fortissimo), after almost five bars of ascent and *crescendo* without rest. At a major second or third lower in pitch, one might agree with an intermediate classification. The range of the second transcription is *e-g* but the tessitura remains in the middle to upper part of the staff. The series "progresses" to literature that remains in the top part of the staff, with *b* as the highest written pitch.

These are odd transcriptions in terms of the choice of repertoire and transposition; most require a hornist with a strong high range and excellent stamina. It is conceivable that, outside the recording, Mr. Ohanian's contribution to this publication was minor. Often the intermediate hornist does not have the maturity to sing a beautiful, slower-moving song. Although exposure to this type of music is essential to a hornist's career, unnecessary stress at the intermediate level often leads to tension that is counterproductive to a singing style. In other words, each transcription, transposed down another major second or, better, a third or fourth, could be considered suitable for the intermediate hornist. As they stand, several might best be used by the advanced hornist in recital or church settings.

Of course, the cassette recording is excellent, with performances by David Ohanian on side one and the piano accompaniment on side two, continuing the very valid "music minus one" concept.



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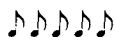
These 1992 publications are reviewed jointly because they are original compositions intended for entry-level hornists.

*Funfare for Horn* is a seven-movement suite with titles: *Juggler's March*, *Candyfloss*, *Jumping beans*, *Helter-skelter*, *Carousel*, *The Fortune-teller*, and *Parade*. No movement is more than seven lines in length with a maximum range of a to b-flat'. Whereas the range and endurance are geared to the beginner level, the rhythms, tempi, dynamics, and articulations are challenging for this classification.

*Light and Shade* includes six brief movements: *Daybreak*, *Morning Mist*, *Sunbeams*, *Hazy Afternoon*, *Starshine*, and *Harvest Moon*. Both E-flat and F parts are published. This work is more difficult than *Funfare for Horn* in terms of key (to A-flat major), range (b-g'' written), and it is decidedly more esoteric, perhaps better suited to a more physically and intellectually mature hornist.

Of the three, my personal favorite is *Horn on Holiday* by Michael Rose. There are nine "Holidays": *Norwegian Holiday*, *Holiday in Vienna*, *Holiday in Scotland*, *Swiss Holiday*, *Caribbean Holiday*, *Holiday on the River*, *Russian Winter Holiday*, *Holiday in Israel*, and *Spanish Holiday*. Although the range is only a to c'', the ethnic rhythms and harmonies indigenous to each of the visited countries result in a very challenging set.

All three of these suites are highly recommended, especially for the precocious beginner hornist. In addition, collections such as these provide valuable exposure to a variety of musical ideas for a very modest financial investment. The piano accompaniments never surpass a moderate level.



*Sonata da Chiesa*

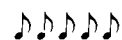
Don Gillespie

Seesaw Music Corporation, New York, 1991 (\$22.50)

*Sonata da Chiesa* was written in 1990 for the composer's son, Kane, who premiered the work on his sophomore recital at the Eastman School of Music. Don Gillespie has held a variety of music positions, teaching piano, theory, and composition, and he now owns and operates a publishing firm.

The sonata is a solidly constructed composition comprised of four three-minute movements. The first movement, an attractively arch-shaped *Andante*, is thematically unified around the interval of an ascending fourth. The harmony, texture, and use of melodic sequence in the second movement, marked *Risoluto*, is somewhat reminiscent of Hindemith's *Sonata* (1939). Similarly, in the third movement, *Lento*, one is reminded of Hindemith's melancholy *Concerto*. The finale is an *Allegro brio* in five-eight meter with occasional metrical interruptions. The work is well-written for horn: a modest range that only dips to f just below the staff and once rises to b'', well-spaced rest, and a bit of stopped horn in the second move-

ment. Flexibility is the only physical commodity that should challenge the college-level hornist. There is imagination, color, interesting melodic contour, and rhythmic energy throughout. This work is highly recommended as an excellent recital piece, particularly for early college-aged hornists.

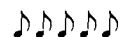


*Berceuse*

Yasha Datshkovsky, arranged by Arthur Ephross

Southern Music Co., San Antonio, TX 78292 (1992) (\$3.95)

No information is offered with this publication about the composer or origin of the work, and nothing was to be found in standard references. It is an attractive four-minute solo, harmonically and melodically similar to twentieth-century French works; beginning in e minor, climaxing in the minor subdominant and ending in the major subdominant. At first glance this would appear to be a grade IV solo (of six grades); the range is e-g'' and the rhythm is simple. However, this is one of those poignant, singing solos that shows the horn's lyrical capacity and its ability to reach a dramatic peak over an extended span of time, thereby creating a venture more suited to a mature performer. Regardless, this is a work that should see a number of performances in the future.

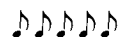


*Chaconne and Burlesque* (for horn and piano)

Michael Horvit

Southern Music Co., San Antonio, TX 78292 (1993) (\$10.95)

Here is another new work commissioned by Thomas Bacon and published in his series: *The Complete Hornist*. Mr. Horvit is the head of Theory and Composition at the University of Houston School of Music. Although the *Chaconne* is by nature of the form more esoteric and, without the piano, rather uninteresting, the *Burlesque* is "whimsical and engagingly cheerful." Neither movement contains difficult range (b-g'') or technique and would thus be very suitable for an advanced high school or college undergraduate hornist. This is a fine, solid work for horn and piano.



*Three Fairy Tales* (for horn and piano)

Dennis Leclair

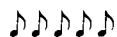
Southern Music Co., San Antonio, TX 78292 (1993) (\$14.95)

This work also was commissioned by Mr. Bacon, this time "as part of a project to produce sophisticated musical works for horn that could also be appreciated by younger audiences." As a hornist himself, Dennis Leclair is comfortable with the instrument, yet what he has written could not be considered easy. Each of the three movements is based programmatically on a particular fairy tale and uses the melody-rhythm of the title as a primary theme. The first movement, *Rumpelstiltskin*, depicts the crude dwarf dancing around a forest campfire, trumpeting his name to the lucky princess, who happens to be listening in the distance. The harmony is dissonant and



the meter is irregular and shifting: a worthy challenge. *Thumbelina* is represented by a high, sweet tessitura in both horn (b-flat' to b-flat'') and piano. The first two movements are only two minutes each in duration; the third, *Wee Willie Winkie* is three minutes and incorporates equally tricky rhythms.

This is a complex and generally dissonant set of pieces, but with program notes or verbal comments, they will have a strong impact on the imagination of the listeners.



*Ballade für Naturhorn* (1987) (DM 7)

Vitali Bujanovski

Bote & Bock, Hardenbergstraße 9a, D-10623 Berlin (1991)

*Brevi loquens: 4 Exerzitien für Naturhorn* (1989) (DM 7)

Vincent Grüger

Bote & Bock (1990)

*Sonata for Solo Horn* (1992)

Don Gillespie

Seesaw Music Corporation, New York (\$8.50)

*Portrait for Solo Horn* (1990)

Steve D. Matchett

RBC Publications, P.O. Box 29128, San Antonio, TX 78229

Here, four relatively new but widely diverse works are reviewed as a group due to their similar genre. Of course, the reader must keep in mind that any combination of instruments will naturally offer dialogue and a wider range of contrast than is available to the solo hornist.

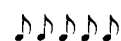
Of the four compositions, Vitali Bujanovski's *Ballade* is the most traditional in terms of tonality, form, and melody, and would therefore be the most appealing to a general audience. It is marked *Andante romantico*, the duration is approximately five minutes, and the form is sectionalized: slow-fast-slow-fast-slow. The use of more open tones creates an alphorn-like atmosphere in the three slower sections and would thus lend the work well to a resonant acoustical setting. The two quick sections demand a wider range (c-c'') and rapid hand-horn ability. Written for Hermann Baumann, it is also a tribute to the compositional talent of one of the twentieth century's great horn artists. If not one of the finest new unaccompanied solos, it certainly is one of the most accessible!

Vincent Grüger composed his four "brief discourses" on the occasion of the third International Naturalhorn Competition in Bad Harzburg (1990). The four movements correspond to four of the Catholic Church's canonical hours, and each includes a surprising snippet from a Mozart concerto. These quotes are separated by difficult hand-horn writing. The first movement calls for very quick and often wide-interval embouchure-hand coordination. The second movement, written in 14/8 meter, is made more complicated by non-metrical accents at a *Rondo-Allegro* tempo; *Till* also has a last word here. The third movement contains brief aleatoric sections between angular and rhythmically complex outbursts. The finale calls for breath-attacks, multiphonics, glissandi, and flutter-tonguing. All this in about five minutes! If nothing else, these are

excellent etudes for the advanced hand-horn artist.

Mr. Gillespie's Sonata is a four-movement work (slow-fast-slow-fast), where each movement is meant to explore a special technique and the dramatic character that springs from that obstacle. Techniques that are incorporated include quick-repeated tonguing, stopped horn, and wide-range arpeggiation. The movement titles are *Prelude*, *Dance*, *Improvisation*, and *Fanfare*. The range is only a-flat to b-flat'' (written); more demands are placed on flexibility and finger dexterity throughout. The total duration is six minutes, and for an unaccompanied work, there is acceptable variety and dramatic contrast.

Similarly, Steve Matchett's Portrait is a worthy attempt at a difficult medium. Here an E. E. Cummings poem of the same title inspired the five-movement, six-minute solo. An opening fanfare-like movement leads to a robust *Allegro assai*. A dramatic *Adagio* precedes a flashy scherzo, marked *Veloce*. The work concludes with a darkly mysterious slow movement that eventually sounds the opening motive in retrograde.



*Ten Duets*

*Five Trios*

*Minuet* arranged for horn quartet (from Orchestral Suite No. 4 by J. S. Bach)

*Gigue* arranged for horn quartet (from Concerto Grosso, Op. 6, No. 9 by G. F. Handel)

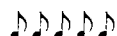
*Water Music Selections* arranged for horn quartet (G. F. Handel)

Lynne Latham  
Latham Music Enterprises, 1209 Gregory Street, Greensboro, NC 27403

When transcribing or arranging music for horns, perhaps the most important step is to select music with an idiomatic range, sufficient rest, and technique. In all publications listed, Lynne Latham has chosen her music well. The ten duets come from the works of Telemann, Handel and Bach, progressing from rather easy transcriptions playable by second-year hornists to much more complicated works requiring two fairly advanced players. The trios represent the same composers and again progress from a grade III level trio (bass clef third part) to grade V, with much more independence and technique required. The *Minuet* from Bach's Orchestral Suite No. 4 is extremely well suited to horns but the result requires good stamina, especially from the first, who carries the melody, and a technically-solid fourth; it would fall into a grade V classification. The *Gigue* is briefer but nearly identical in playing demands. The three movements chosen from Handel's Water Music suite are not the ones a hornist might have anticipated: the *Bourree* (played by winds and strings in the original), the *Allegro* (traditionally played more *Allegretto*) and a *Hornpipe* (sometimes omitted from performances). Again, the endurance necessary to bring off the first part is rather demanding and the fourth inherits the satisfying basso continuo line. These are decent transcriptions and deserve to be part of a horn ensemble library.

The printing is excellent for each of the above-listed works. The only negative aspects might be the editor's unnecessary bracketing of notes that she felt could be omitted for breath-

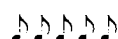
ing purposes and the virtual absence of suggestions as to dynamics or articulations.



*Jesu, Joy of Man's Desiring*

J. S. Bach, arranged for horn quartet by Richard Thurston  
Southern Music Co., San Antonio, TX 78292 (1992) (\$6.95)

While this ever-popular piece has been arranged for most instrumental combinations, including other renditions for horn quartet and octet, Mr. Thurston's transcription is perhaps the most practical version now available for a less-advanced quartet. The opening obligato, heard incessantly throughout, is gratefully passed from voice to voice, with a small amount of rest interspersed. The key of F major (written) places the entire arrangement within a two-octave range (f-f''), with one alternate ascent in the first horn to b-flat''.



*Arie des Sängers aus dem erste Akt der Oper "Der Rosenkavalier"*

Richard Strauss, arranged for five horns by Gottfried von Freiberg  
Hans Pizka Edition, W-8011 Kirchheim, Germany (1991)

Hans Pizka edited this arrangement and added it to his large catalog of horn ensembles in 1991, however it only became known to me at the Tallahassee Workshop, where it was performed on a lecture-demonstration concerning the horn in opera. Although it was originally a vocal ensemble-aria, it makes a beautiful, lush horn arrangement and would work well for multiples of five horns. The first part generally sings the melody, which only reaches to g-flat'', but there is considerable counterpoint among the other voices and the fifth horn can enjoy supporting the ensemble down to a "juicy" A-flat. Vielen Dank, Hans!

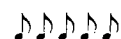


*Continental Drift* (horn, percussion, and two keyboards-one player)

Matthew Rosenbaum  
C. F. Peters Corporation, 373 Park Ave. South, New York 10016  
(1992) (\$12 score)

Matthew Rosenbaum currently teaches music theory and composition at the University of Pittsburgh. This eight-minute chamber work, written in 1988, has been recorded on *Opus One Compact Disc* (CD 135). The language is very complex; a real *tour de force* for three virtuosi. Two keyboard instruments are required: one grand piano and the other either a grand or digital keyboard with seven pitches tuned thirty-seven cents sharper than normal. The horn is also asked to perform eight microtones (with suggested fingerings), as well as stopped, half-stopped, and flutter-tongued notes. The percussionist requires crotales, bamboo chimes, cymbal, and tom-tom/snare drum, and must often deal with rapid alternation between these instruments. Generally the horn floats slowly and often in a high tessitura over a relentlessly complex texture in the

other two parts. This is a project requiring considerable individual and ensemble rehearsal, but the result is unique and extremely colorful. The score is presented in a neat but reduced manuscript. Although performance material is available from the publisher, the most practical scenario would be to perform from the score, with a minimum of copied page-turns for the hornist and percussionist, and a page-turner for the pianist.



*They Had Ceased to Talk* (violin, viola, horn and piano)

Chester Biscardi

C. F. Peters Corporation, 373 Park Ave. South, New York 10016  
(1991) (\$20)

Although this work was composed in 1975 to complement Brahms's Trio, Op. 40, it has only recently been published. It is a single-movement work, eleven minutes in duration, incorporating extremely complex technique and rhythm: the composer seems to have a fondness for divisions of five and seven, possibly increasing the ensemble rehearsal time required by those same proportions. Mr. Biscardi claims to have added the viola to bridge and balance the sonic gap between the violin and horn. Regardless, all four parts are very difficult, requiring mature technical and musical ability. The horn is asked regularly to leap tall intervals, yet the part seldom dips below the staff, more than occasionally reaching above the staff up to c'''. There is effective use of stopped and half-stopped timbres as well as a large palate of articulations and dynamic levels. Similar to the Rosenbaum work discussed above, this is a major project for four eager virtuosi.

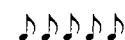


*Basler Romanze für 4 Waldhörner, Op. 114*

Bernhard Krol

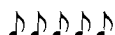
Bote & Bock, Hardenbergstraße 9a, D-10623 Berlin (1989)

Dedicated to the Naturalhorn Connection and premiered by Thomas Müller, Claude Maury, Lowell Greer, and Jürg Allemann in Basel (February 1990), this is a contemporary response to Dauprat's quartets, where each part is notated for a different-length natural horn. Here the horns are in F, E-flat, D, and B-flat (basso), which creates an interesting timbral contrast between crooks as well as intonation challenges for the performers. Fortunately, the hand-horn technique is not complicated, but each voice is exposed while reaching the sixteenth harmonic, thereby requiring a quartet of mature performers. Only the third and fourth must perform the second harmonic. Typical of Krol's other horn works, the form is sectional, here in three parts, with a total duration of approximately six minutes. The melodies are attractive and the harmonic language is rather Hindemithian, with consonant opening and closing passages and a healthy amount of internal dissonance, thereby making the consonant moments more arresting.



*Five Miniatures, Op. 85* (1989) for four horns  
C. D. Wiggins  
Phoenix Music Publications, Jacob Obrechtstraat 23, 7512 DG  
Enschede, The Netherlands (1993) (Hfl 25, \$13 US)

In the past five years, seldom does a music-review column in the *Horn Call* lack the name of Christopher Wiggins. Here his quartet is published by Phoenix Music Publications, the new firm that now publishes works by and for the American Horn Quartet. Indeed, these are miniatures, all five lasting just under five minutes. Perhaps due to their brevity, the suite has an animated and whimsical character, with four of the five in quicker tempi and the fourth movement a song-like *Andante*. While nothing profound, the quartets are not difficult, with challenges in the areas of rhythm, a stopped note below the staff (f) for the fourth, and some finger/tongue speed demands in the finale movement. The fourth horn part descends to the bottom of the bass clef in the third movement but otherwise the high horns only reach a" and most of the writing is well within the staff. This is another fine horn ensemble opus by our British friend and is published in an excellent format by a company that promises to remain a leader in quality.



*The Casbah of Tetouan* (for brass quintet)  
Kerry Turner  
Phoenix Music Publications (1993) (Hfl 40, \$20.85 US)

Those of you who were in Tallahassee, or who happen to have heard the American Horn Quartet on recording, know *The Casbah of Tetouan* is a brilliant composition for that medium. It was published in the horn quintet format by Phoenix Music Publications in early 1993 and reviewed in the Spring *Horn Call*. In fact, the piece was originally conceived for brass quintet and is now published in that version. Intended for a professional-level quintet, it is sure to please any audience. Every advanced brass quintet should own a copy of this!

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S673: David Deason: Chamber Concerto Horn & Percussion; Schuller: Trois Hommages; Pusztal: Interactions Horn & Percussion; Schonthal.

**KRISTIN THELANDER**, Natural horn (valveless), solo artist, prof. University of Iowa.

CD677: **Beethoven**, Sonata in F; Kuhlau, Andante and Polacca; Oestreich, Andante; von Krufft, Sonata in E; Dauprat, Sonata in F.

**NFB HORN QUARTET**, David Kappy, Jay Wadenpohl, Ricardo Almeida, Bill Hoyt. CD241 & C241. **Hindemith**: Sonata for Four Horns; Gallay: Grand Quartet, op. 26; Jay Wadenpohl: Tectonica for Eight Horns.

**DOUGLAS HILL**, Oberlin College Conservatory of Music.

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 & 6 Horns.

**FRØYDIS REE WEKRE**, principal horn Oslo Philharmonic.

S128 & C128: **"Prunes"** (w/Roger Bobo, Tuba & Bass Horn).

Sinigaglia: Song, Humoreske; Cui: Perpetual Motion; Kellaway: Sonoro, Dance.

C377 (cass. only): Schumann: Adagio & Allegro; Saint-Saens: Morceau de Concert; Cherubini; Chabrier; Tomasi: Danse Profane & Chant Corse.

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**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, Woehmann, & Marks.

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# Recordings Section

by Julian Christopher Leuba,  
Contributing Editor

My appreciation for his contribution to the preparation of this issue goes to Bruce Daugherty (Trumpet: Chicago IL).

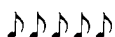
## Reviews of Recent Releases

**Kristin Peterson Thelander**, professor of horn at the University of Iowa, plays a program, *Music of the Early 19th Century*, on natural horn, with Carol lei Post playing fortepiano (Crystal CD677). Thelander is a most accomplished performer, and unusual care has been invested in the preparation of this disc. For example, specific Werkmeister temperaments have been used, depending upon the tonality of the composition, in tuning the fortepiano, to achieve superior resonances.

I have one question in mind: with all the care invested in matters of tuning, why was A440 used as the standard? Grove's dictionary indicates that A430 or in that region was the standard at Beethoven's time, and my "period instruments" acquaintance and maven affirms this. I am certain there was a valid reason for the choice, so this must not be considered as a criticism.

Recording sonorities are convincing and well balanced. For all of us, this is an important recording, as an introduction to literature not previously recorded (Beethoven excepted) and as an example of the potential of recital materials for the natural horn.

Highly recommended.



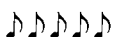
*Twentieth Century Settings*, presented by **Gail Williams** (Summit DCD 139), is one of those discs that I salivated about just reading the program before I ever listened to it! I was not disappointed.

In addition to a few "firsts" on CD, for compositions available in the past on LP, we are introduced to compositions new to record by Defaye and Gewilt, both of which should be considered seriously for recital repertoire.

*Music for Horn and Piano* by Thea Musgrave is an important *avant garde* composition; unlike *Space Play* (referred to in the album notes), which is based around the horn and is notated mostly in an ultra manner, *Music for Horn and Piano* is totally notated and yet sounds equally free in the performance. The shock of hearing the Wilder immediately following the Musgrave is severe!

Gail Williams, who is associate principal horn of the Chicago Symphony, plays with virtuosity and obviously a strong musical intent. Her tonal production is classically pure, captured realistically with pianist Mary Ann Covert at Ithaca College, in Ithaca, New York. The program notes are informative and useful.

This is a CD to be recommended for hornists without reservation.



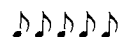
**Peter Gordon** plays with the ensemble *Music Amici* in a jazz-classic crossover album of arrangements by Byron Olson, titled *Sketches of Miles* (CD: Angel 54799). The horn is an integral part of the background ensemble, which features, as would be expected, mostly trumpet improvisations, superb playing by Randy Brecker, Lew Soloff, and Greg Gisbert. I'll quote from the album notes by David Foil:

Miles Davis would be casting a very suspicious eye toward a recording such as this one. The contentious genius of American jazz would scowl and wonder why. He had little use for what was past, for what was done, for what he had already achieved and explored.

These comments notwithstanding, I enjoyed the disc for its view of Miles's work, albeit through an unexpected lens.

The playing is superbly prepared and executed. Gordon plays extensively on the *Spanish Suite*. He is such a fluent improvising artist that I wish he had been given the opportunity to comment on some of the Miles Davis material. I heard Gordon, live, quite a few years ago and know that he has something to say with his horn.

The excellent arrangements and performances by the New York based players impressed me doubly, as I recall the really dreadful ensemble from the Montreux Jazz Festival tribute to Miles Davis (on Public Television) with Quincy Jones, one of America's great arrangers, fronting a group that sounded embarrassingly amateurish.

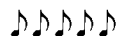


**Radovan Vlatkovic** is heard on two CD's, both with Jeffrey Tate and the English Chamber Orchestra, one of the Strauss Concerti, with two other Strauss compositions (EMI CDC 7 49867 2), and the other of the Mozart Concerti with the *Concert Rondo* (EMI CDC 7 47453 2).

As for the Strauss, these are now the "definitive" performances, in all respects, worthy to stand in comparison with the those of Dennis Brain and having the benefit of even superior recording and accompaniment. Those of us who heard Vlatkovic live in Provo, Utah know that these are not put together performances – this man **plays!** Add to this an accompaniment of unusual textural clarity as well as an excellent balance of forces, and one has a superb package.

Vlatkovic's attitude toward Mozart is very lyrical. His cadenzas are interesting and are virtuosic as cadenzas should be. It is difficult to write cadenzas for these concertos; the original melodic material itself being so perfectly structured that any re-structuring seems almost presumptuous: this is not a critique of Vlatkovic's cadenzas but rather a thought on the efforts of almost every hornist I have heard. I think I might prefer a contemporary *avant garde* modern effects cadenza for a change. After all, Mozart by all reports certainly enjoyed pranks!

That aside, these are fine Mozart performances, with superbly integrated accompaniments by Tate and the ECO.



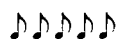
**Peter Arnold**, who has been principal hornist of the Southwest German Radio Orchestra since 1976, has provided two CD's for consideration. The first is a two CD set (Basler Zeitung) comprising the entire *Jubiläumskonzert von 10 bis 12*, a program at the Stadcasino Basel.

The program is of a sort which we have not been able to enjoy in North America since my youth, sixty years ago; these programs seem to be alive and well at a few places in Denmark, Germany, and Switzerland. I would hesitate to call these "pops" programs, as our "pops" in the United States, at least those broadcast on radio and television, seem to have deteriorated into merchandising showcases for filmscore soundtracks and public relations vehicles for the more upscale pop stars.

Included on the varied and interesting program is a *Concerto for Four Horns* by Heinrich Hübler, played with aplomb by the quartet of the Southwest German Radio Orchestra: **Peter Arnold, Charles Tibbetts, Ulrike Guggenberger, and Matthias Stier.**

The concerto is somewhat in the style of Franz Strauss with an occasional nod of acquaintance to the Schumann *Konzertstück*, but it is sufficiently individual in compositional approach to stand on its own. I enjoyed hearing this first recorded performance and would enjoy playing it.

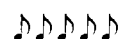
Extensive radio broadcast commentary is included. Recording quality is adequate, at least for a live performance. The album notes, in German only, are minimal. The production was evidently produced by the Swiss newspaper, Basler Zeitung; no information as to availability is given.



The second offering of **Peter Arnold** is with the Südwestdeutsche Rundfunksoloisten (Soloists of the Southwest German Radio), playing *Horn Quintets of the Early Classic Period* on Bayer Records (BR100 236CD), quintets by Mozart, Stamitz, and Dauprat. These are studio recordings, i.e., not in a concert hall environment. Nevertheless, they have a "genuine" quality, not artificially enhanced. They are unusually closely microphoned: the horn is closer than the strings in the Mozart, with the strings more up-front in the other two. The string playing is quite elegant; in spite of close miking, one hears no bow-scratch. Tuning and balance are exemplary. The collective sound is captured so realistically that if one is in an adjoining room, the impression is that the players are just around the corner.

Peter Arnold plays with extraordinary cleanness; his interpretations are straightforward. In the slow movement of Mozart's Quintet, he takes little note of Mozart's two different styles of staccato (as indicated by Mozart in the autograph). And, in measure eighty-three of that slow movement, I am puzzled by his choice, on the third beat, of B-flat, which creates for me a crunching dissonance. My Bärenreiter score (supposedly Urtext), suggests parenthetically that it should be B-natural.

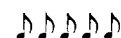
Recommended.



The Dallas Brass (**Alex Shuhan**, horn) is a brass quintet plus a resident percussionist. The group collectively has formidable talent and is recorded in their smorgasbord programs (no main course) with excellent technical supervision on two CD's which are not available through the usual merchandising channels. I came by them accidentally. Shuhan plays horn in a manner that integrates with both the trumpet and trombone sounds in a better manner than almost any other hornist I have heard. In case one wonders, the Dinicu/Heifitz *Hora Staccato* features xylophone, not one of the brass. There is an old Soviet 78 rpm recording of the Russian trumpeter, Timofei Dokhshitzer giving an extraordinary rendition of this display piece.

The added percussion is a welcome addition to the usual brass only texture; hornist Shuhan also appears occasionally as pianist.

"Easy listening" in the best sense of the phrase. Recommended.



The Kingdom Brass Quintet (**Nancy Curtiss**, horn) plays a program of sacred and secular music for the Christmas season on Truemedica Records KBQD 101. Some of the arrangements are commercial stock, and others generated from within the group. There is a bit of percussion added in a couple instances. The players, based in the Northeastern Ohio area, have achieved a balanced and secure ensemble. Recording is life-like, although at times I would have preferred somewhat more presence for the horn.



The Millar Brass Ensemble ("A Chicago Brass Tradition"), directed by Bruce C. Briney (**Daniel Fackler, Catherine Moss, Virginia Sandstrom, Catherine Squires, and V. Adele Taylor**, horns) play a program of Christmas Music, *Brass Ornaments*, on Koss Classics KC 1020. These are all very attractive and straightforward, gimmick-free arrangements for large brass ensemble, played very well by all involved and given a superbly realistic and balanced recording by Koss. The hornists should be pleased with the pickup of their fine playing.

Recommended for the season.



A joint Canadian-British production, *Bring on the Brass*, featuring the Toronto based Hanford Street Silver Band, introduced by Leo McKern (recorded at BBC, Bristol), plays exactly what the album notes tell us: "a big bright brass concert for children" (MRP Records CD 108). Although there are no horns in the brass band as the British tradition understands it, I mention this CD as a "must purchase" for any family with children pre-school onwards. Great listening, as well as educational for adults as well. Leo McKern has a Rumpole of the Bailey delivery, delightful. The recording is close, very realistic.

Your children will love it: so will you!

## Listing of Recent Recordings

This section includes lists of repertoire and performers (when known), cross-references of reviews in other publications, and ordering information for recordings reviewed in this issue as well as other recordings that could not be reviewed at this time.

Reviewed in other publications:

*F/1	<i>Fanfare Magazine</i>	January 1993
*F/3	<i>Fanfare Magazine</i>	March 1993
*F/5	<i>Fanfare Magazine</i>	May 1993

AM CAM ACR 10305CD. (DDD) \*F/5

**Hornist?** Annapolis Brass Quintet, etc.

L. Moss, Symphonies for Brass Quintet and Chamber Orchestra and compositions by Persichetti, Villa-Lobos, Krennek

ANGEL CDC 0777 7 54799 2 8 (DDD)

**Peter Gordon**, Music Emcee Chamber Ensemble

*Sketches of Miles: Arrangements for Chamber Players and Jazz Soloists*

Miles Davis,

*All Blues; Nardis; Four; So What*

Byron Olson,

*Farewell; Fantasy for Winds, Strings and Jazz Soloists*

Byron Olson (arr.)

*Spanish Suite*

and solo performances by Randy Brecker, trumpet:

*Ghost Trumpet*

*Apparition*

BASLER ZEITUNG (2 CD set, no number; DDD)

**Peter Arnold, Charles Tibbetts, Ulrike Guggenberger, Matthias Stier** *Jubilaunskonzert. Von 10 bis 12*, includes

Heinrich Hübler, *Concerto für vier Hörner und Orchester* and works by Grieg, Donizetti, Bizet, Humperdinck, Bellini, Verdi, Strauss, Bernstein, Offenbach, and Ziehrer

Inquire:

Peter Arnold

An der Sommerhalde 2

D-67659 Kaiserslautern

GERMANY

BAYER RECORDS BR 100 236 (DDD)

**Peter Arnold**, with Südwestdeutsche Rundfunksolisten *Hornquintette der Frühklassik*

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

Carl Stamitz, *Quintet in E-flat for Horn and Strings*

Louis François Dauprat, *Quintet in E-flat*, Op. 6/3

Bayer Records

Pforzheimer Str. 30

D 74321 Bietigheim

Germany

BONGIOVANNI 10009-2 (DDD) \*F/1

**Hornists?** Wind ensemble/Bufalini, cond.

*Woodwind Chamber Music*

Druschetzky, *Partita III in E-flat & Partita IV in E-flat*  
Triebensee, *Minuet with Variations in F on a Theme from*

*Don Giovanni for Wind Octet*

Weber, *Adagio and Rondo for Wind Sextet*

Cherubini, *March in F for Wind Octet and Bass*

Donizetti, *Sinfonia in G for Flute, Wind Octet and Bass*

DALLAS BRASS DBI 82589 (DDD)

**Alex Shuhan**, The Dallas Brass

*Dallas Brass II*

Pieter Hellendaal (V. Reynolds), *March*

Edwin Bagley, *National Emblem March*

Giles Farnaby (Howarth), *Three Renaissance Dances*

G. P. Telemann (Levine), *Sonata*

J. S. Bach (Levine), *My Spirit be Joyful*

Debussy (Allen), *Girl With the Flaxen Hair & Golliwog's*

*Cakewalk*

Dinicu-Heifitz (Levine), *Hora Staccato*

Malcolm Arnold, *Quintet, 1st mov.*

R. Vaughn Williams (Villarubia), *Three Studies on English Folksongs*

Aaron Copland (Levine), *Hoedown*

Joplin, *Solace*

Tribute to "Bix" (Wasson)

*Jazz Me Blues*

*At the Jazz Band Ball*

*Singin' the Blues*

*Clarinet Marmalade*

George H. Green (Levine), *Log Cabin Blues*

Henry Fillmore (Singleton), *Lassus Trombone*

Mack/Johnson (Wasson), *Charlestown*

New Orleans Rhythm Kings (Gale), *Tin Roof Blues*

Irving Berlin (Wasson), *Alexander's Ragtime Band*

Marvin Hamlisch (Wasson), *Selections from 'A Chorus*

*Line'*

*I Hope I get It*

*Who Am I*

*I Can Do That*

*Nothing*

*One*

*What I Did for Love*

available from:

Dallas Brass

4321 Clemson Drive

Garland TX 75042

CRYSTAL RECORDS CD677 (DDD)

**Kristin Peterson Thelander**, natural horn

Carol lei Post, fortepiano

*Music of the Early 19th Century*

L. van Beethoven, *Sonata in F Major*, Op. 17

Friedrich Kuhlau, *Andante and Polka*

Carl Oestereich (ed. Thelander), *Andante*

Nikolaus von Krufft, *Sonata in E Major*

Louis-François Dauprat, *Sonata in F Major*, Op. 2

EMI CDC 7 47453 2 (DDD)

**Radovan Vlatkovic**

English Chamber Orchestra/Tate

W.A. Mozart, *Four Concertos & Concert Rondo, K. 371*

EMI CDC 7 49867 2 (DDD)

**Radovan Vlatkovic**, English Chamber Orchestra,

Tate Jeffrey Tate, piano; Ann Murray, soprano

*Richard Strauss Horn Concertos*

Richard Strauss, *Concerto No. 1; Concerto No. 2;*

*Andante, "Alphorn"*

KOSS CLASSICS KC 1020 (DDD)

Millar Brass Ensemble, with **Daniel Fackler, Catherine Moss, Virginia Sandstrom, Catherine Squires, and V. Adele Taylor**, horns

*Brass Ornaments* (Arrangements by Phil Snedecor)

*Joy To The World*

*O Come All Ye Faithful*

*What Child Is This?*

*Oratorio No. 64* (J.S. Bach)

*Angels We Have Heard On High*

*Little Town of Bethlehem*

*Silent Night*

*Hark! The Herald Angels Sing*

*Tschaikowsky, Nutcracker Suite*

*Sleigh Ride* (arr. John Wasson)

*We Wish You A Merry Christmas*

MRP RECORDS MRP CD 108 (ADD)

*Bring On The Brass* The Hanford Street Silver Band

*A Big Bright Brass Concert for Children Hosted and Narrated by Leo McKern*; includes:

Malcolm Arnold, *Little Suite for Brass* (1st & 3rd movements)

Domenico Cimarosa (arr. D. Wright), *The Impresario Overture*

Scott Joplin (arr. A. Frackenpohl), *Stop time Rag*

Charles Gounod (arr. J. Scott Irvine), *Funeral March of a Marionette*

Abe Holzman, *Blaze Away*

and traditional works

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Toronto, Ontario M5V 2M8

CANADA

NEW WORLD RECORDS 80415-2 (DDD) \*F/3

**Roland Pandolfi?** St. Louis Symphony

Donald Erb, *Concerto for Brass and Orchestra*

(also, other compositions by Erb)

NIMBUS RECORDS NI 5327 (ADD) \*F/1

**Henryk Ralinsky**, Pro Arte Wind Quintet, Zurich

*French Wind Music*

Ibert, *Trois pieces breves*

Françaix, *Quintette*

Milhaud, *Suite: La Cheminée du Roi René*

and works of Auric and Honegger

ONDINE ODE 792-2 (DDD) \*F/3

**Hornist?** Lahti Chamber Ensemble/Osmo Vänskä

Nielsen, *Serenata in vano*

R. Strauss/Hasenohrl, *Till Eulenspiegel-Einmal anders!* (etc.)

ORFEO C 282 921 (DDD) \*F/5

**Jan Schroeder** (1)

**Klaus Wallendorf** (2)

Consortium Classicum

(1) Anton in Reicha, *Octet in E-flat Op. 96*

(2) Adolphe Blanc, *Septet in E-flat Op. 40*

OTTAVO OTR C29134 (DDD) \*F/5

**Jacob Slagter**, Guarneri Trio

two CD set of Brahms Trios, including:

*Trio in E-flat, Op. 40*

SOLSTICE SOCD 97 (DDD) \*F/3

**Hornist?** Atlantic Brass Quintet

*Atlantic Brass Quintet in Concert*

Bach, *Toccata and Fugue in d*

Barber, *Adagio*

Arnold, *Quintet*

Boyce, *Suite*

Ivan Jevtic, *Second Brass Quintet*

Gershwin, selections:

*An American in Paris*

*Porgy and Bess*

Waller, *Handful of Keys*

SONY CLASSICAL ROYAL EDITION No. 29 SMK 47546 (ADD) \*F/3

**Joseph Singer**, NY Philharmonic, Bernstein

Debussy, *Prélude a L'Après-midi d'un faune*

(and other works of Debussy)

SONY CLASSICAL SK 48052 (DDD) \*F/3

**Günter Högner**, Ensemble Wien-Berlin

*Twentieth Century Wind Music*

Françaix, *Wind Quintet No. 1*

Barber, *Summer Music, Op. 31*

Berio, *Opus Number Zoo*

Eder, *Wind Quintet No. 3*

Ligeti, *Six Bagatelles for Wind Quintet*

SONY CLASSICAL SK 48064 (DDD) \*F/1

**Norbert Hauptmann**

Berlin Philharmonic/Giulini

Mozart, *Sinfonia Concertante in E-flat, K. 297b*

(and Symphony 39)

SUMMIT DCD 139 (DDD)

**Gail Williams**, Mary Ann Covert, piano

*Twentieth Century Settings*

Vaclav Nelhybel, *Scherzo Concertante*

Jean-Michel Defaye, *Alpha*

Verne Reynolds, *Partita*

Thea Musgrave, *Music for Horn and Piano*

Alec Wilder, *Suite for Horn and Piano*

David Gwilt, *Sonata for Horn and Piano*



**Nancy Curtiss, Kingdom Brass Quintet**

*For Unto Us* (Music for the Christmas Season) various arrangers

*O Come All Ye Faithful*

*It's Beginning To Look a Lot Like Christmas \**

*Three Christmas Traditions \**

*Break Forth, O Beauteous Heavenly Light*

*Lo, How a Rose E'er Blooming*

*The Holly and the Ivy*

*God Rest Ye Merry Gentlemen*

*Jingle Bells/Sleigh Ride \**

*Quints N' Quarts*

*French Carol Have*

*Yourself a Merry Little Christmas\**

*A Santa Claus Medley \**

*Once in Royal David's City*

*For Unto Us (Handel/Rager) \**

*It Came Upon a Midnight Clear \**

*Silent Night*

*Santa Claus is Coming to Town \**

*Let It Snow*

*We Wish You a Merry Christmas*

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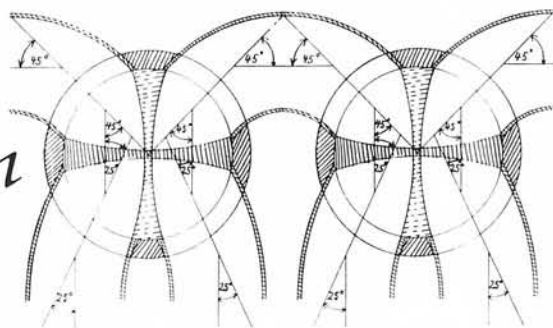
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at the 26th International Horn Symposium

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Nancy Cochran-Block, Host

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## Guest Artists

Jerome Ashby  
John Cerminaro  
Sören Hermansson  
Douglas Hill  
Greg Hustis  
Charles Kavalovski  
Vladimira Klanska  
Ab Koster  
Peter Kurau  
Arkady Shilkloper  
William Ver Muelen  
Frøydis Ree Wekre  
And Many More

# Happy Anniversary!

## ... But Why Come?

by Elaine Braun

The Twenty-fifth IHS Horn Workshop was held where the first pre-IHS Workshop was: Florida State University in Tallahassee. There were some folks present who were also at Number 1, and they stayed in the same dormitory – Cash Hall – and walked the same twenty-minute walk (now twenty-five) to workshop events. This time the exhibits and practice rooms were in Housewright Music Building, and the concerts, lectures, and recitals were in Opperman Music Hall, just across an adjoining patio where thirteen university horn choirs took turns performing throughout the week.



L to R: Natural Horn performers Kendall Betts, Michelle Stebleton, Jeffrey Snedeker, Kristin Thelander, Michel Garcin-Marrou, William Purvis, and Richard Seraphinoff

It all started with natural horns – concerts and a panel discussion. Then a parade of recitals, concerts, lectures, and horn choirs. Sprinkled in were some special events: the IHS Solo Competition Finals, mock auditions, a jazz session, a box lunch in a Greek forum, the IHS General Meeting, and the final gala concert. There were also extra-special events: on Wednesday, a special program dedicated to the memory of Philip Farkas and also on Wednesday, the Banquet – complete with jungle cruise. On Thursday Frøydis Ree Wekre paid tribute to Vitali Bujanovsky (the great Russian player and teacher) who also passed away recently, and on Friday, Peter Damm played two *Nigunim* in memory of Meir Rimón.

This was my nineteenth horn workshop, and looking back I'm glad that I came because I got to know Philip Farkas and Meir Rimón; I heard and met Vitali Bujanovsky, Alan Civil, Richard Merewether, and Wendell Hoss. Why come? Just meeting these great men would be enough, but there is more.

This is my tenth opportunity to write about the workshop. How could I go back all those times and find something to write about each time? My primary objective is to be refreshed; to re-affirm the truths that get buried under day-to-day life. Why come? For old friendships and new, for old and unique instruments, and new ones; for old-favorite music and new-unknown music; to learn something. So what did I learn this time? Lots.



Peter Damm performs the R. Strauss First Horn Concerto for the 150th time! FSU Symphony Orchestra conducted by Phillip Spurgeon

First, a new way to play an old-favorite piece: the Brahms Trio. Now, I've had some special experiences hearing this piece, among which were seeing John Barrows at Town Hall (with no hair due to radiation treatments) play it about five months before he died. Meir Rimón played it in Charleston and it was some of his best playing ever. Then there was a performance with Chris Leuba in Los Angeles where between movements a stage hand brought out a glass of water for the violinist! This performance was with David Bryant (horn), Eliot Chapo (violin) and Simon Sargon (piano). As they were due to begin (running a little late and just before lunch), many participants left the auditorium – enough to make a noticeable difference from the stage. I was hungry too, and needed to be at the exhibit table soon, but I stayed. I'm glad I did because this performance had articulations and phrasings which I had never heard nor considered before, yet which were valid and innovative ways (to my ears anyway) of approaching the piece. It was good. I learned something.

After lunch I happened to be in the elevator with a college student and I asked her if she had heard the performance. Her answer was: "No I didn't stay, I already know the piece, I didn't NEED to hear it." Then why come to a horn workshop I thought. Maybe to hear new music?

I was in for one more learning experience of major proportions. Sitting with a long-time friend at a concert, and discussing what we had heard, I found out that my friend has a completely different set of criteria for measuring the artistry of a performance. As it turns out, the shaping of the phrases through changes in the tonal color of the sound is what my friend hears. Although tone quality and coloring for special effect have always been included in my criteria, they have taken a back seat to other qualities – most likely because of those nineteen times I was lucky enough to hear players from different countries who have different artistic objectives. However, my friend hears in a way which I do not, and if I want to understand, I'm going to have to go back and re-tune my ears. It probably won't change my criteria much, but it might make me a better teacher, and certainly a better friend!

## WORKSHOP MEDDLES



Rick Todd, Arkady Shilkloper, and Peter Gordon perform with the William Kennedy Jazz Trio

There were special reasons why I came to this particular workshop:

1. The American Horn Quartet and the Los Angeles Horn Club
2. Peter Damm
3. The US Army Brass Quintet
4. Barry Tuckwell
5. The Jungle Cruise

Then there are those other, more personal reasons:

1. Beer – or other
2. Old friends and new friends
3. Playing with good friends in really good groups
4. Beer – or other
5. Viola/conductor jokes
6. Camaraderie/beer – or other; OK so I party too – sometimes.

Lastly, each workshop is really different – a unique experience to share with good people who have a common love, and a chance to learn something. Why come? How could you not? Meet me in Kansas City – maybe you'll be the one to teach me something new this time.



Barry Tuckwell performing the Musgrave Horn Concerto. Thea Musgrave conducts the FSU Symphony Orchestra

The IHS "Meddling" Committee proudly presents its awards for the 1993 Workshop at Tallahassee:

*Croix du Bel Cor*: Engelbert Schmid – for the outstanding hand painting in the bell of his horn

Runner-up: Michel Garcin-Marrou for his natural horn

*The Order of the Purple Chop*: no award this year (for this relief, much thanks)

*The Giant Clam*: usually reserved for those missed notes which hang around the hall even after everyone is gone; there weren't any that bad, however, there were two instances which might qualify as Variations on a Clam:

*The Clammed Entry*: Hans Pizka for his life-threatening downbeat at the wrong time, in the Gabler Mass Choir piece

*The Almost Was*: Greg Hustis for the "lost" d" in his Mozart Concerto cadenza

*The Rookie Survivor of the Year Award*: Barry Tuckwell, who performed and inspired us at both Workshops I and XXV

*The Award for the Most Notes Scored in a Play-off Week*:

*Group award*: The American Horn Quartet, truly amazing

*Single award*: Frank Lloyd, who has won this award before, but who is still amazing!

*Special Non-Horn Award*: Scott Shelsta, trombonist in the US Army Brass Quintet (look Ma, no valves!)

*The Award for the Best Supporting Actor*: Toby Fowler, who as far as we could tell, never slept, ate, or sat down during the entire week! And to the backstage crew who were truly great (except for one tiny cup of water)

*The Award for the Best Supporting Actress*: Michelle Stebleton who was always there, always working hard, always ready to help, and who played too!

Runners-up for this award were: the Japanese cymbal player with the Tokyo Horn Club, and the assistant principal eighth horn with the Artists Ensemble

*The Alan Civil Award for the Best Up-and-Coming Comedian*:

*Group award* – the Tokyo Horn Club for their WAVE!

*Single award* jointly: Barry Tuckwell for his speeches; Kendall Betts for his performance at the Gala Concert; and Walter Lawson for his portrayal of an irate repairman (he threw a slide over his shoulder and into a garbage can at twenty-five feet or more!)



*The M\*A\*S\*Hed Meddle:* Kendall Betts, for his demolition of a still-usable Monarch single F horn, lent by Marvin McCoy

*The Landmark Anniversary Meddle:* Milton Phibbs, for his brilliant, evocative, nostalgic, and hilarious piece *Le Tombeau des Cornistes*, premiered by the multi-national and multi-talented Twenty-fifth Workshop Artists Ensemble

*The Edith Head Award for Best Dressed Participant:* Michelle Stebleton for her blue hat (which matched the blue – we mean electric blue – blouse)

*The Henry the Navigator Meddle:* the character who assured us that Cash Hall was a six- to eight-minute walk from the Music Building

*The Speaking Clock Meddle:* Barry Tuckwell, for the speeches produced by other speech writers

*The Greatest Single Moment Award* jointly: Frøydis Ree Wekre and Raimo Palmu for that moment in the Bujanovsky tribute when the offstage horn was seen only as a shadow

*The Big Meddle C:* Calm, Cool, Collected, Clam-free, Cute, Capable, Charming Bill Capps!



*Twenty-fifth Workshop Host William Capps presents Punto awards to Joseph White and William Robinson, hosts of the First International Workshop in Tallahassee in 1969*



*Nancy Cochran Block, Kristin Thelander, and Barry Tuckwell discuss weighty IHS business at the picnic*



*Barry Tuckwell presents an award to Paul Mansur upon his retirement as Editor of the Horn Call*



*Workshop host William Capps addresses the workshop participants at the picnic*



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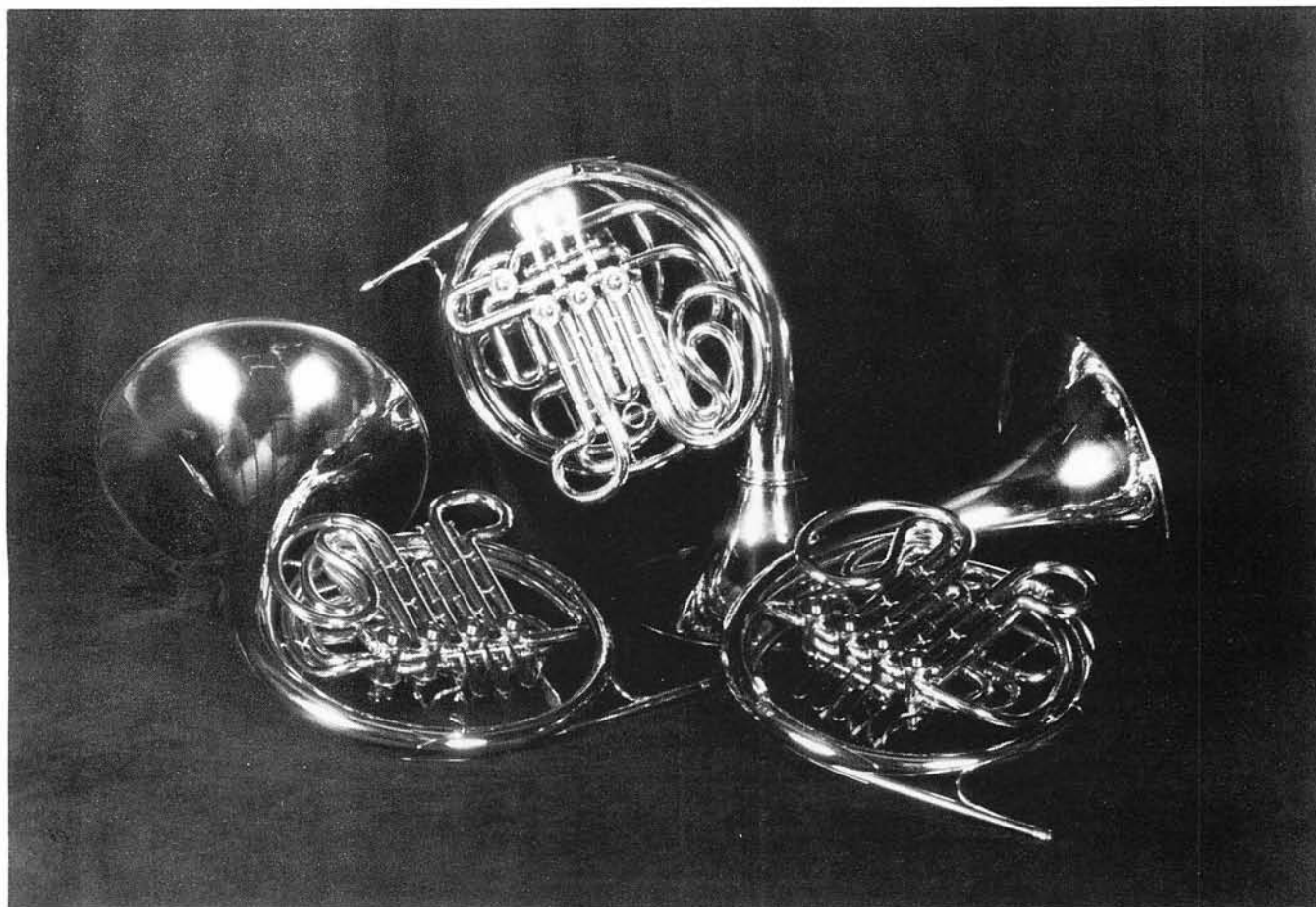
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Thanks to Dr. William Capps these very same words surely could have been repeated at the Twenty-fifth International Horn Workshop in Tallahassee, Florida, dedicated to the memory of Philip Farkas.

To open the session, the *Festfanfare für 12 Hörner* by Karl Stiegler was played by the Florida State University Horn Choir, conducted by William Capps. Following the welcoming greetings by the workshop hosts, the renditions of the *Festliches Präludium* by Gottfried Freiberg and of Richard Wagner's *Tristan Fantasy* so impressed the audience of horn players from around the world that they seemed to catch their breath before bursting into applause.

Further expression of appreciation is due to Dr. Capps for his success in attracting the world's finest soloists and horn groups to Florida – it would be difficult to credit all the excellent participants. Only one outstanding example should be mentioned: the American Horn Quartet. Along with top rank-

ing technique, it also demonstrated top quality music and superb horn tone.

The tendency to have sound quality dominate over technique was maintained throughout the week of the workshop.

In my personal experience to date as well as of many other participants, the Twenty-fifth International Horn Workshop was the most outstanding of the United States workshops. It was indeed a worthy forerunner for future workshops to turn their attention to continuing along the guidelines laid out in Tallahassee.

Dr. William Capps must be given full support for his efforts to continue in the work he has so far accomplished.



*Some of the participants of the Twenty-fifth International Horn Workshop relaxing on the post-workshop Caribbean cruise. L to R; (sitting) Lois Kerimis (USA), Richard Huber (Klagenfurt, Austria), Waltraud Schwarzl (Vienna), Mr. & Mrs. Siegfried Schwarzl (Vienna), Erika Donka (Vienna); (standing) Mr. & Mrs. Louis Stout (USA), Tom & Ellen Powley (USA)*

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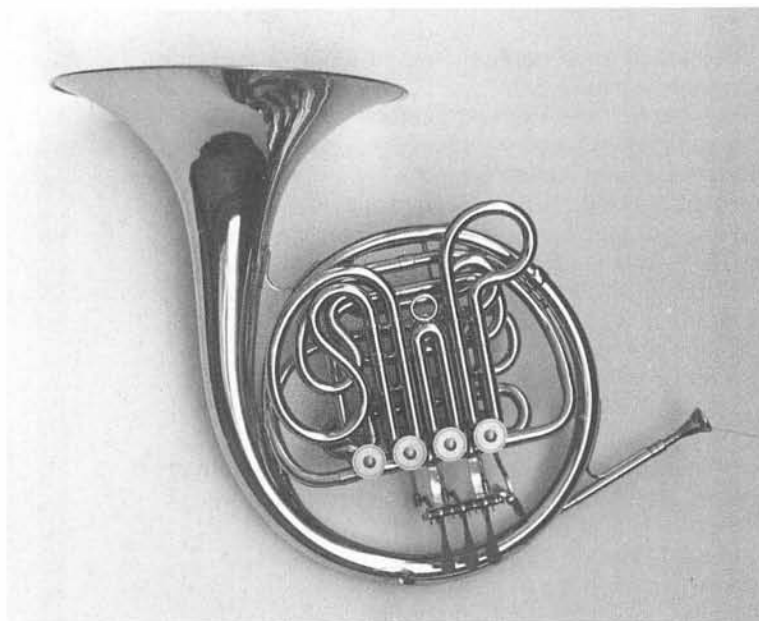
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# Tango Finlandia

## (Lieksa Brass Week)

By Paul Mansur

Through some fortunate circumstances, I received an unexpected opportunity to attend the 1993 Lieksa Brass Week in Finland. Having read of this event in the past; and, attracted by the brochure announcing this year's program, I promptly grasped this opportunity to become familiar with Lieksa's annual project. I did not know just what to expect. Lieksa bills itself in its advertising as "The Brass Capital of Finland." I found that from July 24 through August 1, 1993, Lieksa was actually "The Brass Capital of the World."

A sterling line-up of teachers and performers had been engaged to teach master classes and private lessons and to present sparkling concerts. The structure of the Brass Week provided public master classes for every instrument, observation of individual lessons by students and attendants, ensemble rehearsals, recital rehearsals, and a total of twenty-two concerts with some seven or so premieres. The featured ensemble for the week was the Eastman Brass, a quartet from the Eastman School of Music faculty. The featured instrument was the horn, with an overall theme of "The Brass Player as an Orchestra Member." There were solo recital performances, brass ensemble concerts (including performances by Finnish Kaartin, the traditional brass septets using all conical-bored instruments), a full recital by Harri Miettunen, tubist, who was designated as the "Lieksa Brass Player of the Year," the Conscript Band of the Finnish Defense Forces, the Jyväskylä Chamber Orchestra, the Brass Academy of Tallinn (a sixteen-member ensemble from the Tallinn Conservatory of Tallinn, Estonia), the Helsinki Police Band, and break-out big bands plus a modern version of the *Kaartin* known as the Super Brass.

A listing of the artist-teachers is a veritable *Who's Who!* They included Radovan Vlatkovic, Arkady Shilkloper, and Peter Kurau, hornists; Timofei Dokshitser, Stephen Burns, Barbara Butler, and Charles Geyer, trumpets; John Marcellus, trombone; and Roger Bobo, tuba. Furthermore, there were nine other Finnish teachers who held their own very well. Jouko Harjanne, trumpeter with the Sibelius Academy and the Finnish Radio Orchestra, for example, is a brilliant, lyrical performer! Timo Ronkainen of the Sibelius Academy and principal horn of the Helsinki Philharmonic performed beautifully! In Finland he is known as the "velvet" hornist for his warm, velvety sound. I must concur; he well deserves that appellation. And speaking of velvet, mention must be made of Timofei Dokshitser, the world-renowned Russian/Lithuanian trumpet soloist who, at age 72, still makes his trumpet sing like a violin! Young Markus Maskuniitty played the Haydn Concerto for Two Horns with Radovan Vlatkovic. Radovan and he exchanged parts for the second movement, switching back only after the first statement in the finale. There simply was no evident tonal or musical discrepancy to my ear or to the ears of the radio audience during this live concert with the chamber orchestra accompanying.

I enjoyed hearing the *Kaartin* ensembles. They were comprised of a lead E-flat cornet, two B-flat cornets, an altohorn, a tenorhorn, a baritone horn, and a tuba. Occasionally they were



*The Eastman Brass with friends after the final concert in the Culture Centre. L to R: Charles Geyer, John Marcellus, Petri Juutilainen (conductor of the Helsinki Police Band), Barbara Butler, Peter Kurau, and Sergei Solodovnik (artist accompanist from Gnesin Institute, Moscow) [P. Mansur photo]*

augmented with a percussionist or two. These groups emphasize lyrical playing and perform a number of folk-like songs. The accomplished ensembles I heard had a lovely, warm sound, but they could also play music with stiff technical and articulation challenges quite well. One of the mainstays of such groups is the great body of Renaissance music that is part of the repertoire of so many brass ensembles. I found these septets to have considerable breadth and depth of tonal and coloristic resources.

The Super Brass ensemble was made up of professional performers from various orchestras. Their approach seemed to be an adaptation of the *Kaartin* tradition into an idiom that is derived from the big band or stage band styles. Their instrumentation consisted of three trumpets, two trombones, euphonium, and tuba; plus a trap drummer. The group gave the first performance of a brass fanfare for the Lieksa Brass Week as well as several other works for brass ensemble. The group seemed somewhat insecure with these idioms. In the second half of the program they stuck to jazz idioms with many emulations of Gil Evans arrangements for Miles Davis and Dave Brubeck. These were quite successful. An attendant from Luxembourg remarked: "In the second half, they woke up."

From the printed programs I learned of the *flyygelitorvi*, *altotorvi*, *tenortorvi*, *baritonitorvi*, and the *käyrätörvi*. These are, in order, flugelhorn, alto horn, tenor horn, baritone horn, and crooked horn. The last is often translated as "French Horn," unfortunately. It is actually the word for a tunable horn with crooks. And it is not *crook*-ed horn; it is *crookt'* with a single syllable. Thus, the IHS has further support for our campaign to eliminate the use of "French Horn" in the English language and just call our instrument the "horn."

This year was the fourteenth annual Lieksa Brass Week. The personality behind this production is Erkki Eskelinen, Director of the Pielisen Karjala (Karelia) College of Music in Lieksa. He is the long-time director of the school's wind orchestra (symphonic band). The group has grown and accomplished much. In recent years the band has toured the British Isles, the Continent, and the United States. The Brass Week



Festival is now in the charge of the Lieksa Brass Week Support Association together with the Music Committee, consisting of representatives of the Finnish Guild of Trumpeters, the Finnish Horn Club, and the Finnish Trombone and Tuba Association. In addition, there is strong support from the community of Lieksa, from other cities of Finland, and from the Finnish government.

The surprising aspect of this Brass Week is that Lieksa is a rather small town of ten thousand or so population, about three hundred miles northeast of Helsinki and quite near the Russian border. The area is filled with forests and lakes of great beauty with a rather sparse population, but certainly not the wilderness that is the far northern area of the Laplanders. This area of Eastern Finland and Western Russia is the Karelia region, memorialized by the Sibelius *Karelia Suite* for Orchestra. Through the years, a strong following of concert-goers has developed. The Finns take their summers as serious opportunities to attend cultural events such as musical festivals. Special ticket arrangements entice concert attendance from Helsinki and other cities. A poster commonly displayed listed some fifty-five arts festivals of many sorts for the summer of 1993. While visiting with a couple from Helsinki, Matti and Ulla Hirvensalo, (He is a semi-professional hornist who is an engineer with an oil company), I learned that he and Ulla had been in attendance through their vacation at three or four different festivals. As he said, they had been in contact with "much culture" in the previous two weeks. It is therefore not surprising that some 500 to 700 persons attend these concerts even though the participant registration is limited to about 150 students. Ticket costs vary but range from some thirty to eighty Finnish Marks per concert. This kind of public support seems thus to be substantial in determining the budget and in keeping the project operational from year to year. (Would that the IHS Symposia could attract a regular audience of 200 to 500 paying concert-goers to our concert programs!)

Most programs were presented in the Culture Centre, the equivalent of a municipal auditorium with attached galleries. This hall seated almost six hundred persons in a Continental block with seating in sharp elevation above the stage. It was a nice hall with good sightlines and acceptable acoustics. The stage was large enough to accommodate the large military and police bands, and was quite appropriate for the stage bands and other ensembles. Solo recital works could be heard clearly on the back row of seating.

Programs which anticipated larger audiences were presented in the Lieksa church. This is a recent structure, the architectural pride of Lieksa, erected on the site of an earlier church building that burned a few years ago. It is a rather stark white wooden design, square with an arching domed roof featuring a dramatic translucent cross of skylights stretching from corner to corner. Three wedge-shaped sections of pews face a large glass area behind the altar. Acoustics here proved to be superior to the Culture Centre. This was the venue for the stellar programs of the artists, both the solo and ensemble recitals and the concerto performances with chamber orchestra.

This short article could easily become a review of the many concerts and artists during these nine days. I did make rather copious notes concerning many concerts. However, it must suffice to say that I was quite impressed with the professional



## Terveiset Lieksasta

*The Lieksa Church, built of wood upon a rough granite foundation.  
[From a scenic postcard]*

and artistic excellence of the Eastman Brass; collectively and individually they were superb. Charles Geyer and Barbara Butler, trumpets; Peter Kurau, horn; and John Marcellus, trombone comprise a truly top-shelf brass ensemble. Trumpeter Stephen Burns was a delight to hear, and Roger Bobo still displays incredible mastery of the tuba. John Marcellus, past president of the International Trombone Association, is fabulous and appropriately bears the mantle of the great Eastman/Remington trombone tradition. Arkady Shilkloper continues to astound with his unbelievable ingenuity and creativity with the horn, flugelhorn, and electronic innovations. We were also grateful for the refreshing addition of soprano Pamela Kurau's lovely voice in works for soprano, horn and piano with husband Peter Kurau and pianist Riitta Ingelin.

The new works premiered this week were refreshing, challenging, and carry good potential to be heard again. Harri Wessman's Concerto for Horn, for example, included the novel idea of adding intermezzi between the principal movements. These featured the orchestral hornist quite prominently, sustained the focus on the horn as the solo color, enhanced the traditional concerto formal structure, and provided convenient interludes of rest for the horn soloist to prepare for the demands of the next movement. I had opportunity to examine the score of this work before hearing it. The composer has a few technical problems to overcome in the score, but the content was well-conceived and memorably effective.

Rather than dwell upon the high achievements of professional artists, which we expect each time they perform, I think it is more interesting to consider aspects of some of the amateur artists of the week. The two concerts on July 28 provide my point of focus. At 6:00 pm we were treated to a program from the Tallinn Conservatory of Music. Most of the program was the sixteen-member brass ensemble, with a significant portion performed by a brass quintet from within the larger group.

The program could perhaps be described as adequate. What I heard was a group of eager young folk with obvious talents from a small Baltic nation recently released from Soviet domination. Estonia, as are many other emerging nations, is simply behind the times. The conservatory lacks resources and financial backing; the players' experience has been se-

verely limited; the teachers' backgrounds are likewise narrow and rather naive. Several works the brass quintet performed, for example, were from Canadian Brass publications for North American public school consumption. These young men from Estonia were attempting to play western pop tunes, jazz, Latin tunes, and such without a real grasp of the idioms and style needed. Tylman Susato transcriptions came off rather better, but "ragtime" and such suffered. Many American high school groups present more authentic performances. These kids clearly had a wealth of latent talent. As a teacher, I absolutely ached for an opportunity to work with and teach them! Their unrealized potential was clearly evident in abundance. My mind's ear tormented me with what the Brass Academy ensemble could be.

Then, at 8:00 p.m. that same evening, we were treated to a performance by the Helsinki Police Band. These people were not professional musicians, although a few have had professional private instruction. They were clerks, traffic cops, detectives, and so on; each a full-time member of the Police Department. Only the conductor is a full-time paid musician. The group did not overflow with an abundance of professional quality musical talents. Most were sort of average, perhaps to be described as of mediocre achievement. But the collective, combined effect was virtually a marvel to behold. The reason is clearly that the conductor, Petri Juutilainen, is a teacher! He is forceful, energetic, enthusiastic, knowledgeable, has an obvious sense of humor, seems to be respected and liked by the players, and moves the band constantly toward a professional standard of achievement.

With some thirty performers on stage, many of whom double, they proceeded to offer credible performances of the Mendelssohn *Overture for Band*, a transcription of *The Nutcracker Suite*, an abridged adaptation of Gershwin's *An American in Paris*, J. Hansen's *Valdres March*, a J. Fucik march, original Finnish works, a medley of familiar Sinatra hits, and more. The band had a terrific low brass sound, well-centered, full and sonorous under good dynamic control. The concert was not one of ultimate technical perfection; but it most assuredly was one of excitement and variety; and it was colorful, musical, and thoroughly enjoyable! Musical achievements are not the exclusive realm of a select few professional musicians. I do believe that music is an international, cross-cultural language of some sort, and the Helsinki Police Band accomplishes this communication quite well.

Ultimately, we hope and believe that the barriers between nations will continue to fade and that through the free interchange of culture, ideas, ideals, creativity, and innovation the Tallinn Conservatory will achieve its potential for musical accomplishments. I hope that soon these young students will be led by teachers whose musical experiences and background have been extended beyond the provincial borders of the past; that they will be familiar with the literature of other cultures and they will make their own culture of musical expression available to the rest of the world; and that they will have opportunities to do just that through travel and freer communication. (How many Estonian musical works can you name? Yes, this need to broaden horizons is still very much with us!)

To be avoided in every instance is any sort of bull-doing of nationalistic and cultural differences into uniformity and sameness of style. Information, knowledge, awareness, and

tolerance should be our watchwords.

The Lieksa Brass Week is commendable in many respects. It provides superior opportunities for students and young professionals to be immersed in top-notch brass playing, to study intensively with a world class teacher, to see and hear other students work with other teachers, and to take giant steps forward in a very brief time. It allows occasion for mature teachers and performers to observe the techniques and approach of other teachers and also to hear familiar and new works. I would strongly encourage students and beginning professional brass players on the verge of a career to consider attending a Lieksa Brass Week. I am convinced you will gain much and find the expense to be well worthwhile. The annual attendance of many Scandinavian teachers and performers attests to Lieksa's continuing excellence.

The early years of the IHS Workshops were filled with master classes and opportunities to be taught and coached by artist-teachers. Lately we seem to be engaged in marathon agendas of solo recitals. I do think it is high time that the International Horn Workshops began to re-emphasize the importance of learning, growing, observing, practicing, and being coached and taught. Lieksa proves that this can be combined effectively with a grand series of concerts and recitals with plenty of general and specialty interests being fulfilled.

Some personal observations and remarks seem appropriate to close this report. Lieksa was rather warm during the daytime, up to thirty degrees Celsius but down as low as thirteen degrees Celsius at night. At about 62° North latitude, it never got completely dark. The sun provided a band of dusky twilight through the midnight hours. The full moon attained a height near tree-top level on the southern horizon about 11:00 pm, moved laterally for a couple of hours or so, and then turned orange as it began to set about 1:30 in the morning.

During the opening information session in the conservatory music recital hall, the artists, teachers, and guests were introduced. In the process, Erkki Eskelinen referred to my connection with the *Horn Call* as the *Corn Hall*, not once but several times. Secretary Anni Muikku corrected him several times but it turned into an item of great hilarity for the audience and for Erkki. It seems this was one of those times when one's "tang" gets "tongued up" and nothing seems to fix it. Since the school recital hall does not bear a name, I suggested that, unofficially, the recital hall be henceforth designated as the *Corn Hall*.

Finally, I want to express my thanks to the Finnish Foreign Ministry and the Washington DC Finnish Embassy Office for their arrangements, information, and for the classy *Tango Finlandia* T-shirt supplied to me before the trip. (Yes, that's the source for the title of this article.) Lastly, my sincere appreciation to Anni Muikku, K. H. Pentti, Raimo Palmu, Matti and Ulla, Heidi, Mark, Erja, and others for their facile translations and indoctrination, and to Jukka Kasper, hornist with the Helsinki Opera for the grand tour of the magnificent new opera house, which opens officially this fall. I extend my gratitude to each and every person who was connected in any way to the Lieksa Brass Week, 1993. Thank you!

Paul Mansur  
Editor Emeritus, *The Horn Call*  
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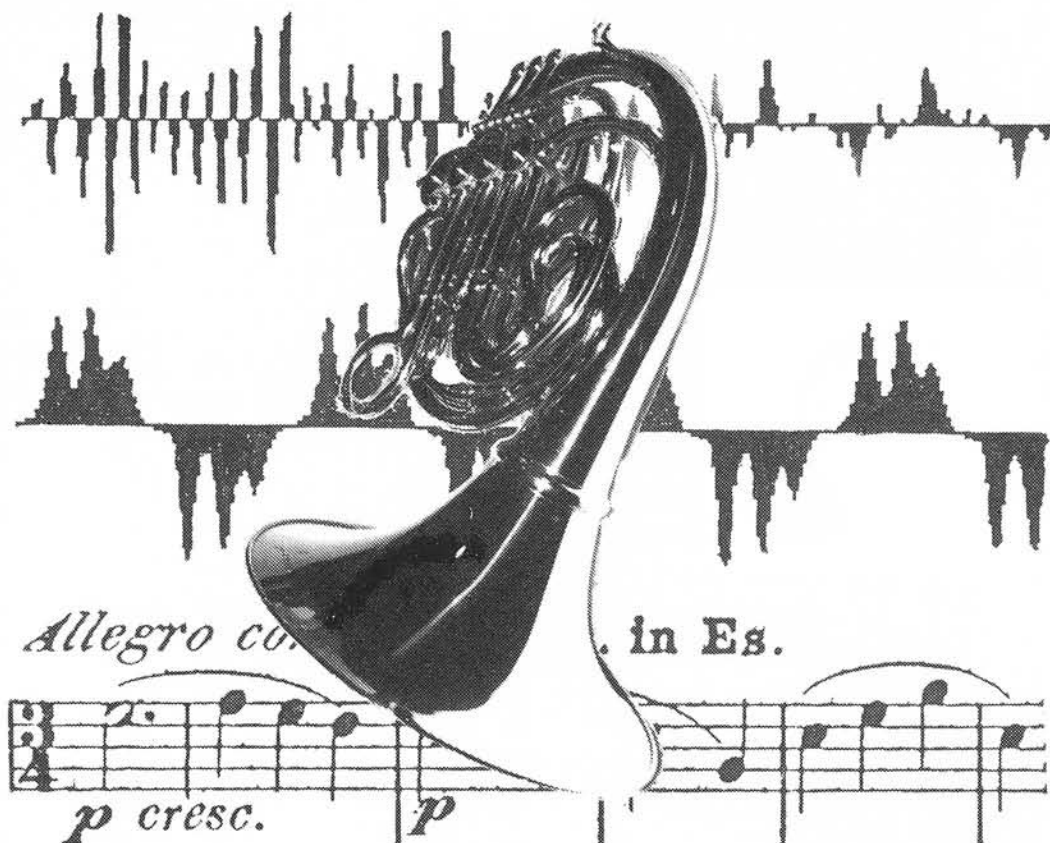
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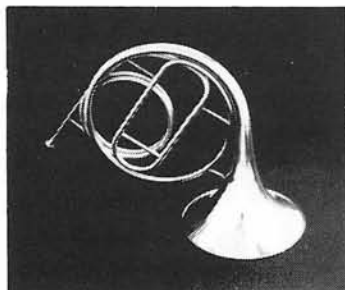
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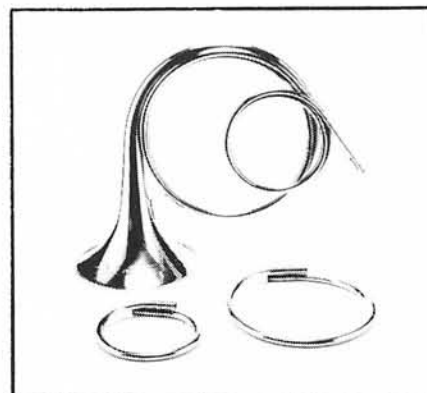
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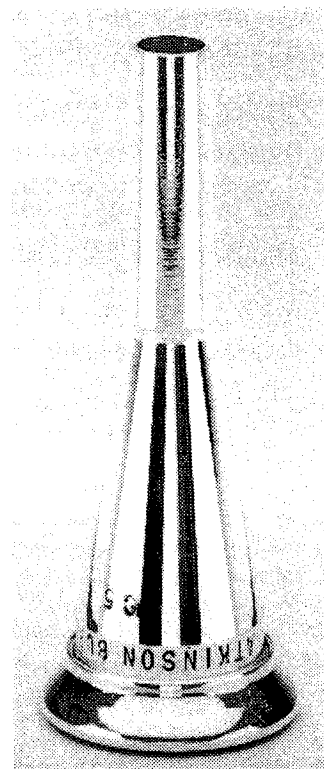
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# International Horn Society

## Financial Statements

Years Ended December 31, 1992 and 1991

### INTERNATIONAL HORN SOCIETY BALANCE SHEETS

December 31, 1992 and 1991

	1992	1991
<b>ASSETS</b>		
<b>Current Assets:</b>		
Cash	\$ 91,004	\$ 68,783
Investments (Note 3)	-	35,000
Accounts receivable, net of allowance for doubtful accounts of \$1,000 and \$550 in 1992 and 1991, respectively	2,327	1,229
<b>Total assets</b>	<b>\$ 93,331</b>	<b>\$ 106,941</b>
<b>LIABILITIES AND FUND BALANCE</b>		
<b>Current Liabilities:</b>		
Accounts payable	\$ 1,474	\$ 10,781
Deferred revenue (Notes 1 and 2):		
Membership dues	14,496	12,580
Scholarships	28,570	17,442
<b>Total current liabilities</b>	<b>44,540</b>	<b>40,803</b>
<b>Fund Balance:</b>		
Life memberships	48,314	43,764
Designated for composition commission	-	6,500
Unrestricted, undesignated	477	15,874
<b>Total fund balance</b>	<b>48,791</b>	<b>66,138</b>
<b>Total liabilities and fund balance</b>	<b>\$ 93,331</b>	<b>\$ 106,941</b>

### INTERNATIONAL HORN SOCIETY

#### Statements of Activity and Changes in Fund Balance

Years Ended December 31, 1992 and 1991

	1992	1991
<b>Revenues:</b>		
Membership dues	\$ 43,945	\$ 46,509
Interest Income	1,707	4,290
Advertising	12,861	15,173
Merchandise sales	1,418	2,419
Publication sales	4,944	5,143
Workshops	626	2,460
Composition contest registration fee	710	577
NEWS contributions	111	301
Performance scholarships	5,061	400
Other revenue	-	52
<b>Total revenues</b>	<b>71,383</b>	<b>77,324</b>

#### Expenses:

##### Program Services:

<i>The Horn Call</i> publication	41,427	42,258
Other publications	6,120	9,871
	<u>47,547</u>	<u>52,129</u>
Composition contest	2,229	5,276
Performance contest	600	300
Scholarships	5,061	400
Commissioned works	10,169	-
	<u>18,059</u>	<u>5,976</u>

Workshops	2,800	2,700
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<b>Total program expenses</b>	<b>68,406</b>	<b>60,805</b>
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##### Supporting Services:

General	24,874	18,754
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<b>Total expenses</b>	<b>93,280</b>	<b>79,559</b>
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##### Excess of Revenues Over (Under)

<b>Expenses</b>	(21,897)	(2,235)
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<b>Life Memberships Received</b>	<b>4,550</b>	<b>5,756</b>
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<b>Fund Balances at January 1</b>	<b>66,138</b>	<b>62,617</b>
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<b>Fund Balances at December 31</b>	<b>\$ 48,791</b>	<b>\$ 66,138</b>
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### INTERNATIONAL HORN SOCIETY STATEMENT OF FUNCTIONAL EXPENSES Year ended December 31, 1992

	Program Services			Support Services	
	Publications & Merchandise	Contests & Commissions	Workshops	General	Total
Salaries and wages	\$ 460	\$ -	\$ -	\$10,000	\$10,460
Payroll taxes	-	-	-	641	641
Printing	27,953	931	-	1,788	30,672
Postage	11,093	66	-	1,173	12,332
Editor honorarium	4,600	-	-	-	4,600
Office supplies	480	418	-	968	1,866
Workshops	-	-	2,800	-	2,800
Awards and scholarships	-	6,411	-	-	6,411
Commissioned works	-	10,169	-	-	10,169
Translation	500	-	-	-	500
Travel	-	-	-	8,550	8,550
Bad debt expense	450	-	-	-	450
Merchandise	1,360	-	-	-	1,360
Area representative expense	-	-	-	109	109
Professional services	-	-	-	1,365	1,365
Advertising	496	-	-	-	496
Telephone	81	-	-	189	270
Miscellaneous	74	64	-	91	229
<b>Total expenses</b>	<b>47,547</b>	<b>18,059</b>	<b>2,800</b>	<b>24,874</b>	<b>93,280</b>



**INTERNATIONAL HORN SOCIETY**  
**STATEMENT OF FUNCTIONAL EXPENSES**  
Year ended December 31, 1991

	Program Services			Support Services	Total
	Publications & Merchandise	Contests & Commissions	Workshops	General	
Salaries and wages	\$1,630	\$ -	\$ -	\$9,650	\$11,280
Payroll taxes	-	-	-	879	879
Printing	28,906	695	-	722	30,323
Postage	11,358	130	-	1,227	12,715
Editor honorarium	4,500	-	-	-	4,500
Office supplies	1,313	22	-	430	1,765
Workshops	-	-	2,700	-	2,700
Awards and scholarships	-	1,400	-	-	1,400
Commissioned works	-	1,160	-	-	1,160
Judges	-	2,569	-	-	2,569
Translation	1,500	-	-	-	1,500
Travel	-	-	-	4,039	4,039
Bad debt expense	550	-	-	-	550
Merchandise	2,034	-	-	-	2,034
Area representative expense	-	-	-	161	161
Professional services	-	-	-	988	988
Advertising	-	-	-	180	180
Telephone	-	-	-	182	182
Miscellaneous	338	-	-	296	634
<b>Total expenses</b>	<b>52,129</b>	<b>5,976</b>	<b>2,700</b>	<b>18,754</b>	<b>79,559</b>

**INTERNATIONAL HORN SOCIETY**  
**STATEMENT OF CASH FLOWS**  
Years ended December 31, 1992 and 1991

	1992	1991
<b>Cash Flows from Operating Activities:</b>		
Excess of revenues over (under) expenses	(21,897)	(535)
Adjustments to reconcile excess to net cash provided by operating activities:		
Provision for doubtful accounts receivable	450	550
Changes in assets and liabilities:		
Increase in accounts receivable	(1,548)	(1,778)
Decrease in accrued interest	1,929	482
Increase (decrease) in accounts payable	(9,307)	5,398
Increase in deferred revenue	13,044	5,632
<b>Total adjustments</b>	<b>4,568</b>	<b>10,284</b>
<b>Net cash provided (consumed) by operating activities</b>	<b>(17,329)</b>	<b>9,749</b>
<b>Cash Flows from Investing Activities:</b>		
Redemption of certificates of deposit	75,000	60,000
Purchase of certificates of deposit	(40,000)	(35,000)
<b>Net cash provided by investing activities</b>	<b>35,000</b>	<b>25,000</b>
<b>Cash Flows from Financing Activities:</b>		
Receipt of life memberships	4,550	5,756
<b>Increase (Decrease) in Cash</b>	<b>22,221</b>	<b>40,505</b>
<b>Cash at January 1</b>	<b>68,783</b>	<b>28,278</b>
<b>Cash at December 31</b>	<b>\$ 91,004</b>	<b>\$ 68,783</b>

**INTERNATIONAL HORN SOCIETY**  
**NOTES TO FINANCIAL STATEMENTS**

**Note 1. Summary of Significant Accounting Policies**

The financial statements of the International Horn Society have been prepared on the accrual basis. The significant accounting policies followed are described below to enhance the usefulness of the financial statements to the reader.

**Organization**—The Society was organized in the State of Illinois as a general nonprofit corporation August 19, 1977 for the purpose of, but not limited to, promoting musical education with particular reference to the horn. The Society publishes a semi-annual journal, *The Horn Call*, a quarterly newsletter, and other information for those with a special interest in the horn.

The Society is exempt from federal income taxes under Section 501(c)(3) of the Internal Revenue Code, classified as other than a private foundation.

The Advisory Council and management of the Society acknowledge that, to the best of their ability, all assets received have been used for the purpose for which they were intended, or have been accumulated to allow management to conduct the operations of the Society as effectively and efficiently as possible.

**Revenue Recognition**—Income from membership dues is recognized in the year in which the dues relate. Restricted funds received prior to being expended are reported as deferred revenue until expended. Restricted contributions are recognized as revenue when the related expenses are incurred (see Note 2).

**Life Memberships**—The Society sets aside life memberships received in a quasi-endowment. Earnings from these funds are used to cover future costs of membership. Life memberships received are retained indefinitely.

**Designated Fund Balance**—The Advisory Council designates certain unrestricted funds to be used for specific purposes.

**Allocation of Expenses**—Direct expenses are reported in the program to which they relate. Indirect expenses are not allocated to programs but are reported as general expenses.

**Donated Services**—A number of individuals have donated time to the Society; however, no amounts have been reflected in the financial statements for such services.

# INTERNATIONAL HORN SOCIETY NOTES TO FINANCIAL STATEMENTS

## Note 2. Deferred Revenue

Changes in deferred revenue accounts for the year ended December 31, 1992 follow:

	Membership Dues	Scholarships
Balance at December 31, 1991	\$ 12,580	\$ 17,442
Receipts:		
Membership dues	45,861	-
Frizelle Scholarship	-	1,155
Alexander Scholarship	-	345
Shilkloper	-	320
Hawkins/Pelinka Scholarship	-	13,136
General Scholarship	-	110
Interest Allocation	-	1,123
Recognition of membership dues and contribution revenue	(43,496)	-
Performance awards	-	(5,061)
Balance at December 31, 1992	\$ 14,496	\$ 28,570

The scholarship account at December 31, 1992 consists of the following categories:

Farkas	\$ 593
Frizelle	6,935
Geyer	590
Mansur	3,188
Hawkins/Pelinka	8,519
Shilkloper	328
Alexander	354
General	8,063
Total	\$ 28,570

# INTERNATIONAL HORN SOCIETY NOTES TO FINANCIAL STATEMENTS

## Note 3. Deposits and Investments

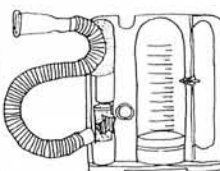
At December 31, 1992 the carrying account of cash deposits is \$91,004 and the bank balance is \$103,172, all of which is covered by FDIC insurance.

During 1992 and 1991, the Society acquired the following certificates of deposit from a financial institution which is federally insured.

Acquired	Amount	Interest Rate	Maturity Date
May 4, 1991	\$ 35,000	6.2%	Feb. 4, 1992
Feb. 4, 1992	\$ 40,000	4.4%	Sep. 21, 1992

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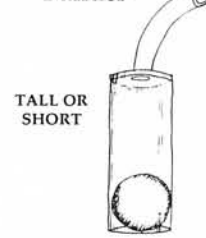
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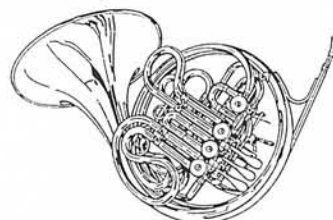
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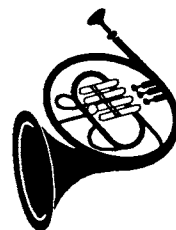
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# The 1993 IHS Scholarship Winners

A Report Submitted By  
The IHS Scholarship Committee

The IHS is currently offering four separate scholarship programs to aid students in their pursuit toward an advanced standing as horn players. Each year, about fourteen horn students receive the benefits of these scholarship programs. The announcements and procedures for entering these scholarship programs are published annually by the IHS, and the Scholarship Committee urges all young students to consider entering one or more of these competitions. Members of the 1993 IHS Scholarship Committee were Elaine Braun (Canada), Adam Friedrich (Hungary), Sören Hermansson (Sweden), Morris Secon (USA), and Paul Anderson, Chair (USA). The following is an explanation of each scholarship program, along with a listing of the 1993 winners.



*The 1993 Scholarship Winners*

*L to R: (kneeling) Julia Pernic, Zack Maupin, David Kutas, (second row) Brad Gemeinhardt, Rachel Paulos, Suzanne George, Jeffrey Swanson, Ian McClure, Kristy McArthur Morrell, Holly Brown, Louise Little, (back row) David Felicien, Troy Tiffany*

## FRIZELLE ORCHESTRAL AUDITION COMPETITION

Dorothy Frizelle studied horn with Morris Secon and was a graduate of Eastman School of Music. She performed in the New Orleans Symphony for one year before deciding to make instrument repair her vocation. Dorothy died of cancer in January of 1988. This competition has been established in Dorothy Frizelle's memory and is designed to encourage the study of horn parts from the orchestral repertoire.

The Frizelle Orchestral Audition furnishes IHS workshop participants under the age of twenty-five the opportunity to compete in the performance of orchestral excerpts. The competition takes place at the annual IHS workshop. Two winners are selected each year by a panel of judges: one prize winner for performance of high-horn excerpts and the other for low-horn excerpts; each winner receives a \$200 prize. This

year's judges for the Frizelle competition were Michael Hatfield, Mason Jones, Louis Stout, and Morris Secon (Chair).

The winner of the high-horn competition for 1993 was **Suzanne George** of Marina Del Rey, California.

The winner of the low-horn competition was **Jeffrey Swanson** of Maitland, Florida.

## JON HAWKINS MEMORIAL SCHOLARSHIP

**Jon Hawkins** was a life member of the IHS, just starting his career as a professional musician when he met his death in a traffic accident. Jon had studied horn with Larry Strieby of the St. Louis Symphony, Ted Thayer of the National Symphony Orchestra, and Arthur Krehbiel of the San Francisco Symphony. He had been a member of the US Air Force Band of the Golden Gate at Travis Air Force Base in California. Jon's parents, Neil and Runa Hawkins, have established this scholarship as a continuing form of a memorial for their son. It is their desire that this scholarship help deserving horn students in the development of their performance abilities.

The Hawkins Memorial Scholarship (new in 1993) offers an all-expense paid trip to the annual IHS workshop for the one or two winners of the competition. The winners also receive a lesson from one of the workshop's guest artists. Applicants must be under twenty-four years of age, prepare a performance tape, and write three short essays relating to their musical experiences and future plans. The winners are selected on the basis of performance ability, a demonstrated need for financial aid in order to attend the IHS workshop, and personal motivation. This year's judges for the Hawkins Scholarship were Mason Jones, Sören Hermansson, and Paul Anderson (Chair).

The First-Place winner for the 1993 Jon Hawkins Memorial Scholarship was **Julia Pernic**. Julia has completed her junior year in college, where she is one of Douglas Hill's students. She has an excellent academic record with a 3.8 grade-point average. Besides playing the horn, she is also interested in other fields of music, especially in music history. Outside of music, she has been interested in classical works of literature, politics, and cross-country skiing. Her career goal is to make a living playing the horn, either in a symphony or opera orchestra, or as a free-lance musician.

The Second-Place winner for the Hawkins Scholarship is **Christopher Greene**. Christopher has an enviable grade-point average of 3.49 at Penn State, where he is presently studying horn with Lisa Bontrager. His professional goal is to play in the West Point Military Band, and he hopes they will soon have an opening in that organization. Christopher first attended an IHS workshop two years ago in Denton, Texas, and he believes that experience strongly influenced his horn playing. He now believes that his attendance at the workshop at Florida State University will help him prepare for an audition for the West Point Military Band.

## PERFORMANCE SCHOLARSHIP COMPETITION

The Performance Scholarship competition selects up to five finalists to perform at the annual IHS workshop; one or two of these finalists are selected as prize winners. Finalists are selected in a preliminary audition of a taped performance

supplied by each applicant prior to the time of the IHS workshop. The finalists perform on a recital at the workshop, and one or two winners are selected by a panel of judges. All finalists receive a refund of their registration fee plus \$150 to help defray the other workshop expenses. In addition, the first-place winner receives a \$300 prize and the second-place winner receives a \$200 prize. The judges for this year's competition were Gregory Hustis, Peter Landgren (Chair), and Frank Lloyd.

**Kristy McArthur Morrell** was the first-place winner of the 1993 Performance Scholarship Competition. Raised in Michigan, Kristy attended the Interlochen Arts Academy, where she studied horn with John Jacobson. She attended the Eastman School of Music as a student of Verne Reynolds and Peter Kurau, where she earned an undergraduate degree. She played second horn in Boise, Idaho for one year before continuing her education at USC as a student of James Decker and Vincent DeRosa. Kristy performs as principal horn in the Debut Orchestra in Los Angeles.

The other four applicants selected as finalists were (listed alphabetically) **David Felicien, Louise Little, Zach Maupin, and Rachel Paulos.**

A change is being made in the title of this scholarship. The new title for this scholarship program will be the **Farkas Performance Awards**. Because of his importance to the horn world in general, and specifically because of his importance to, and leadership in, the IHS, we feel it is especially appropriate for Philip Farkas's name to be associated with this important scholarship program. We know of no one who better represented the qualities of excellence in performance and leadership in the training of young horn students than Philip Farkas. It therefore seems especially fitting that his name be associated with an IHS scholarship program whose purpose is to aid in the musical development of our young horn students.

### SYMPOSIUM PARTICIPANT AWARDS

The IHS Scholarship Committee is pleased to announce this new award that has been designed to help younger horn students attend the annual workshop. The winners of this award receive \$200 each to help cover expenses related to attendance at the workshop. Applicants must be no more than twenty years of age, and they must write a brief essay describing the importance of the horn in their life. There are no performance requirements demanded of the applicants. The judge and chairperson for this year's selection of Symposium Participant Award winners was Elaine Braun.

The winners of the 1993 Symposium Participant awards were as follows:

**Holly Brown** of Stevensville, Michigan. Holly started horn at age nine and has just completed her first year at Western Michigan University, where she is working on a double major in performance and education. Her dedication to music was as a result of two weeks at Blue Lake Fine Arts Camp, which motivated her to travel seventy miles from home for lessons and ensemble participation while she was still in high school. She won the opportunity to play in the Russell Brown Honors Brass Quintet, which, according to her teacher, is the highest award given to a freshman brass player at Western Mich-

igan University. She hopes to teach and play in a university setting some day.

**Brad Gemeinhardt** of Selmer, Tennessee. Brad just finished his freshman year in high school and has received numerous math and science awards in the past several years. His musical achievements have included selection to the All-West Tennessee Honors Band and to the All-South Honors Band in Mississippi. He wants to play first horn in a major orchestra some day, and his favorite orchestra is the Chicago Symphony.

**Ian McClure** of Nashville, Tennessee. Ian started horn at age nine, and at thirteen he has already received an impressive list of special awards for his playing. In addition to the awards, he is among the youngest members of the Nashville Youth Orchestra and is a founding member of their brass quintet. In recognition of his exceptional accomplishments to date, he was nominated by Very Special Arts-Tennessee for the 1993 Itzhak Perlman Award under the auspices of the John F. Kennedy Center for the Performing Arts. He considers attendance at the IHS Workshop to be an important educational experience for his future career.

**Troy Tiffany** of Kalamazoo, Michigan. Also having begun study at age nine, Troy has just finished his first year in Music Therapy at Western Michigan University. He held principal horn chairs throughout junior and senior high school and also in the Flint Youth Orchestra. He regards the horn as a means of communication: an expression of feeling that may not be adequately conveyed in other ways. He hopes to integrate his horn playing into his future plans for a music therapy career.

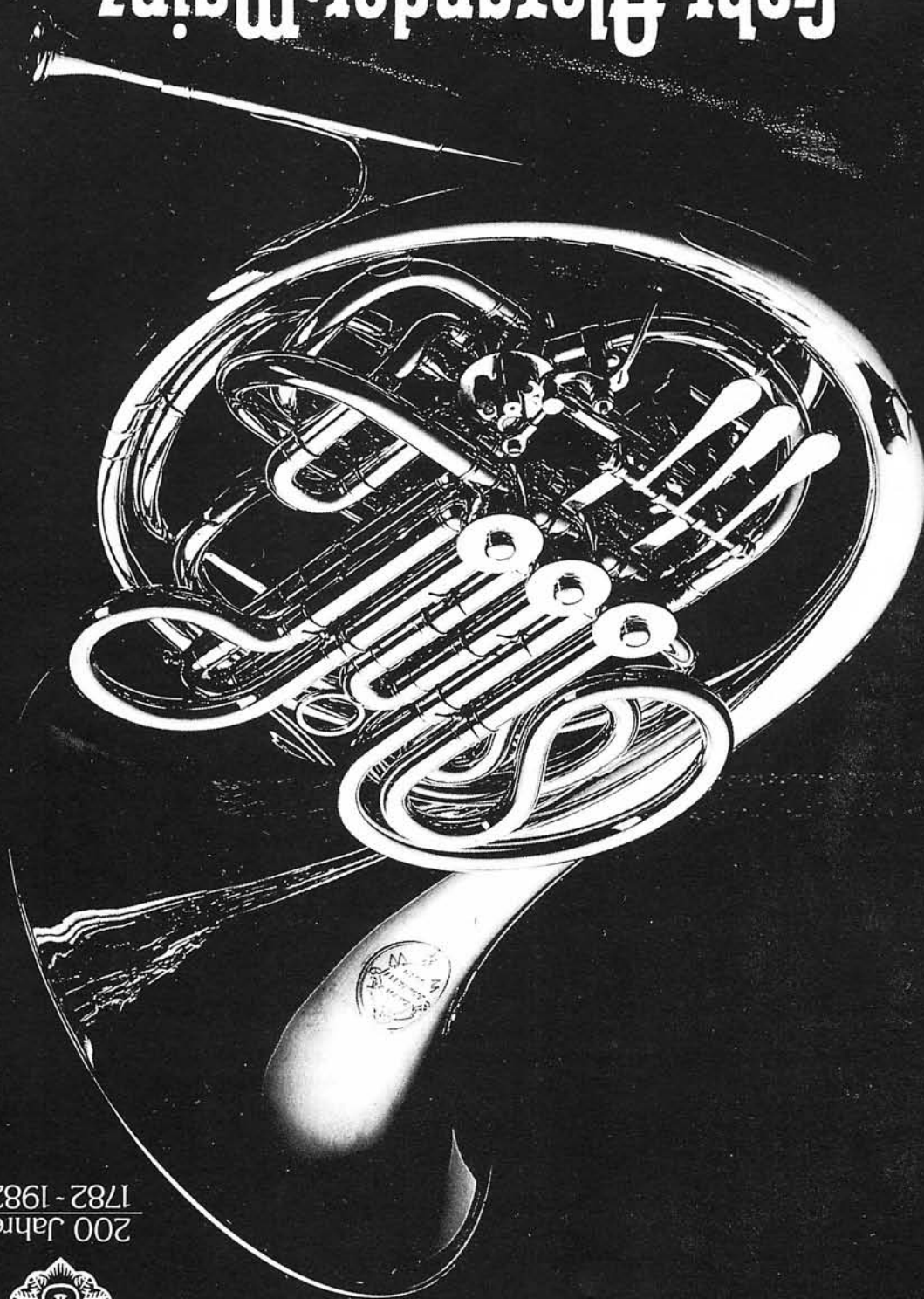
### SCHOLARSHIP SUPPORT FOR A HUNGARIAN MUSICIAN

**David Kutas** was the 1993 winner of a horn competition that takes place each year in Budapest, Hungary. David used the money he won from the Budapest horn competition to travel to the United States and attend the 1993 IHS Workshop in Tallahassee, Florida. IHS scholarship money was used to help defray other costs relating to his attendance at the 1993 Workshop. The competition in Budapest was initiated several years ago by Adam Friedrich, who is also a member of the IHS Scholarship Committee. The Budapest competition was named in honor of Philip Farkas because of his great prestige as a horn performer and also because of his Hungarian background.

The IHS Scholarship Committee requests your help in order to continue the scholarship programs listed above. You will find elsewhere in this edition of the *Horn Call* an explanation of how you may donate money to support one or more of our scholarship projects. **We need your financial support in order to maintain the present level of scholarship activity.**

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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:

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

# 1992 IHS Composition Contest Report

by Nancy Cochran Block

The winner of the 1992 IHS Composition Contest and its \$500 prize, publication by the IHS Manuscript Press, and a performance at the IHS Workshop in Florida is:

**Donald Grantham** (Professor of Composition at the University of Texas at Austin, USA) for *Slobberin' Goblins* for chamber ensemble. The judges described the work as "a terrific piece, skillfully written, full of color, great rhythmic excitement, and good use of stopped horn and quarter tones."

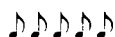
Honorable mention awards went to:

**Martin Pearlman** (Medford, MA, USA) for *Three Pieces for Horn* for solo horn. Mr. Pearlman is best known for his work in Baroque performance as director of the Boston Baroque.

**Kerry Turner** (Luxembourg) for Quartet No. 3 for horn quartet. Mr. Turner is associate principal horn of the Symphony Orchestra of Radio-Tele-Luxembourg.

The panel of judges consisted of two composers, Sydney Hodkinson (Eastman School) and James Willey (SUNY at Geneseo, NY) and one horn player, Peter Kurau (Eastman School). Sincere thanks are extended to all three judges for the many hours spent examining the thirty-three anonymous scores and accompanying tapes.

Both the Grantham and Turner works were performed at the IHS Symposium in Florida on May 20, 1993, and they were warmly received.



Following is a list of all entries in the 1992 IHS Composition Contest. The order of listing is the order in which they were received.

## INTERNATIONAL HORN SOCIETY COMPOSITION CONTEST

### 1992 Entries

- |  |  |
|--|--|
| 1. <i>Dramatic and Lyric Dialogues</i><br>(oboe, horn, & piano)    | Armand Russell<br>555 University Ave.<br>#2505<br>Honolulu, HI 96826 |
| 2. <i>Buccina</i><br>(horn and piano)<br>Manhattan Beach, CA 90266 | Anthony E. Vazzana<br>1228 21st. St.                                 |

- |  |   |
|--|---|
| 3. <i>Prelude and Rondo</i><br>(horn and piano)                            | He shae-ying<br>100072 San Da Dong<br>No. 42<br>Chang xin Dian<br>Beijing, China      |
| 4. <i>Catch as Catch Can</i><br>(horn and piano)                           | Lois Dilivio<br>923 Garden St. #1<br>Hoboken, NJ 07030                                |
| 5. <i>Contrast</i><br>(horn and string orchestra)                          | Derek Conrod<br>56 Summerhill Gdns.<br>Toronto, Ontario<br>Canada M4T 1B4             |
| 6. <i>Slobberin' Goblins</i><br>(fl, bass cl, hn, vln,<br>cello, perc, pn) | Donald Grantham<br>8831 Mountain Path Circle<br>Austin, TX 78759                      |
| 7. <i>Ploughing on Sunday</i><br>(treble voices, hn, pn)                   | Brian Holmes<br>1600 Harvey Lane<br>San Jose, CA 95125                                |
| 8. <i>The Old Manor</i><br>(solo horn)                                     | Albert Patron<br>Via Pastrengo No. 43<br>33074 Fontanafredda (PN)<br>Italy            |
| 9. <i>Brass Quintet</i>  | Charles Argersinger<br>School of Music<br>Washington State U.<br>Pullman, WA 99164    |
| 10. <i>Horn Trio</i><br>(vl, hn, & pn)                                     | Abel Ehrlich<br>6/3 Refidimot<br>MA01 Aviv<br>Tel Aviv, Israel                        |
| 11. <i>Overture</i><br>(hn & string orch)                                  | Alexander Eisenstadt<br>2 Mashinostroyenia St.<br>9A, apt. 8<br>109088 Moscow, Russia |
| 12. <i>The Call of Many</i><br>(8 horns)                                   | Jonathan Howard<br>3065 S. Norman Ct.<br>Denver, CO 80224                             |
| 13. <i>Nocturnal Dances</i><br>(wind quintet and pn)                       | Andrew Scott Meyers<br>48 Leeland Way<br>Neasden, London<br>England NW10 1SA          |
| 14. <i>Quartet No. 3</i><br>(4 hns)  | Kerry Turner<br>4, Rue du Kiem<br>L-8030 Strassen<br>Luxembourg                       |
| 15. <i>The Outsider</i><br>(4 hns)   | David Snyder<br>688 Riddle Rd,<br>Apt. 600E<br>Cincinnati, OH 45220                   |

- |  |  |  |   |
|--|--|--|---|
| 16. <i>Concerto for 4 Horns</i>  | Walter Perkins<br>7 Rue de la Gare<br>Hostert 6985<br>Luxembourg                                       | 29. <i>Solarium</i><br>(horn and piano)                              | Mark Lewis<br>Sioux Falls College<br>1501 S. Prairie Ave.<br>Sioux Falls, SD 57105          |
| 17. <i>Youthful Reflection,<br/>Strange Evenings, and Dances<br/>for One Horn</i><br>(solo horn and brass) | Elaine Martinez<br>13046 15th Ave. NE<br>Seattle, WA 98125   | 30. <i>Theme and Rondo</i><br>(horn quartet)                         | Arthur G. Burgin<br>955 Pembroke Crescent<br>Kingston, Ontario<br>K7M 6H8 Canada            |
| 18. <i>Holiday</i><br>(4 horns)  | Corrado Saglietti<br>Piazza XXV Aprile 3<br>10070 Fiano (TO)<br>Italy                                  | 31. <i>A Present from a Tree Spirit</i><br>(horn duo)                | Yukiko Ishii<br>3-G Nissin Mansion<br>4-22-9 Sakurajousui<br>Setagaya-ku Tokyo 156<br>Japan |
| 19. <i>Echo's Farewell</i><br>(horn and tape)  | Jackie Gabel<br>1025 SE Park Ave<br>Corvallis, OR 97333  | 32. <i>Eichendorff-Songs,</i><br>Trio for Soprano, Horn and<br>Piano | Werner Eugen Lardy<br>Davidgasse 75/4/14<br>A-1100 Vienna<br>Austria                        |
| 20. <i>Sketches from Forgotten Journeys</i><br>(horn and synthesizers or tape)                             | Craig Wadely<br>PO Box 4185<br>State University, AR 72467  | 33. <i>A Romantic Suite for Horn<br/>and Piano</i>                   | Robert Thistle<br>Otto-Hahn-Strasse 1<br>W-5010 Bergheim<br>Germany                         |
| 21. <i>Canzonetta</i><br>(horn and piano)  | Walter Ross<br>Old Cabell Hall<br>U. of Virginia<br>Charlottesville, VA 22903                          |  |   |
| 22. <i>Three Pieces for Horn</i><br>(solo horn)  | Martin Pearlman<br>45 Kilgore Ave.<br>Medford, MA 02155  |  |   |
| 23. <i>Totem</i><br>(solo hn and WW quartet)   | George Belden<br>Department of Music<br>U. of Alaska<br>3211 Providence Dr.<br>Anchorage, Alaska 99508 |  |   |
| 24. <i>Sanskara</i><br>(solo horn)   | Stacy Garrop<br>24 Pineview Court<br>Pleasant Hill, CA 94523   |  |   |
| 25. <i>Blaserquintett, Op. 12</i><br>(wind quintet)  | Christoph Theiler<br>Gusshausstrasse 20/8<br>1040 Wien<br>Austria                                      |  |   |
| 26. <i>Horn-Tropes</i><br>(horn and piano)   | Jonathan Dawe<br>248 W. 105th St.<br>Apt. 3E<br>New York, NY 10025                                     |  |   |
| 27. <i>Polygon</i><br>(brass quintet)  | David Sartor<br>2460 Fairbrook Dr.<br>Nashville, TN 37214  |  |   |
| 28. <i>A Whim &amp; a Prayer</i><br>(brass ensemble)   | Ruth Byrchmore<br>15 Stoberry Ave.<br>Wells<br>Somerset BAS2TF<br>England                              |  |   |

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# Horn Employment Clinic

by Professor F. Hubley\*

*(Ed. Note: As one of our goals as new editor here at the Horn Call, We [we as editor now get to write "we" in all our prose, one of the perks of the job] went to some trouble to go over what has been published in recent years and see what new directions we might take, what subjects need to be taken up, etc. At one point we noted that we had not heard much from Professor Hubley for quite a while, and we immediately put a check on our list of Things We Are Doing Right. Much to our dismay [we guess we were tempting Fate even thinking about it], later that day we received by Federal Express a new article by the good Professor. In his usual fashion [so our predecessor informs us], he began by quietly listing the intrinsic merits and noting the lasting quality of his article before collapsing into an embarrassing soliloquy of groveling, pleading, whining, whimpering, crying, raging, and generally begging us to publish the article. His basic message seemed to be that the Faculty Review Committee was on the warpath again and if we didn't publish it, he would lose his job, his wife would leave him, his children would have to be sold for medical experiments, his dog would have to be put to sleep, his subscription to Boy's Life would lapse, he should have been the new editor instead of us anyway, etc. Considering that Hubley has never been married and hates pets, we were not unduly alarmed by the threats. But when he threatened to keep on sending the article, badgering us on the phone, flooding our fax machine, and ordering large pizzas with everything in our name, we knew we were licked. So, gentle readers, here, against our better judgment, are the arcane ramblings of the irrepressible Professor Hubley, don't say we didn't warn you. -JLP)*

Yes, indeed, where was I? Oh, yes: another thing I can tell you nearly everything about (if you will just pay attention this time; boy, TV has really done a good job in ruining the attention span of just about everyone, nobody can even . . . or was it MTV with all those half-second edits, I wonder if the dry cleaners has my suit ready, I'm getting kind of hungry, and then the head of the department came by and he's like, "Hubley, if you don't do something useful around here soon . . ." and I go "Come on, Abner, get a life" and he's like "Yeah? And another thing . . ." and I go "Gimme a break, you don't know what's really going on outside your office" and by that time he'd forgotten what it was he came to tell me and so we went to lunch, scored some brews and brats, missed the faculty meeting).

Okay. Now the thing I want to talk to you all about here is the subject of Actually Getting a Job in America in the Arts After Graduation (I like to start my speeches off with a little humor). Because, as you know, it is a scientific fact that you have a much greater chance of being hit by lightning while winning the Powerball Lottery than of getting a job actually playing the horn after graduation. You, in the back row, didn't your mother tell you to sit up straight? You're gonna have back problems later in life, mark my words. The odds have been precisely calculated at nineteen squillion jillion gazillion to minus twelve by actuarial mathematicians, and they are

being kind, especially considering none of them has ever had to take an audition or run the search committee gauntlet.

This, however discouraging, does not mean there are no chances to get a job playing horn. Indeed, every year nationwide, up to two jobs become available, give or take a half dozen or so. There is no reason why you, as a talented musician and heck of a nice person, shouldn't have an equal chance with the horn players out there who are also looking for a job playing (or teaching) horn. No reason at all. (Those believing this will please pick up my handout afterward listing the large New York bridges for sale at bargain prices that I have to offer.) You should, however, be aware of several factors: 1) the number of these folks like you trying for jobs slightly exceeds the population of Mexico City; 2) they are all better than you. Mere details, perhaps, but something to think about along the way. Or not, as we shall see.

Having said that, we can review the situation on How to Get a Job. It works like this: Let's say that this year there are six orchestra jobs free. For the purposes of illustration, let's label them Orchestras A through F. Okay: now job A - principal horn with a major orchestra - becomes free. You, although you are in line for assistant manager at the car wash after being out of school only three months, apply for the job. The Audition Committee, after calming down and wiping the tears out of their eyes, sends you a form letter to the effect that, while the committee appreciates your sincerity, polite ambition, and refreshing naïveté, you obviously have the mental capacity of uncooked farina and the fact that it even occurred to you to try for this job indicates that you should rethink your life and devote your time to something more in line with your IQ, things on the order of remembering which hand goes in the bell, identifying Shinola, etc. Because, they go on, of course the job has already been won by the distinguished first horn of Orchestra B, who has worked his way up and is now experienced, qualified, and ready to move up to this top spot (actually, this almost never happens in practice either, but I don't want to confuse you at this point so just forget I said anything).

So then, ignoring them, you apply to Orchestra B and receive a similar reply, and so on down the line. So you apply to Orchestra F (or P or Z, depending on the year) at the bottom of the heap and you figure you have a chance now, hey, everybody's got to start somewhere, right? After all, Orchestra F actually only has a two-week season, no benefits, and pays no salary, the fact being that you have to pay them a nominal fee for being allowed to play. But at least now, here at the bottom, you have a chance for glory, to achieve that exalted position you have sweated for, practiced until you dropped for years and years, went around the country to workshops and summer festivals and master classes, collecting the names of Big Stars to hang like big game trophy heads behind your name on your resume, hoping to impress the Audition Committee to give you a chance, just one chance, just a quick listen. You deserve to have this chance, and at this audition you will have the same odds as anyone else, right? Right? Wrong. The spot has already been filled by the ex-first horn player who was fired from Orchestra A (where this whole thing started in the first place) for nicking a note at the end of the Midsummer Night's Dream solo after playing completely flawlessly in the orchestra for thirty-two years, never missing

a note nor a service, not even when his entire family was held for eighteen months by terrorists.

However, the way it often works is that this ex-principal from Orchestra A will look for a teaching job in academia (going to Music School A or E, But let's not get into that now – it's the same story anyway, with a few variations), which will actually leave the job in Orchestra F open for hopeless dreamers like yourself to try out. While having no actual experience in taking professional auditions myself,<sup>1</sup> I have been the beneficiary of the experience of my twin brother Gaylord, who nearly won a position with a nearly professional orchestra in Saskatchewan not so long ago, so I can report to you what really goes on with some authority. Gaylord had put in much preparation for the audition: years of horn studies, steeping himself in orchestral literature, taking mock auditions, entering contests, having lessons with all the greats, and so on. At last he felt himself ready, and he applied and was accepted for this audition. He spent much time honing his skills and going through thorough mental preparation for his moment on stage; this preparation toward the end consisting mainly of an obsession with being able to tell the difference between straight and blended Canadian whiskies with one sip.

Now Gaylord was in pretty good shape and he thought he could do well if he could just get past the first round. But he was walking down the hall at the Orchestra Hall and he heard the sounds of another candidate practicing. This hornist was amazing, ripping off one excerpt after another, flawlessly, beautifully, perfectly phrased, with a tone that would make angels weep. Gaylord knocked politely and asked to come in. It was a beautiful young woman, who had won all the contests and was prized by her teachers for her total mastery of the instrument as well as being a genuinely nice, gentle, warm, generous, witty person with a delightful and attractive personality and an irresistible smile and sense of humor. Gaylord, instantly smitten, expressed his complete admiration for her playing, wished her well in the audition, and then called her attention to a beautiful butterfly outside the window. Gaylord, not being a slave to feelings when practicality was called for, hit her with a chair when her back was turned and got the heck out of there.

Thus prepared, he went to take his turn at the audition. He strode bravely to the spot behind the curtain, opened his large horn case and took out an expensive boom box and some CD's and tapes, and, safely out of sight behind the curtain, proceeded to satisfy every wish of the audition committee. I well remember the animated phone call with Gaylord after his first concert as principal. It was quite amazing that the acoustics of the call were so good, considering he was inside a barrel under a stairwell in the basement while security guards armed with truncheons and Dobermans were searching the premises of the Concert Hall. Apparently his first concert had included three Strauss tone poems, four Mahler symphonies, five Bruckner symphonies, six Tchaikovsky symphonies, the Long Call, the Medium Call, the Short Call, Rite of Spring, Rite of Fall, assorted Bach, Bernstein, Beethoven, Brahms, Weber's Carl Maria von and Andrew Lloyd, and the Stars and Stripes Forever. Gaylord said he almost got through the concert by pretending he was ill and making the assistant play everything, but after the latter fainted, he had to give it a shot and he quickly found that maybe he should not have hit her

with the chair after all. Maybe it's important to find a place that suits your ability and temperament and not just go for the big high-stress gigs that seem so important to land when you're twenty-two. Gaylord felt that the experience was on the whole quite positive, giving him a new vision of what was important in life, reordering his priorities at one fell swoop. For instance, at the moment it seemed that it was less important now to show the world that he was the world's greatest horn player than, say, to find a good, stable job, enjoy family life and somehow get out of the hall without being torn to bloody shreds by security guards, attack dogs, and enraged concert-goers, not to mention the conductor, who had finally jumped off the podium with a strangled scream of agony and gone for him with both hands.

In any case, the moral here is that one of the good things about music is its maturing influences, and in Gaylord's case, he acquired an important new realistic appraisal of his own abilities and where he might find honest employment and true happiness. In fact, one thing to keep in mind is that while there are actually no actual jobs where you can actually play the horn (or sing, etc.) for a living in America,<sup>2</sup> there are plenty of jobs in and around the Music Industry where you can still do something in music, and even possibly enjoy it, or better, have some job security and have a nice life while those folks who have to play perfectly in ten zillion concerts in a row every night need prescription medicine to avoid thinking too much about having to play ten zillion concerts in a row perfectly, and what if you nick a note two weeks before you retire and have to start all over at Orchestra F and boy I can't wait for vacation to not play for a while oh I forgot I can't lay off and get out of shape, ever.

Anyway, you should be aware that there's lots of stuff you can do in (and around) music and get paid for it, like music librarian, copyist, band director, roller rink organist, audio engineer, artist management, roadie for Madonna, music therapy, instrument repairman, singing telegrams, military bandsperson, bagpipe designer, alphorn tester, you get the idea. And we haven't even touched on country western, nor are we going to.

So, boys and girls, it gets down to this: go ahead and give a musical career a try if you must, but keep one thing in mind: as I once wrote in an earlier column (though knowing you, you had probably nodded off by this point and missed it), there are people who play what they want to, when they want to, and because they love it. They're called amateurs, and that's not a bad way to go about it.

Of course, there's always getting a job in academia, but that's where I am right now, and there ain't no way I'm telling you anything about that, because I don't need a flood of young geniuses being more competition (hey, I might want to move up to University A some day), so you can just forget that one right now.

In conclusion, my basic recommendation as far as getting a job in the Arts in America Today is to weigh your talent and your options carefully, and then start thinking seriously about getting a real job. Think about doing something useful with your lives. Like writing a lot of letters to your Congressperson about the possibility of establishing a Ministry of Culture or wondering out loud why the National Endowment for the Arts gets less money than is appropriated than for, say, win-

dow cleaner for heavy bombers. Never underestimate the power of the pen. I haven't: if Pherigo publishes this, I might be able to keep the Faculty Review Committee at bay and even have a chance at tenure some day.

(Ed. Note: We actually have no idea how the above alleged article actually managed to get into actual [Arrgghh!!! Now we're doing it!] print. We rejected it, shredded it, stuffed the scraps into a Mason jar, encased the jar in concrete, and tossed it into Lake Michigan; but somehow it re-appeared, Phoenix-like, in our beloved journal. We are convinced that it is a conspiracy, probably by the CIA, FBI, LBJ, Jack Ruby, the military-industrial complex, anti-Castro terrorists, Corsican assassins, and maybe even previous editors. Oliver Stone will be leading an investigation as soon as the movie rights are negotiated. Stay tuned.)

\*Professor F. Hubley, widely known as Quite the Expert on Horn Things (which is also the title of his latest autobiography) is currently employed as adjunct professor of Various Musical Stuff at the Wheezer Institute of Agriculture, Pipefitting & Gunstock Repair in Wheezer, Idaho, and he picks up a bit of extra change on weekends as a freelance after dinner speaker, performer on horn, dulcimer and spoons, and virtuoso fry cook at Squat 'n Gobble, a local franchise of the famed chain of highway restaurants. At the Institute, he teaches horn, marching band, Early Music, On Time Music, Horrendously Late Music, bookbinding, mah-jongg, and gurning. He is also the Arts Employment Counselor, and this article is drawn from his standard boilerplate lecture that he dumps on all the new students each year who show up professing to want to go into any kind of Arts professionally. If they survive the lecture, they are given a small sealed envelope and then actually allowed to take courses, get a major, etc. They are allowed to open the envelope one year after graduation. The single piece of paper inside reads: "I told you so! I said you should learn welding, but no, you had to go ahead and learn even the minor scales and see what it got you. I hope you're satisfied, Mr./Ms. Smarty Pants!"

<sup>1</sup> That I know of. There is however a period of several years between 1979 and 1982 that I can't account for my whereabouts at all, so I suppose it's possible that I did actually take some auditions in there and have just repressed the experience. I'd like to ask anyone who happens to have seen me during this time to let me know. I've got a tattoo and a couple of scars that I am very curious about. . . .

<sup>2</sup> The founding fathers of America were very meticulous about establishing such government departments as Ministry of Extremely Expensive Bombs and Rockets, Ministry of Pork, Ministry of Subsidies to Huge Industries, etc., but somehow forgot to include a Ministry of Culture, culture being a highly suspect and completely baffling European invention, including as it did such concepts as singing loud songs in foreign languages, drinking wine for reasons other than alcohol content, and big books without pictures or movie tie-ins. Orchestras are of course also completely guilty of having something to do with culture (wind bands are okay as long as they are connected with football). Anyway, how can you trust a music group that dresses like waiters and doesn't have a single guitar or amplifier in it?



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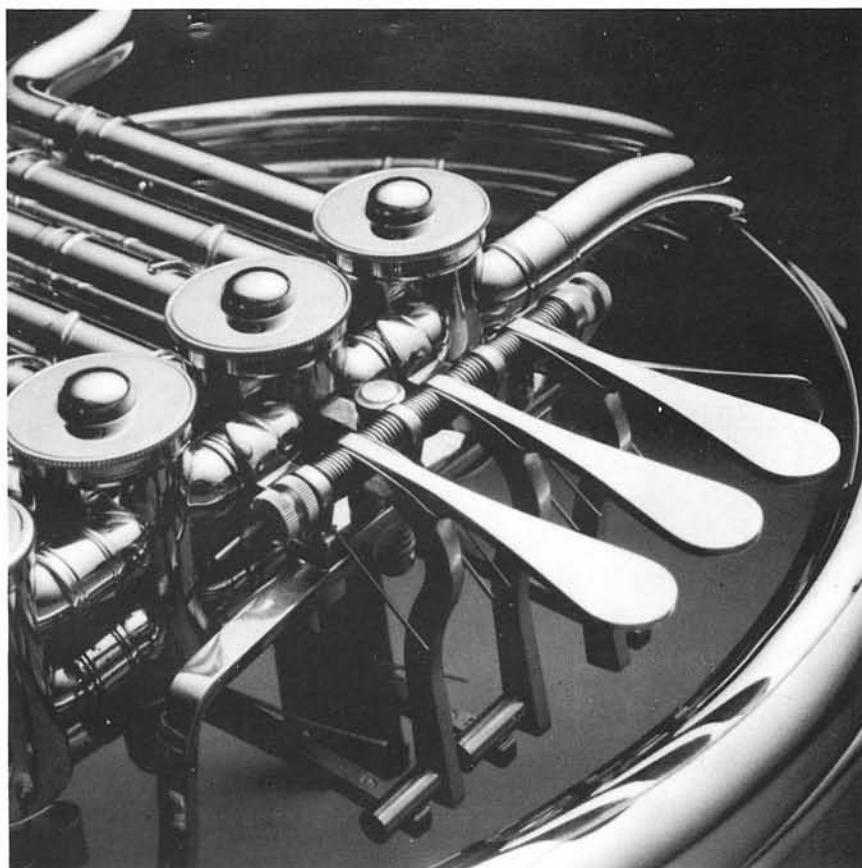
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