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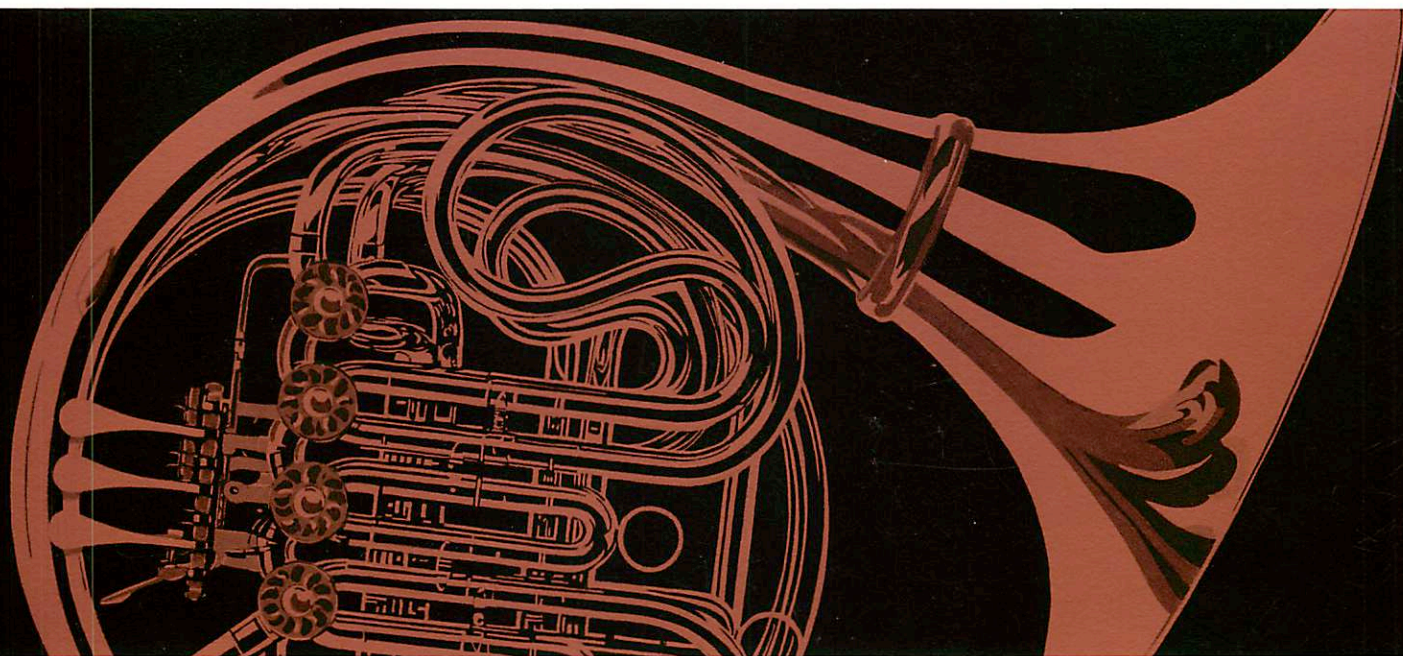
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THE HORN CALL

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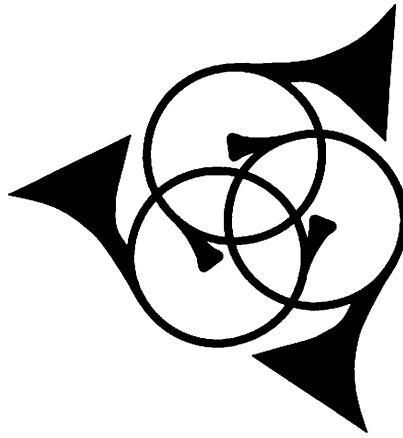
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THE HORN CALL ANNUAL

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No. 6, August 1994



Edited by Johnny L. Pherigo

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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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The Horn Call Annual

Refereed Journal of the International Horn Society

No. 6, August 1994

The *Horn Call Annual* is a refereed journal issued annually as a publication of the International Horn Society. Opinions expressed by the authors are their own and are not necessarily those of the editorial staff or the International Horn Society.

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Johnny L. Pherigo

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Guidelines for Contributors

The *Horn Call Annual* solicits the contribution of scholarly articles on the subject of the horn. Possible topics may include, but are not limited to, technical and acoustical research, musicological studies, historical matters, biographical materials, literature, analysis, and pedagogical theory. Articles submitted will be reviewed by a panel of referees before being accepted for publication.

Manuscripts must be prepared in English and in a consistent, scholarly style. The style manuals used by the *Horn Call Annual* are *The Chicago Manual of Style*, thirteenth edition, and *A Manual for Writers of Term Papers, Theses, and Dissertations*, fifth edition, by Kate Turabian. Refer to these texts for guidelines regarding usage, style, and formatting. The author's name, institutional affiliation, address, telephone number, and biography should be on a separate title page. Each page of the text should be numbered and include the title, but the author's name or other identifying information should *not* be placed on each page of the text. Manuscripts are accepted at any time but should be received no later than January 15 in the intended year of publication to allow sufficient time for the review and editing process.

Four copies of the manuscript must 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 black and white glossy prints.

Contributors using computer based word-processing systems are encouraged to submit manuscripts on 3.5 inch diskette as well as hard copy. Macintosh and MS-DOS platforms are both acceptable, with Macintosh/Microsoft Word being preferred. Please label the diskette clearly as to platform and application being used. Graphics submitted on disk should be in EPS or TIFF format. *Finale* files are preferred for musical examples. Submit graphics and musical examples in hard copy as well as on disk.

The octave designation system used in the *Horn Call Annual* is as follows:



From the Editor

This issue of the *Horn Call Annual* contains two scholarly articles on topics that should generate considerable interest and comment from readers. Jeffrey Snedeker examines the situation with the early valved horn in Paris during the second quarter of the nineteenth century, an era and a topic of growing interest in recent years. Patrick Miles surveys the repertoire for the trio of horn, violin, and piano after World War II and, as is often the case with such projects, uncovers a treasure trove of relatively unknown repertoire for this ensemble. Readers are encouraged to write to the editor with comments about these articles. The two-way communication afforded by such correspondence is a vital part of the scholarly craft, and I am certain many readers will have interesting and informative views or additional information.

Researchers and scholars who have or are working on research projects are urged to submit manuscripts for publication consideration in the *Horn Call Annual*. Submission details are given on page four. The review process is that three members of the Board of Referees examine each manuscript and determine if it is of sufficient quality to be published in the *Horn Call Annual*. A "double blind" review procedure is used whereby the author does not know which referees evaluate the manuscript, and the referees do not know who the author is. This procedure helps ensure objectivity and fairness in the review process. Scholars may therefore submit their manuscripts with the assurance that they will be examined anonymously by experts who will evaluate each manuscript solely on its merit.

Also enclosed in this mailing is the August *IHS Newsletter*. This is a particularly important issue of the newsletter, because it contains information about new officers, honorary members, the IHS workshop in Kansas City this spring, nominations for the next Advisory Council ballot, and other topics of interest.

The *IHS 1994 Membership Directory* is also enclosed. The membership directory is more than just a list of names and addresses. Not only does it contain the bylaws—the legal constitution of the IHS—it also is the primary resource we have for communicating with one another. It is a roster that says who and where we are and does so in a manner that lists the youngest unknown (for now) beginner right next to the internationally renown superstar. It would not be unreasonable to suggest that the membership directory is the most important single publication the IHS produces each year. It represents the essence of the society: a professional, social, egalitarian organization whose single greatest resource is its people.

International members will be interested to know that one of the actions taken by the Advisory Council at its meetings in Kansas City was to drop the "air mail" surcharge and send all non-USA IHS mailings by surface/airlift beginning in 1995, the next budget year. The surface/airlift method, which is the same as the current "air mail," provides air service from the USA to the destination country, at which time it enters the surface mail system. Adopting this service for all international members will provide them

with delivery service comparable to that of USA members at the same cost. This change represents a significant financial commitment on the part of the society, but the Advisory Council believes that the principle of equal and fair treatment for all members outweighs financial expediency.

On the subject of finances, the Advisory Council has also come to realize that the society cannot continue to rely almost exclusively on member dues to fund all of our programs, and that fundraising must become an important activity in the society. Various fundraising projects are in the planning stage, and I hope each of you will help to whatever degree your financial situation allows to ensure that our programs and services can be maintained and even expanded.

The Advisory Council has re-confirmed an existing policy regarding use of the IHS three-horn logo (see the title page). Although this logo is a registered trademark of the International Horn Society, it has been appearing with increasing frequency on programs, flyers, business cards, commercial advertisements, and even some commercial products. The Advisory Council realizes that the IHS logo is popular because it is attractive and members are proud of their association with the IHS. The logo may be an important part of future fundraising projects through merchandising, however, and it is important that the logo be reserved for IHS-sanctioned activities and products. Trademark law also requires that the trademark holder protect the trademark in order to retain it, and it is possible that some people might mistakenly assume that the presence of the IHS logo indicates that the activity or product is approved by the IHS. So, you are gently requested by the Advisory Council to refrain from using the IHS logo in the future except for official IHS functions or projects. Requests for exceptions should be directed to the editor.

This issue also marks the end of the twenty-fourth volume year of IHS publications. The *Horn Call* and the *IHS Newsletter* will continue to be published in November, February, and May, with submission deadlines of September 1, December 1, and March 1, respectively, for the *Horn Call*. The *Horn Call Annual* and the membership directory will be published in August along with the August newsletter. Check the newsletter for submission deadlines for news items. The twenty-fifth volume year will see a continuation of the publications you have come to expect, plus there are plans underway for some special publication projects for the "silver anniversary" year.

Finally, I want to extend a special "thank you" to the members of the editorial staff and the Board of Referees. They don't get the glory, but our publications would never get on paper without them. It's a great team.

Johnny L. Pherigo
Editor



The Early Valved Horn and Its Proponents in Paris 1826–1840¹

Jeffrey L. Snedeker

As recent efforts by ensembles presenting historically-informed performances have moved later and later into nineteenth-century repertoire, brass players have been faced with unique challenges of technique and technology. Today, the transition from uses of hand technique to valve technology still remains a rather confusing proposition. When valve technology first appeared in Germany in 1814, it was received as most technologies are, with both enthusiasm and trepidation: enthusiasm for progress but trepidation for the way the technology would be used. Extensive work has been done in trying to identify how the earliest technology worked and was used in Germany.² This article, however, proposes to examine valve technology and its early applications to the horn in France, from the time the instrument was introduced to Parisian musicians in 1826 until the publication of the first comprehensive valved horn method in 1840. This topic is a particularly interesting proposition, due to the unique combinations and interpretations of attitudes seen as “progressive” and “conservative” toward music and technology existing in Paris, particularly of the performers. Hand technique, which needs little explanation to readers of this journal, was used in France longer than any other country in western Europe, for reasons that encompassed both conservative attitudes and advanced technical skills. There were, however, several proponents of the valved instrument, among whom are four whose comments, compositions, and performing efforts are discussed here: journalist and music critic François Joseph Fétis, composers Hector Berlioz and Jules Halévy, and performer and teacher Joseph Émile Meifred. Over the period in question, these four, with their various conservative and progressive attitudes, were the most important influences on the development and assimilation of the valved horn into mainstream musical composition in France.

The Arrival of Valve Technology in France

In his *Manuel Générale de la Musique Militaire* of 1848, Georges Kastner included the following excerpt from a letter written by Gaspar Spontini, former Generalmusikdirektor of the royal court at Berlin (1820–1842), and previously a successful opera composer in Paris:

I sent from Berlin to Paris, between 1823 and 1831, a number of valved horns, trumpets or cornets with two or three pistons or valves (the first known in Paris). These were sent notably to Mr. Barrillon, to horn professor Mr. Dauprat, and to the director of music of the national guard, Mr.

David Buhl. It was according to these examples that some Paris makers *are believed to have invented or perfected, whereas they [really] only imitated and copied, as it always was with all woodwind and brass instruments in use in France, all of which were invented and perfected in Germany.*³

The story of Spontini sending the first valved instruments seen in France is corroborated in at least general terms in many sources contemporary to Kastner.⁴ Shortly afterward, an article appeared in *Revue Musicale*, written by Fétis, describing one of the first types of horn that was sent, as well as an improved two-valved version of the instrument which appeared at the 1827 Exposition of Industrial Products.⁵ For his article, Fétis consulted two influential Parisian horn players, Louis François Dauprat, mentioned by Spontini and a noted performer in the Opéra orchestra and teacher at the Conservatoire, and Joseph Émile Meifred, also a member of the Opéra and who, as mentioned earlier, eventually became a primary influence in valved horn performance. Attributing its invention to Heinrich Stölzel, a court musician in Berlin during Spontini’s tenure, Fétis pointed out several features of the first valve mechanism that were undesirable and had been improved by Meifred. Characteristics of the earlier type of two-valved horn were: 1) the valve mechanism was added to the main tuning slide, which meant that internal crooks, fitting into the main tuning slide receivers, could not be used; 2) when using the valves as crooking devices, there were only four keys or crooks available, represented by the different possible valve combinations, i.e., open, first, second, first and second; and 3) the construction of the valve tubing altered the natural sonority and intonation of the instrument. This last characteristic forced players to adjust the tuning slide, to which the valve cluster was attached, which made the valves physically unstable and did not work proportionally with the valve tubes since they did not have individual slides.⁶ The improvements reported by Fétis included: 1) redesigning the instrument to take the valve cluster off of the internal tuning slide, attaching it to the body of the instrument; 2) adding tuning slides to the individual valve tubes, the first recorded account of this innovation. As a result, internal crooks were retained. They were inserted into the main tuning slide as before, and used for tuning as well as crooking the horn into different keys.

Fétis’s evaluation, assumedly guided by Dauprat and Meifred, was that the valved instrument was a great aid to composers for power, for equality of sound, and for accomplishing modulations, while preserving the desirable characteristics and capabilities of the natural horn. He concluded that in general, the valves changed nothing of the range of available pitches, resources or manner of playing the instrument. He estimated that it would take ten years for this instrument to replace the natural instrument, so composers were not encouraged to rush to write parts for it.⁷

Meifred’s instrument won some acclaim outside of Paris, as Kastner observed in 1848:

Meanwhile, a Parisian artist, Mr. Meifred, professor at the royal conservatory of music [and] the

first to use the valved horn in France, constructed a horn in all keys. But in this horn, the tubes representing the false crooks [i.e., produced by engaging the valves] could be lengthened and shortened at will, permitting the modification of the temperament and control of the intonation on each crook. This perfection of Mr. Meifred was greatly appreciated not only by us [in France], but also in Germany and Italy, where instruments built according to this system are generally designated by the name of *Meifred horn*.⁸

The first recorded public solo performance of this valved horn in France occurred on 9 March 1828, on the inaugural concert of the Société des Concerts du Conservatoire. The program included the following:

Heroic Symphony [Eroica] of L.V. Beethoven.

Duet from the opera *Semiramide*, of Mr. Rossini, sung by Miss Nélia and Miss Caroline Maillard.

Solo for valved horn, composed and performed by Mr. Meifred.

Air of Mr. Rossini, sung by Miss Nélia Maillard.

New Concerto for Violin by Rode, performed by Mr. Sauzai.

Chorus, from *Blanche de Provence* by Mr. Cherubini.

Overture from *Abencerrages* by Mr. Cherubini.

Kyrie and *Gloria* from a Mass, by Mr. Cherubini, performed by large chorus.

The concert as a whole received very favorable reviews from Fétis, and the *Solo for valved horn*, composed and performed by Meifred, received special mention:

A solo for the valved horn, performed by Mr. Meifred, to whom is owed its improvements, gave an advanced idea of all the resources found on this instrument. Difficult passages, unperformable on the ordinary [i.e., natural] horn, and multiple modulations were played by Mr. Meifred with a facility that demonstrated even to less-informed listeners the advantages of the new process. I do not doubt that the valved horn will be generally adopted as soon as a skilled maker replicates them and Mr. Dauprat publishes the excellent method he has composed for the use of this innovation.⁹

The method by Dauprat that Fétis identifies was entitled *Traité pour le Cor à Pistons*, published in 1828 in Paris by Schonenberger.¹⁰ It is doubtful, however, that subsequent editions were published. It was Meifred who soon became the focal point of valved horn performance and teaching, publishing a method of his own the following year. The full title was *De l'Étendu, de l'emploi et des ressources du Cor en général, et de ses corps de rechange en particulier, avec quelques considérations sur le cor à pistons; ouvrage destiné aux jeunes compositeurs* (On the range, the use and the resources of the Horn in general, and of its crooks in particular, with some considerations about the valved horn; a work aimed

at young composers).¹¹ Of the topics Meifred addresses, the majority are devoted to the various uses and idiosyncracies of crooks. The short, final section is entitled "The valved Horn and its resources," and, as the rest of the work, is directed at composers, not necessarily at performers. He discusses the options of using the valves both as devices for making immediate crook changes and as ways of producing notes of equal tone quality.¹²

In public performance, Meifred continued to receive favorable reviews. Meifred played a new composition of his on a Société concert on 26 April 1829.¹³ Fétis's review was quite matter-of-fact:

We have spoken before of the valved horn of Mr. Meifred, which has the considerable advantage of facilitating modulations on this instrument. Mr. Meifred, who himself is a very distinguished hornist, has demonstrated the application of his useful invention in public, and has shown that his instrument can engage and conquer, all while charming the ears, a crowd of difficulties which would be inextricable without his new process.¹⁴

Meifred also appeared on a Société concert on 28 April 1833, performing a piece by Georg Jakob Strunz for three horns, trumpet, and valved cornet.¹⁵ The performers included Meifred, F. Jacquemin [sic], Bailly, F. G. A. Dauverné and G. DuFresne, respectively.¹⁶ In his review of the concert, Fétis described the ongoing debate between those who favored the use of the technology and those who did not, suggesting that performances such as this one provided stronger support for the instruments' use.¹⁷ To Fétis, the valved trumpet, played by Dauverné, was much better than the keyed bugle because of its even timbre. DuFresne, on the valved cornet, and Jacquemin and Bailly, both listed as playing "cors," also received congratulations. Fétis's comments regarding Meifred's role in the performance, however, were more enthusiastic and very telling of the direction of and interest in the valved horn:

As for Mr. Meifred, his bass part on the horn revealed to us the existence of an instrument in a way unknown. The power of this instrument is something that resembles neither trombone nor ophicleide. It is a bass horn and that is the only way one can give to this instrument a perfect analogy for the quality of sound. It does not concern notes in the middle of the horn that have more or less volume; it concerns sounds that in a way did not exist and have only just been found.

There is reason to believe that the difficulty in learning the valve mechanism is the principal reason opposing the general use of the valved horn; this difficulty no longer exists, because Mr. Meifred has just been named professor for the teaching of this instrument in the Conservatory of Music in Paris.¹⁸

Clearly, by the 1830's, Meifred's performances and

Fétis's commentary had introduced the valved horn to the French public in a very favorable light.

Berlioz: *Symphonie Fantastique* and *Traité d'Instrumentation*

One of the first mainstream French composers to experiment with valved brass instruments was Hector Berlioz. Still a student at the Paris Conservatoire in 1828, he may have heard the inaugural Société concert and thus Meifred's performance, though no specific mention of the concert is made in Berlioz's writings. Berlioz's experiences in Paris came at a time when the dramatic potential of instrumental music was a prominent issue. By 1830, the general public in France was only beginning to be aware of this dramatic potential, which led to much discussion and heated debate between different views and interpretations of "progress." Typical of these differences was Fétis, who on one hand was a staunch supporter of progressive technological development and the expressive potential of instrumental music,¹⁹ but, on the other hand, remained rather conservative in his musical preferences.²⁰

An example of this paradox is Fétis's critical appraisal of Berlioz's musical style. His review of the first performance of the *Symphonie Fantastique* shows mixed feelings:

This is a very extraordinary composition, this symphony; the genius of novel effects are manifested in the most obvious manner, and two parts ("The Ball" and "March to the Scaffold") indicate a vast imagination. Finally, one finds in it an individual countenance, declared to be outside of the ordinary forms of the art. But, in general, this music excites surprise rather than pleasure; it lacks charm, and, while recognizing the author's great capacity, it is regrettable that he does not use a manner conforming to the goal of the art . . . Let us hope that he will feel more and more the necessity to charm the ear at the same time he surprises the imagination. Without these two conditions, it will be difficult to make a strong reputation for himself.²¹

Fétis's comments notwithstanding, the composition still represents one of the first important, large-scale, non-operatic works to include valved instruments.²² In it, there are two distinct uses of the technology. The first involves the valved cornet (*cornet à pistons*) which appears in the first, fourth, and fifth movements. Berlioz combines the valved cornet with other brass instruments as well as with woodwinds in ways that suggest the instrument is merely considered a chromatic, loud, melody instrument. Berlioz's second use of valved instruments, which is more appropriate to this article, involves the horns. The beginning of the fourth movement has the following written statement in the score between the horn parts, first and second crooked in B \flat basso, third and fourth in E \flat : "faîtes les sons bouchés avec la main sans employer les cylindres" ("make the stopped sounds with the hand without using the valves"). Any confusion as to where open sounds are to be used is

clarified in measure sixty-two, where the following appears, once again between the horn parts in the score: "avec les cylindres, tous les sons ouverts" ("with the valves, all open sounds"). There is no other annotation for the rest of the movement. Thus it seems that hand technique is to be used up to measure sixty-two, and valves thereafter.

The ranges of notes written for the different horns, seen in Figure 1, show a potential need for valves in all parts, especially second and fourth horn. In the fifth movement, with the horns crooked in E \flat (first and second) and C (third and fourth), there are additional annotations which indicate different effects desired by the composer. In measure nine, the third horn is asked to play a c', an open note on the natural horn, "bouché avec les cylindres" ("stopped with valves"). In measure twenty-nine, a potential confusion arises, with "pavillons en l'air" ("bells in the air") above horns 1 and 2, and "ouverts avec les cylindres" ("open with valves") above horns 3 and 4. Horns 1 and 2 are asked to play notes that are open on the natural horn, so the issue of whether the statement in between the staves applies to both pairs is moot. In measure sixty, all parts are marked "nat.", suggesting either the use of natural horns or possibly referring only to the fact that the notes that follow should be played normally without handstopping. Measures 370 and 372 require first the fourth horn and then the second to play c' "bouché avec les cylindres." Measure 385 shows "nat." again for all parts, and no more annotations are included, suggesting that natural horns or open notes should be used to the end. There is plenty of room for discussion, however, since a comparison of the pitch contents between parts clearly marked for natural horns and those for valved horns shows they are very similar. It is important to note that in Figure 1 notated pitches from all crookings have been grouped together since hand positions for the respective scale degrees receive the same treatment, regardless of the crook employed.

The significance of Berlioz's use of valved horns is that it shows the full range of timbral options involving valves, which is in keeping with the composer's reputation for experimenting with "progressive" ideas and manifestations to aid in his musical and dramatic goals. It is easy to see, however, based on the pitch materials shown above, that Berlioz's use of valved and natural horns in this case is dependent less on available notes than on a desire for timbral contrast.

Another revealing piece of evidence of the composer's perception of the valved horn is his discussion of orchestrating for the horn in his *Traité d'Instrumentation* of 1843. After offering much discussion on the natural horn and its idiosyncracies, Berlioz provides a very short discussion of two types of valved instrument. He calls the French version *cor à pistons* and the German version *cor à cylindres*, identifying only a difference in the nature of the valve mechanism.²³ Berlioz states, as Meifred did in 1829, that composers can treat valved instruments in two ways: as natural instruments, using the valves only to effect immediate crook changes; or as completely chromatic instruments. He then offers his own opinions as to their proper uses, summarized below:²⁴

Figure 1

Notated pitch contents for horn parts in Berlioz, *Symphonie Fantastique*.

Sections clearly marked for Natural Horns:

Horn 1

Horn 2

Horn 3

Horn 4

Sections clearly marked for Valved Horns

Horn 1

Horn 2

Horn 3

Horn 4

- and after *Macbeth* of the use of keyed instruments, primarily trumpets and ophicleides, as more or less melodic instruments.²⁹

Berlioz's comments suggest that he is clearly aware of the valved horn's capabilities and of the options produced by the technology. Berlioz and Meifred were apparently acquainted with each other, as evidenced by a single mention by Berlioz of Meifred in his *Mémoires*.²⁵ It is not known how far that acquaintance went in enlightening Berlioz to Meifred's approach. Considering Berlioz's reputation for seeking out instruments' capabilities, it is unlikely the composer would have been unfamiliar with the capabilities and techniques applied to the instrument at the time.²⁶

As the use of valved instruments increased, they received separate parts or lines in the score, especially if the length or content of the part demanded it. The use of valved horns, however, progressed more slowly than that of trumpets, since hand technique had advanced to a point where the natural horn was perceived as a chromatic instrument. Also slowing the use of valved horns was the fact that the natural horn was considered to have the capability of a great range of expression, owing to the various manipulations and shadings of the pitches. Another issue was concert repertoire. In general, the repertoire chosen for performances at the Société was from the past, which required no valves both in practice and in principle. In the Opéra, composers were very conscious of performers' attitudes toward their instruments, and catered to those attitudes to ensure a responsible and accurate performance. At the Conservatoire, the presence of Dauverné and Dauprat, and Dauprat's successor, Jacques François Gallay, all respected and influential teachers and performers who preferred the natural instruments, also may have slowed the valve's use.

Figure 2: Notated pitch contents for fourth horn part, Berlioz, *Le damnation de Faust*, Scene 17.



The use of valved instruments in the Opéra orchestra began with three three-valved trumpets in a production of *Macbeth* by Chelard in 1827.²⁸ It is important to note here that this was not the first use of "chromatic" brass instruments in the orchestra. There are many examples before

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I say Mr. Halévy, preoccupied with the importance that the success of *La Juive* would be to his reputation, was too completely absorbed in the work, without imagining that it [i.e., the distraction] would impede the independence of his thinking. By practicing the precept of Boileau to the letter, [which is] very bad to follow rigorously, he often spoiled the initial outpouring of his idea. Also, in spite of its other merits, the music of *La Juive* has a cold effect and lost much in being transferred to the stage.³¹

Obviously, a person can do no better than guess at the historical significance of a work at its conception or manifestation. It is interesting, however, that Fétis would find such an oft-named "significant" opera so uninspiring. This was not Halévy's Opéra debut, but perhaps some of the critic's observations are still warranted, since success in Paris usually meant later acceptance and success elsewhere. What is particularly significant, however, is that no mention whatsoever is made of the inclusion and expanded role of valved instruments, especially horns, in the musical score. Among many possible explanations, including simple editing by the journal's editor, two seem most plausible: in the spectacle of the production, Fétis did not notice their inclusion; or their inclusion was not surprising to him, since valved horns had been heard in public concerts for seven years.

Looking at the horn parts of *La Juive*,³² two things are striking: first, that the use of valved horns is rather infrequent, notated very specifically in two places; and second, the overall pitch content above c' of the natural horn parts differs very little from that of the valved horn parts. It seems that Halévy chose not to explore the timbral possibilities as Berlioz did in *Symphonie Fantastique*, but found that the valved horn was most useful playing notes in the low range that had very unsatisfactory tone qualities when attempted on the natural instrument. An examination of the pitch contents of all of the horn parts in *La Juive*, given in Figure 3, supports this statement. Once again, notated pitches have been grouped together regardless of crook employed, since hand positions and valve combinations would be the same in each case.

As can be seen from this figure, the pitch materials chosen for the natural horns include chromatic pitches above c', with the second horn range extending down into the lower octave on open notes in the natural harmonic series. While the pitches chosen for the valved instrument include most of the same notes in the natural horn parts, the difference is seen in the lower range, where both valved horn parts have chromatic pitches down to B \flat . Yet the use of valved horns, identified by Halévy as *cors à pistons*, is confined to special effects in specific dramatic contexts. Their first appearance is in a section in Act III, a violent and confusing part of the drama, where the parts consist primarily of chromatic and step-wise motion in the lower octave. Halévy also uses the valved horns throughout Act V, though the instruments are integrated into the texture in a register similar to low natural horns, playing chromatic and step-wise notes in that register.

Figure 3: Halévy, *La Juive*, notated pitch contents for all four horn parts

Natural Horns

Horn 1

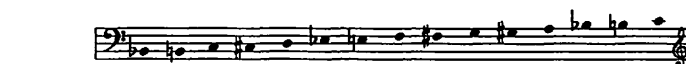


Horn 2

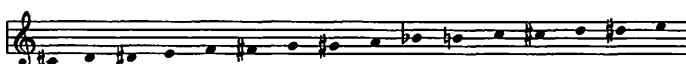
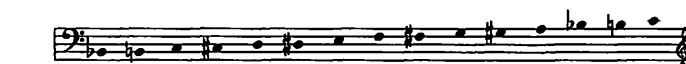


Valved Horns

Horn 1



Horn 2



Whatever the reasons for Fétis's comments, *La Juive* was deemed a success at the time and in retrospect. It is unclear how much the use of valved instruments was a part of the opera's influence on other opera composers, such as Wagner and Donizetti, or other non-opera composers, such as Liszt. Wagner, however, did at least notice their use and favored the way Halévy wrote for them. In a review of Halévy's production of *La Reine de Chypre*, Wagner noted that the brass parts in *La Juive* were an important step forward at the time they were written. Wagner liked the vocal writing of *La Reine de Chypre*, but he felt that the brass parts were "historic," in this case meaning retrospective or backward-looking:

It is not to be disputed that this Historic character fully admits of an *intelligent* employment of brass, especially the modern instruments, as we know from Halévy's own *Juive* for instance; and if this talented composer has allowed himself to be scared away from their further use, perhaps through witnessing the hideous abuse of this mode of instrumentation by newer Italian opera-makers and Parisian quadrille-composers, he at any rate is in an error at total variance with the retention of his mode of composing.³³

By the mid-1830s, the valved horn was a serious part of musical life in Paris. In 1833, Meifred was hired as the first teacher of valved instruments at the Conservatoire. His job, however, was not simply to train valved horn players but also to familiarize low-horn players with the valved instrument so they would have better job prospects for low-horn (especially fourth-horn) positions. As mentioned previously, at least two attempts had been made at explaining how to use the valved instrument, first by Dauprat in 1828, and then by Meifred a year later. In retrospect, it seems inevitable that Meifred would be the first to produce a comprehensive method book, his *Méthode pour le Cor Chromatique ou à Pistons*, published in 1840, the first tutor devoted exclusively to the valved horn.

The stated goals of Meifred's method are five in number.³⁵ These goals are described and accomplished in ways that are clearly respectful of the past yet forward-looking in their application. The first goal was "to give to the horn the notes it lacks." The notes added to the horn were of two types: open notes in the middle and low ranges, between the natural harmonics, and adding options for different sonorities produced by combining valves with hand technique on notes throughout the range. The second goal was "to give accuracy [of intonation] to some notes," by using valves or combinations of hand and valves. Meifred's concern was particularly for notes that are naturally out of tune because of their position in the natural harmonic series or due to awkward hand positioning in the bell.

emphasize the open sound of the tonic. Also, in terms of pitch, notes in a melodic leading tone position should have a slightly higher pitch to reinforce the motion to and resolution on the tonic. Using the hand to bend the tonic pitch down allows for more control of the pitch by the performer. By encouraging the use of the hand on any note in a leading-tone position, Meifred may also have been trying to give the player more flexibility for enharmonic intonation, since, for example, the leading tone of any key also serves as the third in a dominant chord, and thus would need to be lowered. It is also interesting to note that this application does not just apply to the leading tone of the primary key of the work being performed, but also should be used in modulations and other passages where chord progressions create this situation for the melody (an example that includes two such situations appears in Figure 6 and the accompanying description later in this article).

Meifred's fifth and final goal, "not to deprive composers of crook changes, each of which has a special color," is consistent with timbral differences recognized between horns of different crooked lengths. Since his physical improvements on the horn allowed for crook changes, it was possible for composers to retain the different tone qualities of the various crooks, another desirable characteristic of the natural horn. In his method, his encouragement is for students to practice the exercises provided on all specified crooks.

In the course of this very concise method, Meifred also offers several insights into his performing practices, built on musical context and options. In one example, Meifred shows how enharmonic relationships can be improved by treating sharped notes as leading tones, thus lightly-stopped, while treating flatted notes differently, as open notes. Figure 4, an exercise demonstrating the proper way of playing a chromatic scale, shows his choices. Meifred notates hand positions below the staff and valve combinations above (S = 1st ("superior" or upper) valve, I = 2nd ("inferior" or lower) valve, "....." = continue to hold valve down, and \bigcirc = half-stopped note).

Figure 5 shows how this formula is extended to enharmonic relationships.

Figure 5: Enharmonic exercise, Meifred, page 42.

EXAMPLE.

The musical score for Figure 5 consists of five staves of music in 3/2 time. Each staff contains a sequence of notes with fingerings indicated by 'i' (index) and 's' (thumb) symbols. The notes are written in treble clef and include various accidentals (sharps, flats, naturals). The fingerings are placed above or below the notes, and some notes have a '0' below them, possibly indicating a natural or a specific fingering. The score is an exercise in enharmonic relationships, showing how the same pitch can be written in different ways to achieve different fingerings or valve combinations.

As an example of further applications of the various treatments and considerations Meifred describes, the following exercise, included in Figure 6 (next page), demonstrates not only several enlightening hand-valve combinations but coupled with his discussion also gives the impression that while these combinations are recommended, the performer can choose from a variety of options, depending on the specific context of each note or passage in question.

As can be seen in this example, choices of valves or hand positions interact with harmonic and melodic contexts. One such context is seen where a modulation occurs in measures 15–19. In this situation, a key change to B major produces a passage where the valve is used as a legitimate crook change. A second context is seen where the same pitch is treated two different ways in the same phrase, reflecting two different melodic contexts. In measure one, the half-stopped $f\sharp$ is treated by Meifred as a typical “sharped” (thus half-stopped) note. A different treatment of $f\sharp$ is evident in measure two. In choosing to use the second valve for this $f\sharp$, it is obvious that Meifred considers this note to be different, as the fifth degree of the dominant harmony (B), and as a result indicates it should be played with an open fingering, so it has a proper relationship (or “countenance”) with the b' that follows.

It is significant that Meifred also addresses the use of three-valved horns. He is clear from the beginning that since valve technology itself is imperfect, the more it is used, the more imperfect will be the result. The most important im-

perfection he identifies is the sharpness of the angles of the tubing, which causes resistances to the airflow and undesirable changes in tone color. Meifred’s choice of two valves is in his mind a practical one, based on the minimum

amount of technology required to produce the effects deemed desirable. In his opinion, the only advantage the third valve provides is the ability to play three additional notes in the lowest part of the range, $c\sharp$, d , and $d\sharp$, which are rarely used and have the same effect as when played “facticiously” on the two-valved instrument, using the same fingering (S/I). He does suggest, however, that players of the three-valved horn could also use his method and approach to the instrument, and provides a table of fingering equivalencies. This table uses the same symbols as those for the two-valved instrument, adding a 3 for the use of the third valve.

In the last part of the method, Meifred offers advanced applications of the valved instrument to ensemble music. This part is perhaps intended as a brief orchestration lesson for composers or possibly as a demonstration of a

higher level of practical application for performers. Meifred indicates fingerings he feels are appropriate for a valved horn performance in several examples.³⁶ From careful inspection of his notations, it is clear that Meifred formulates his practice on balancing old and new characteristics—finding the shortest workable tubing, using handstopping for practical harmonic and melodic effects, and achieving balance in volume and timbre between the parts, all for maximum musical effect.

The precise role of Meifred’s method is still unclear. Since research related to this part of the evolution of the horn and horn-playing is still in its infancy, and since it is the earliest available comprehensive method to explain how to combine hand and valve, this work by Meifred could be hailed as a possible “missing link.” Considering the prevailing conservative attitudes in the Paris Opéra and Conservatoire, however, it is perhaps only because Meifred’s *Méthode* was a *compromise* that it was accepted at all. In another view, however, his approach recognized more directly (but did not embrace completely) that larger orchestras, which reduced the range of expressive capabilities of the natural horn with its delicate range of timbres, would encourage the equal participation in sound quality and volume offered by the valved instrument. One can assume with some safety that the ineffectiveness and the resulting low desirability of stopped notes in the larger orchestral sound, even to an extent in the case of Berlioz, would carry over into some aspects of Meifred’s use of hand technique. Perhaps, in this light, Meifred’s applications of hand and

Figure 6: “Model in E Minor” Meifred, Page 47

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valve should be more closely associated with solo performance, perhaps including some chamber settings as well.³⁷ It is more appropriate, however, to view this method, and the corresponding attitudes toward the valved horn, as Meifred himself did: a compromise which preserved the best of the old and used the perceived advantages of the new. Meifred's choices in adding valve technology to hand technique were made with the recognition that neither the technology nor the technique was perfect. Thus, using the best of both would allow the horn to retain its special timbral identity, respecting the past while taking advantage of contemporary innovation and invention.

There are many references to Meifred's influence and teaching in Paris and still more that show an awareness of his work in Germany and elsewhere, but there is not yet enough evidence to relate his performing practices to those of performers in other countries. Still, considering how important Paris was to the musical pulse of Europe, this evolution in thought and perception demonstrates a dynamic and progressive approach to horn performance and pedagogy. Dependent on context and thoughtful decision making, Meifred's approach is useful to an understanding of one way valve technology was applied to performance and interpretation then so that it can be used today. More important than the actual application itself, however, is the process by which it was conceived, which gives a clearer picture of the attitudes toward and forces upon musical performance and composition in France during the first half of the nineteenth century.

In conclusion, this article has shown that the valve as it was applied to the horn by French composers and performers encouraged innovation as well as criticism in its uses and the options provided by the technology. By 1840, three attitudes seemed to be in play. The first two were at opposite poles: one that perceived the natural horn as capable of producing any desired note or effect which also honored the "true" heritage of the instrument, and another attitude, which saw the valved horn as the instrument of the future, allowing the instrument to participate as an equal, consistent voice in any genre of music. The third attitude received the broadest interpretation: hand and valve could be combined such that composers and performers could take advantage of: 1) the ability to reproduce accurate performances of older compositions, thus preserving each composer's original intent; 2) the availability of open notes in the middle and low ranges that would balance horn parts above, and would project more equally into the texture of a larger orchestra; 3) the capability to produce both open and stopped notes throughout the range of the instrument, and to use this capability to produce dramatic effects; 4) the ability to use these resources in expressive, individualized performance, since more options were available to the performer. Because of the range of interpretations this last attitude implies and the many options that were available, the combination of the valve mechanism with hand technique must have had many very individual approaches. Performers and composers in Paris, at least those associated with Fétis, Berlioz, Halévy, and especially Meifred, appear to have exercised any number of options for performance, each

of which encourage careful study and consideration of the music, the composer's intent, and the role of the horn at any given moment. Choices made by performers and composers alike, isolating or combining hand technique and valve technology, were made with similar desires: to make music more expressive and thus more meaningful. These attitudes are helpful to today's performers, not so much in defining practice but in freeing them to explore all possible options.

Endnotes

¹This article is a result of research conducted for my recent dissertation, which addresses the arrival and application of valve technology to the horn in France and, more specifically, the efforts of the major performing force behind the promotion of the instrument, Joseph Émile Meifred. My dissertation, entitled "Joseph Meifred's *Méthode pour le Cor Chromatique ou à Pistons* and Early Valved Horn Performance and Pedagogy in Nineteenth-Century France" (University of Wisconsin-Madison, 1991), also includes a complete English translation of Meifred's *Méthode* (Paris: Richault, 1840), which, as will be seen, was the first comprehensive horn tutor devoted solely to the valved horn.

²The most authoritative source on this subject is Herbert Heyde, *Das Ventilblasinstrument* (Wiesbaden: Breitkopf and Härtel, 1987), an extension of his series of articles, "Zur Frühgeschichte der Ventile und Ventilinstrument in Deutschland 1814–1833," *Brass Bulletin*, vols. 24–27. Also notable contributions, corrections, and clarifications have been provided by Reginald Morley-Pegge, *The French Horn*, 2nd ed. (New York: Norton, 1973), and Reine Dahlqvist, "Some notes on the Early Valves," *Galpin Society Journal* 33 (1980), 111–124.

³Georges Kastner, *Manuel Générale de la Musique Militaire* (Paris: Didot, 1848), 192. This is my translation and I have italicized Kastner's original underlining. All translations in this article, except where specifically noted, were done by me. In all cases, I have preserved the author's (or other translator's) original highlighting, usually in italics. For clarity's sake, however, I have made some editorial adjustments, such as dividing up long, compound sentences, inserting or deleting punctuation, and inserting words or phrases, identified by square brackets [], to help to clarify certain ideas.

⁴See for example, F. G. A. Dauverné, *Méthode pour la Trompette* (Paris: Brandus, 1857), xxii, and, Louis François Dauprat, *Le Professeur de Musique ou l'Enseignement de cet Art* (Paris: Quinzard, 1857), 119–120.

⁵"Exposition des Produits de L'Industrie, Instruments de Cuivre: Cors à Pistons," *Revue Musicale* 2 (1828), 153–162. This instrument was a collaborative effort between Meifred, who supplied the design ideas, and a Parisian instrument maker, Labbaye, who executed the design. A picture of this instrument can be seen in John Ericson, "The Valve Horn and Its Performing Techniques in the Nineteenth Century: An Overview," *The Horn Call Annual* 4 (1992), 3.

⁶*Ibid.*, 157.

⁷Fétis, "... Cors à Pistons," 161. Fétis also noted that at the 1827 exposition two sorts of valved horns were displayed: the Meifred version, and one by Antoine, successor to Halary. The Halary model had three valves "in imitation of Berlin trumpets," which had been played "with great effect" by Dauverné, Legros, and Bernard in the Opéra for a production of *Macbeth* by Chelard. A score for this opera was not available for this study but it is not directly relevant here. According to Fétis, the third valve on the horn was found to be useless to Meifred and Dauprat. Meifred's instrument won a silver medal at the exposition, while the Halary model received no prize.

⁸Kastner, *op. cit.*

⁹"Régénération de l'École Royale de Musique. Société des Concerts," *Revue Musicale* 3 (1828), 148.

¹⁰See Dauprat, *Le Professeur* . . . , 120, corroborated by an advertisement by Schonenberger in a publication of *Trois Grands Duos*, Op. 38, by Gally.

¹¹(Paris: Richault, 1829). I owe a debt of gratitude to John Ericson for sharing a copy of this method with me. It can be found in *The History of Musical Instruments: Manuals, Tutors and Méthodes*, comp. Tim Byard-Jones (Reading, Berkshire: Research Publications, 1988).

¹²Meifred, *De l'étendu* . . . , 50–51.

¹³Antoine Elwart, *Histoire de la Société des Concerts du Conservatoire* (Paris, 1864), 141.

¹⁴*Revue Musicale* 5 (1829), 346.

¹⁵Elwart, *Histoire* . . . , 162, in what might be construed as an early French brass quintet.

¹⁶*Revue Musicale* 13 (1833), 109.

¹⁷*Ibid.*, 110.

¹⁸*Ibid.*

¹⁹See for example a very revealing commentary on expressive and dramatic potential of instrumental music by Fétis, "De l'influence de la musique instrumentale sur les révolutions de la musique dramatique," *Revue Musicale* 10 (1830), 129–131.

²⁰In a review of one of Berlioz's earliest concerts, Fétis, after wondering aloud why more people do not come to concerts of young composers (attendance for the concert was quite low), offers much constructive criticism for Berlioz. He publicly recognized Berlioz's genius, capability, originality ("to the point of bizarreness"), vivacity, and passion, but encouraged the composer to organize his ideas more efficiently (e.g., the *Overture of Les Francs-Juges* "could double its effect if it were half as long"). Fétis, "Grand Concert Donné par M. Berlioz," *Revue Musicale* 3 (1828), 422–424.

²¹"Nouvelles de Paris," *Revue Musicale* 10 (1831), 151.

²²Berlioz included valved trumpets in two early overtures, *Les Francs-juges* and *Waverly*, from 1826 and 1828, respectively. Critical scores for these works were not available for this article but are more appropriate for a study that is beyond the scope of this one. The score of *Symphonie Fantastique* referred to in this article is Nicholas Temperley's edition, Volume 16 of *Hector Berlioz: New Edition of the Complete Works* (Kassel: Bärenreiter, 1972). It should be noted, however, that Temperley's edition is of a slightly later version of the work by Berlioz. A forthcoming article by Edward Tarr in the *Historic Brass Society Journal* will show and

clarify some of the discrepancies and changes that Berlioz made in the trumpet/cornet parts. These issues, however, have little relevance to the horn parts.

²³This distinction by Berlioz has also raised a bit of controversy. Many writers on Berlioz's music choose to identify the *cor à cylindres* as a horn with rotary valves, most recently Ernest Gross, in "The influence of Berlioz on contemporary nineteenth century use of brass instruments," *Brass Bulletin* 68 (1989/4), 35–36. Gross does not make a specific case for rotary valves. In fact, he seems to assume, like many others, that this is the technological distinction Berlioz identifies. There is a noticeable discrepancy, however, appearing in Dauverné's *Méthode* . . . of 1857. See also Dahlqvist, *op. cit.*, 116. On page xxv, Dauverné provides the reader with a picture of several types of trumpets. In this picture, there is a three-valved instrument by "Stölzel whose primitive invention is attributed to Blühmel," sent by Spontini in 1826. There is also a two-valved instrument "système Français" from 1828, also exhibiting Stölzel valves. Later Dauverné (p. xxvii) shares that this type was abandoned when the three-valved instrument was perfected. Finally, there is a drawing of a trumpet "à 3 cylindres, système Allemand" which clearly has double-piston valves. These descriptions suggest that *cor à pistons* meant a single-piston mechanism, and a *cor à cylindres* meant a double-piston type.

²⁴Hector Berlioz, *Traité d'Instrumentation et d'Orchestration* (Paris: Lemoine, 1843), 185.

²⁵This mention is a recounting of a brief encounter in *Memoires* (Paris: Calamann-Lévy, 1904), 301–302. Berlioz describes one of his frustrations in working with musicians: virtuosos seem to think that criticism directed at them individually is an affront to the entire group:

It happened one day, during rehearsals of Benvenuto Cellini in Paris, that I had to point out to a second horn (Mr. Meifred, a man of spirit nevertheless) that he had made a mistake in an important passage. To this observation, made softly, and with all possible politeness, Mr. Meifred, standing angrily and losing his spirit completely, cried out: 'I did what is there! why do you distrust the orchestra so? . . .' To this I responded still more quietly: "First, my dear Mr. Meifred, it does not concern the orchestra at all, but you alone; next I do not distrust anything, because mistrust supposes doubt, and I am perfectly certain that you are mistaken."

²⁶It appears that Berlioz took great pains to have instruments, especially newer ones, demonstrated for him so that he could take advantage of their capabilities. See Gross, *Brass Bulletin* 67 (1989), 22.

²⁷The score of this work used for this discussion is *Le damnation de Faust*, ed. Julian Rushton, Volume 8 of *Hector Berlioz: New Edition of the Complete Works* (Kassel: Bärenreiter, 1979).

²⁸According to Dauverné, *Macbeth* was not very popular that year because it was overshadowed by Rossini's *Môïse*; Dauverné, *Méthode* . . . , xxii. Also, there is evidence

that valved instruments may have been composed for in Paris late in 1826, when Berlioz wrote (or perhaps revised) for a pair of valved trumpets in his *Grand Ouverture des Francs-juges*. Further study on this piece, its earliest editions and its first performances is needed to analyze how valved instruments, especially trumpets, are used. It should be noted that Dauverné also points out that it was not until two years later that valved trumpets were called for again.

²⁹Rossini and Meyerbeer, among many others, wrote parts for keyed instruments, albeit not pervasively, that took advantage of their various capabilities. In works such as *Guillaume Tell* by Rossini (1828) and *Robert le Diable* by Meyerbeer (1831), composers used keyed trumpets for special solos or effects that called for trumpet sounds outside the natural harmonic series. The use of the ophicleide, until the appearance and development of the valved tuba in the 1830s and 1840s, was much more frequent, but, as with the use of keyed instruments in general, this subject is beyond the scope of the present article. The most thorough discussion of the evolution of the ophicleide and tuba to date is Clifford Bevan, *The Tuba Family* (New York: Scribner's, 1978). A current, comprehensive look at keyed and valved instrument use at the Opéra is badly needed. Part of the problem is a lack of available critical scores. For this article, a survey was made of available works, referred from Théodore Lajarte, *Bibliothèque Musicale de l'Opéra* (Paris, 1878; reprint Hildesheim: Georg Olm, 1969), volume 2. Scores for less than seventeen percent (fourteen of eighty-four) of the operas produced at the Opéra between 1826 and 1849 were available.

³⁰In most standard past and present resources for opera, particularly those concerned with French grand opera, *La Juive* is generally held to be on a par with works associated with the height of the genre, such as those by Meyerbeer (*Robert le diable* (1831) and *Les Huguenots* (1836)) and Auber (*Gustave III* (1833)). *La Juive* has also had a long, consistent history of performance.

³¹"Nouvelles de Paris: Académie Royale de Musique, Première Représentation de *La Juive*," *Revue Musicale* 15 (1835), p. 72. The "precept of Boileau" to which Fétis refers and its musical characteristics is not explained in the article. From his discussion and from other pertinent sources, it is possible that Fétis is referring to Nicolas Boileau-Despréaux (1636–1711), a French poet who developed many rules for poetry. Boileau-Despréaux's guiding principle, in trying to link reason to language, was that "language can be compressed and recompressed in 'expressive' and 'meaningful' verses; it is no longer free"; *Grande Dictionnaire Encyclopédique Larousse* (Paris: Librairie Larousse, 1982), v. 2, 1317. Perhaps this is why Fétis found Halévy's music "spoiled."

³²Adam Carse says that at the premiere, the valved horn parts were played by Meifred and Charles Duvernoy, who does not appear on the Opéra roster; *The Orchestra from Beethoven to Berlioz* (Cambridge: Heffer, 1948), 76. Birchard Coar, *A Critical Study of the Nineteenth Century Horn Virtuosi in France* (DeKalb, IL: Coar, 1952), 125, identifies Meifred's partner as Antoine François Duvernoy, who was an occasional performer with the Opéra orchestra. This unfortunate discrepancy is not yet resolved. A critical score for *La*

Juive is found (in two volumes) in No. 36 of *Early Romantic Opera*, ed. Philip Gossett and Charles Rosen (New York: Garland, 1980).

³³This review appeared in successive issues of the *Dresden Abendzeitung* on 26–29 January 1842. In *Paris and Dresden*, volume VII of *Richard Wagner's Prose Works*, translated by William Ashton Ellis (New York: Broude Brothers, 1966; reprint of London: Kegan Paul, 1898), 220–221.

³⁴More detailed information on Meifred's method may be found in my recent article "Joseph Meifred's *Méthode pour le Cor Chromatique ou à Pistons*," *Historic Brass Society Journal* 4 (1992), 87–105, or at greater length in my dissertation, *op. cit.*

³⁵Meifred, 1.

³⁶See for example the excerpt of the *Funeral March* by Dauprat, in Ericson, *op. cit.*, 12, or the complete composition in Meifred's method (84–85).

³⁷For an alternative viewpoint with respect to a specific piece, Félicien David's *Nonet in C minor*, see Chris Larkin, "Félicien David's *Nonetto in Ut mineur*: A New Discovery and New Light on the Early Use of Valved Instruments in France," *Historic Brass Society Journal* 5 (1993), 192–202.

³⁸See my dissertation, *op. cit.*, 19–52, for more information surrounding Meifred's life and influence on horn playing.

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A Bibliography of Trios for Horn, Violin, and Piano Composed 1945–1985 with Selected Annotations

Patrick Miles

The trio ensemble consisting of horn, violin, and piano is one that deserves special attention for a number of reasons. It is a group in which the three voices especially complement each other. The timbres of the three instruments provide a varied yet cohesive sound. A primary example of this is the cornerstone of this instrumental combination, Brahms's Trio in E♭, Op. 40. This work is often cited in chamber music discussions as one of the finest for mixed ensemble. It is my contention that the work is great not only because it was written by Brahms, but also due to the specific instrumentation he chose.

Numerous other works for this ensemble exist but are rarely performed. Other pre-twentieth century composers of note that have written for this ensemble include Quantz (Trio in F Major), Reinecke (Trio in B dur, Op. 274), and Duvernoy (Trio No. 1 in C Major). In discussions with other musicians, it appears that the primary reason contemporary works for this trio ensemble are not performed is that their existence is not known. The possible exception to this is the Trio, Op. 44 by Lennox Berkeley. Berkeley's trio is performed with some regularity, probably due primarily to the fact that it was performed and recorded by a trio that included hornist Dennis Brain (Dennis Brain, *The Art of Dennis Brain*, Vol. II). Brain's following is legendary among hornists and non-hornists alike, and his inclusion of this work on a recording no doubt introduced it to a large audience to which it might not otherwise have been acquainted.

This bibliography is confined to works written in the forty year span 1945–1985. If the date of composition could not be found, the year of publication was used to determine whether the work should be included. Although several works were annotated, no composition was excluded solely on my subjective judgment of its musical value. The right has been reserved, however, to make musical value judgments concerning those works being discussed.

The procurement of music was the major obstacle to completion of this study. Letters were sent to publishers, national music centers, and libraries throughout the world. Composers were also contacted concerning the available works, and perusal was made of bibliographies, catalogues, periodicals, and recital programs. Music was acquired through inter-library loan, certain individual holdings, and purchase of some works. Especially helpful were a number of national music centers that sent music for only the cost of facsimile reproduction. Annotations include range, duration, number of movements where applicable, and general tendencies of the individual parts and the ensemble as a whole. Also mentioned are any sections that pose special difficulties in the horn parts. Judgment of the trios was made primarily by score study, although a small number of trios were read by myself and assisting colleagues. However,

given the difficulty of most of these works, the mere reading of same may not have given a true sense of the piece.

Entry Formats

The following is an explanation of the format used in the annotations:

- (1) Schroeder, Hermann. (2) *Zweites Klavier-Trio, Op. 40*. (3) Schott, (4) 1967.

- | | |
|---------|-----------------------------------|
| I. | Andante sostenuto/Allegro |
| (5) II. | Adagio |
| III. | Presto scherzando |
| (6) | Duration: 13' |
| (7) | Range: g-c''' |
| 1. | Composer |
| 2. | Title |
| 3. | Publisher |
| 4. | Date of Composition |
| 5. | Movements |
| 6. | Duration of work |
| 7. | Pitch range of the horn part in F |

Specific information is included in the annotations. The information is notated as such:

Movements

In the case of a composition having more than one movement, these will be listed with the title or tempo direction exactly as given by the composer.

Duration of Work

The performance time is according to my estimate.

Range

The pitch range from the lowest tone to the highest is expressed in written pitch for the horn in F. All ranges are given in new style bass clef unless otherwise indicated. The

octave designation system is the one used by the *Horn Call* as follows:



Åm, Magnar. *Silently as a Shiver*. Norwegian Music Information Center, 1983.

Duration: 6'30"
Range: f–g#"

This trio was commissioned by a trio of Norwegian women performers that included hornist Frøydis Ree Wekre. The title is taken from a line of a poem by the same name that was written by Liv Holtskog. The poem is to be recited before the work is played and is included here as it appears in the manuscript:

How inconspicuous a little flower
pale and little adorned
almost hidden
by leaves and stem
This is its summer
and little splendour

No burning scent
from this calyx
No honey drops
or humble-bees song
But it knew its time
and came silently as a shiver

This trio uses a number of contemporary techniques in all parts. The piano part is for prepared piano with a full page of directions at the beginning of the piece. The hornist is asked to "Hum the small notes while you play the normal size notes (If male horn-player, hum falsetto) or, alternatively, let the pianist sing the small notes." The horn part also uses stopped horn, half-valve glissando, and hand pops on the mouthpiece while it is in the instrument.

The work is not demanding technically individually or for the ensemble. It is an excellent piece to introduce an audience to contemporary music and is an effective mood piece.

Baker, Michael C. *Four Views from a Nursery Tune*. Canadian Music Centre, 1975.
Theme with four variations.

- I. Baroque
- II. Classical
- III. Romantic
- IV. Modern

Duration: 6'31"
Range: e'–f#"

This work is very different from any others in this study. It is aimed at a young audience and is simple enough to be performed by young performers. The theme is "Twinkle, twinkle, little star" and the variations are faintly disguised and provide good insight into the characteristics of the periods for which each movement is titled. The horn part is decidedly simple and presents no problems for an advanced junior high student. The horn is tacet during the theme and first two variations.

This work could be an excellent teaching tool to introduce young students to some of the various guises of chamber music.

Banks, Donald Oscar. *Trio*. Schott, 1966.

Baur, Jürg. *Movimenti*. Breitkopf & Härtel, 1970/71.

Bellemare, Gilles. *Modules*. Canadian Music Centre, 1982.

Duration: 15'
Range: Bb–c"

The title for Bellemare's trio comes from its structure, which is a single movement comprised of a number of small units (modules) that form four larger modules titled "tempo d'inizio," "barzelletta prima," "barzelletta secundo," and "canzone." The trio opens with a violin cadenza that is atonal. Although these opening melodic fragments are not repeated, the work remains primarily atonal. The piece is essentially unmetered, although some pulse guidelines are occasionally given.

Modules is demanding for both the individual and the ensemble. It would be very difficult to put together and the final product might not justify the effort involved.

Berkeley, Lennox. *Trio*, Op. 44. Chester, 1952.

- I. Allegro
- II. Lento
- III. Theme and Variations

Duration: 26'
Range: c–c"

Berkeley's trio is a very fine piece and is one of the strongest works in this bibliography. The individual parts are well written, idiomatic, accessible, and provide interest for both performers and audience alike.

The trio opens with an Allegro (♩ = 116) and features some excellent contrapuntal writing. It begins with a forceful statement in the horn part of ascending fourths that leads to an aggressive sixteenth-note passage. Six bars later the violin part imitates this, thus setting the stage for the masterful intertwining of parts to come. (see Example 1)

Example 1: Trio, Op. 44 by Lennox Berkeley

A dolce section in the middle of the first movement is tenderly written and provides a delightful contrast to the beginning of the piece. The apex of this movement comes with the horn sustaining a whole note fortissimo b". The movement closes with a very serene coda, marked *un poco piu lento*, that fades away into nothing.

The second movement is a very slow Lento (♩ = 48). The major difficulty posed here is with the need to sustain the phrases over extended periods. The highest note is only a b", and it comes early in the movement, but it must be held for a number of beats while executing a diminuendo from forte to piano while the piano part similarly effects a morendo into the cadence point. Excellent control of soft dynamic levels is required.

The third movement is a theme and ten variations. Unfortunately, this final movement is probably the weakest of the three. The most difficult variations for the horn are numbers one and seven.

Variation one is in alternating 3/4 and 6/8 bars. The final eleven bars bring the horn to its highest point of the piece, c"". (see Example 2)

Variation seven's difficulty lies in sustaining lengthy half- and whole-note phrases. The opening section of this variation is only sixteen measures long, but is marked *Adagio* and *cantabile*. As this section comes toward the end of the entire trio, fatigue may be a factor. (see Example 3)

Example 2: Trio, Op. 44 by Lennox Berkeley



Example 3: Trio, Op. 44 by Lennox Berkeley

The Berkeley trio is very well written and a welcome addition to the repertoire. It presents few ensemble problems but still remains interesting. This trio is a work that deserves to be programmed with much greater frequency.

Civil, Alan. *Trio in E♭*. Unpublished, 1952.

Durko, Zsolt. *Complementeres*. Unpublished, 1954/65.

Faith, Richard. *Trio*. Unpublished, 1967.

Ginsberg, Dor. *Little Trio*. Unpublished, 1970.

Granne, L. *Extase*. Ka-We, 1962.

Hall, John. *Trio No. 3*. Chappell, 1970.

- I. Prelude
- II. Scherzo
- III. Night Interlude
- IV. Rondo

Duration: 12'

Range: e-b"

The opening movement of Hall's trio is marked poco lento-ma con moto. The meter is mixed although the pulse is always at the quarter note. With the slow tempo marking and the quarter note pulse, one might expect the feeling of this movement to be tranquil. Hall elected to use sixteenth and thirty-second note passages almost constantly, however, which gives the Prelude a very frenetic feeling. In addition to the harried rhythmic pace of the inner bar is the use of twelve-tone and atonal passages. These elements combine to give this movement a very unsettled and tense feeling.

The second movement is a Scherzo marked Vivace Assai. With the exception of one measure of 3/8, it is in 6/8 throughout and is felt in two. This movement is atonal, as

is the first, although the twelve-tone row that opened the first movement does not appear in the second. The violinist is asked to execute some fairly florid passages, but all appear to be idiomatic to the instrument. The Scherzo opens quietly and ends that way as well.

"Night Interlude" is the title given to the third movement. It is marked Lento-Molto Tranquillo. A short duet between the violin and horn opens this movement before giving way to the first of two quasi-cadenzas in the piano part.

The Rondo is a short movement with a tempo indication of Allegretto Vivace. The title of the movement notwithstanding, there is no apparent resemblance to the standard rondo form. As in the preceding three movements, the tonal makeup is often quite disjunct and dissonant, but, curiously enough, ends on an A major chord. The work as a whole presents no overriding technical difficulties. The horn part is essentially well conceived and written.

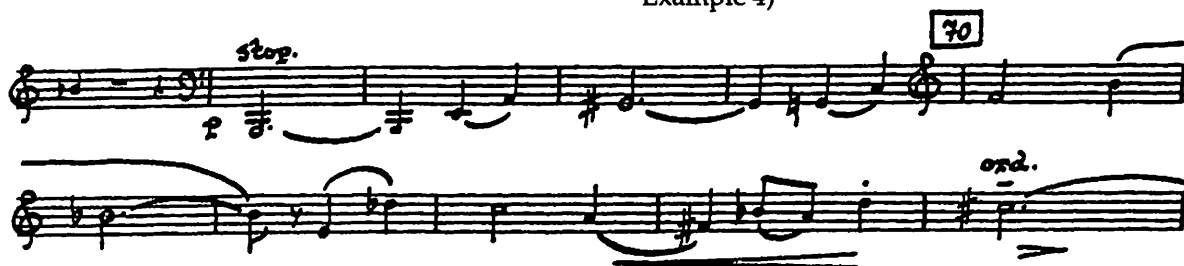
Hallnäs, Hilding. *Tre Momenti Musicali*. Swedish Music Information Center, 1971.

- I. Moderato
- II. Adagio
- III. Con moto

Duration: 13'30"

Range: B-c"

This trio is one of a traditional nature. It uses a three movement format, consonant harmonies, and no contemporary techniques. The horn part is well written with a few spots that are fairly demanding. It is mostly free flowing throughout with occasional flurries of activity in the outer movements. The two most difficult passages occur in the first movement, and both present decidedly different challenges. The first spot is challenging because it calls for stopped horn in the low register, (old style notation) something that meets with mixed success for most hornists. (see Example 4)



Example 4: Tre Momenti Musicali by Hilding Hallnäs



Example 5: *Tre Momenti Musicali* by Hilding Hallnäs

The second spot occurs only fifteen bars later and takes the horn into the upper tessitura. (see Example 5)

Tre Momenti Musicali can be satisfying for both the audience and performers, and it could be used effectively in a contemporary program.

Hayes, Gary. *Surges*. Canadian Music Centre, 1977.

Duration: 14'

Range: A-b''

Surges is a trio of thoroughly modern techniques. A full page is devoted to providing directions for the performers. Both metered and unmetered sections are used. The unmetered sections are sometimes governed by duration indications, such as (c. five seconds), and are sometimes left open-ended for the discretion of the performers. (see Example 6)

Once the performers are familiar with their parts, the unmetered sections should fall together easily. However, the metered sections and transitions between metered and unmetered would likely be very difficult to put together. It is recommended that all players play from a score. The horn

part uses more than three octaves and calls for numerous effects and is also technically demanding at times. The work as a whole is often quite harsh sounding and produces a great amount of tension.

Helps, Robert. *Postlude*. American Composers Alliance, 1964.

Duration: 6'

Range: d-bb''

Postlude is the third part of a larger Serenade that was commissioned by the Fromm Music Foundation in 1964. It begins with a seven measure horn solo that is serene but slightly dissonant. The opening tempo marking is $\text{♩} = 42$. However, this tempo marking is short-lived and will change a number of times. Also changing with great frequency is the meter. Meters of 7/16, 9/16, 3/16 + 2/16, 7/8, 5/8, and 11/16 are used. The changing meter coupled with very demanding and complicated rhythmic interplay between the three parts provides the hardest challenge in this work. The rhythmic notation employed by Helps includes quintuplet

Example 6: *Surges* by Gary Hayes



Example 7: Postlude by Robert Helps

and septuplet thirty-second notes, the use of ratios and other devices. (see Example 7)

Melodically the trio is often quite dissonant with very disjunct harmonic underpinnings. The work as a whole is mostly atonal and generates a great deal of tension. These factors combined with the fact that the copying of the manuscript is very poor and difficult to read will mean that a great deal of rehearsal time would be needed to prepare this work for performance.

Hold, Trevor. *Trio*. Horn Realm.

Horvath, Josef. *Trio*. Unpublished, 1963.

Ipuche-Riva, Pedro. *Espejo Roto*. Unpublished, 1966.

Josephs, Reijo. *Mesto*. Finnish Music Information Center, 1967.

Kauder, Hugo. *An Irish Rhapsody*. Unpublished, 1965.

Kauder, Hugo. *Trio*. Fromm, 1947.

Kohn, Karl. *Trio*. Carl Fischer, 1972.

- I. Corrente
- II. Aria
- III. Ripresa
- IV. Rondo

Duration: 16'
Range: A-b"

The titles of the movements that Kohn uses would imply a trio of a neo-classic nature. Upon scrutiny this inference does not stand up, however. As an example, the first movement is labeled "Corrente." In order for it to fit the parameters of such a dance movement as indicated in *The Harvard Dictionary of Music*, it would need to be "in triple time with continuous running figures in a melody-accompaniment texture." The first movement, however, is in 4/4

time with a tempo indication of Allegro giusto ($\text{♩} = 92$).

The writing throughout this work is very disjunct with harsh, dissonant tonalities. Three of the four movements are very demanding. The "represa" is only nine bars long and presents no problems. The piece is very complex rhythmically and presents many technical problems as well. Kohn uses stopped horn, muted horn, and echo horn to achieve various tone colors from the horn player.

The work as a whole would require a tremendous amount of effort and preparation and may not justify the labor needed for performance.

Kunz, Alfred. *Emanation No. 1*. Canadian Music Centre, 1964.

- I. Stark!
- II. Sehr Langsam
- III. Schnell

Duration: 12'
Range: F-d"

Emanation No. 1 by Kunz is a thoroughly contemporary work. It utilizes multi-meters, both consonant and dissonant tonalities, complicated rhythmic patterns, and contemporary performance techniques. It also employs full use of the horn's range, covering almost four full octaves. The first movement is marked Stark! (Strong), (the directional markings are in both German and English throughout) and begins with the violin and piano at *fff* and the horn at *ff*. Kunz asks for very extreme dynamic control and contrast. There are many subito dynamic changes and molto crescendi and decrescendi that often have to occur in only a beat or two.

The beginning is in 8/4 but this changes the very next bar and, in fact, will change thirty-six times in the first movement. Throughout these meter changes, the pulse always remains at the quarter note. Some of the tempo directions include Sehr rasch (quick, hasty), Lebhaft, aber zart (lively, but delicate), and so Schnell wie möglich (as fast as possible). Rhythmically this work is very demanding, not

only for the individual, but for the ensemble as well.

Some of the techniques required in the horn part include glissandi from an undetermined low note to another undetermined note of a higher pitch, bell in the air, rapid alternating of stopped and open horn, and muted with cloth. The violinist is asked to use harmonics, glissandi, left hand pizzicato, and bowing behind the bridge. The piano part has directions asking the pianist to play harmonics by depressing the keys and the sustain pedal and playing additional notes that will cause sympathetic vibrations, to play with an open palm on the strings inside the piano, to pluck any string inside the piano, and to use a short steel bar on the strings inside the piano.

Overall, Kunz's *Emanation No. 1* is one of the most difficult works in the repertoire. To give an accurate performance the parts would have to be extremely well prepared and rehearsed.

Ligeti, Gyorgi. *Trio*. B. Schott's Sohne. 1982.

- I. Andantino con tenerezza
- II. Vivacissimo molto ritmico
- III. Alla Marcia
- IV. Lamento. Adagio

Duration: 21'30"

Range: D-e'''

This trio bears the inscription "Hommage 'a Brahms" and, given time and exposure, could possibly become the twentieth century equivalent of the Brahms trio in the literature for this ensemble. As part of the tribute to Brahms, Ligeti wrote numerous passages that are to be played without the use of valves in the manner of the waldhorn for which Brahms wrote. Ligeti indicates in the preface that the "natural horn passages must be played without correcting the intonation of the natural harmonics." He also states "the natural horn technique can be used in other than those passages for which it is specified, for example, throughout the whole first movement." This work is exceedingly difficult for all performers. Ligeti gives explicit directions throughout the piece regarding balance, tempo, and timbre.

The first movement is generally serene in nature. The horn part alternates between open, muted, and stopped horn. Also used are a number of glissandi. The middle of the movement has a number of tempo changes, but these should be readily accessible.

The second movement is to be played very rapidly. It is marked in $\frac{3+3+2}{8}$ with each measure lasting one second. The horn tessitura is exceedingly high. A number of d'''s and a lone e''' are written in this movement. The majority of the movement can be played with natural horn technique, using the valves only to establish a different harmonic series. The end of the movement has some intricate rhythmic challenges as the pianist plays measures of 9, 10, and 12 against the violin's and horn's 8. The horn ends with a sustained c''' that diminuendos to *pppp*.

The third movement is the briefest, lasting only three minutes. It is a rollicking march in ABA form characterized by many accents and sforzati, with a fluid B section interpolated between the outer A sections.

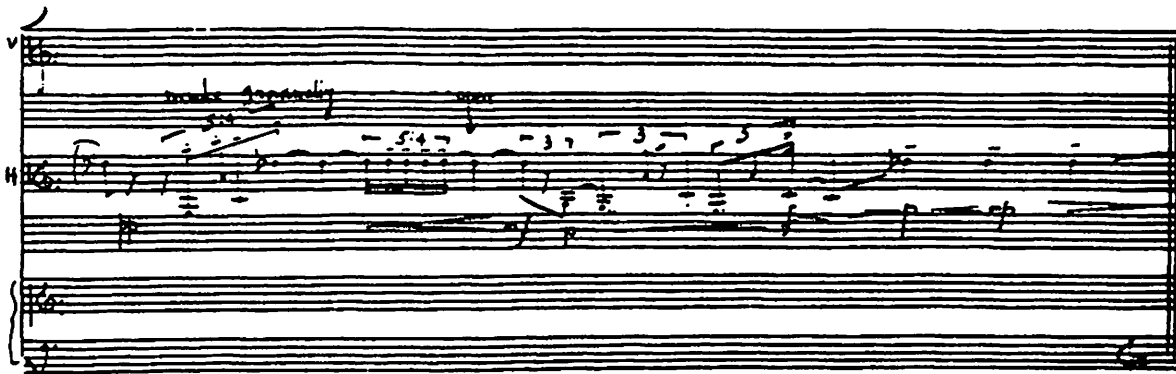
The final movement, marked lament, is one of extreme juxtapositions. In one passage the violin part is holding a sustained note marked con sord and *ppp*, while the piano part is playing heavily accented notes marked *ffff* and marked with the direction "wilder/even more ferociously." In sum, although Ligeti's trio is one of great difficulty, it is a masterpiece and should be performed with much greater frequency.

Lutyens, Elisabeth. *Horai*, Op. 67, no. 3. Olivan, 1968.

Duration: 16'30"

Range: d#-c'''

Horai is a one-movement work reminiscent of a fantasia. It is extremely free flowing with numerous changes of tempo markings. The work is almost entirely unmetered, with the bar lines that do appear serving only to show changes of sections. There should be few ensemble problems, however, as all three performers only rarely play simultaneously. It is interesting to note, however, that Lutyens goes to great pains to mark precise rhythms during each section. Most noticeable is the frequent use of ratios to show duration. (see Example 8)



Example 8: *Horai*, Op. 67, no. 3 by Elisabeth Lutyens



Example 9: *Horai*, Op. 67, no. 3 by Elizabeth Lutyens

The most demanding sections for the hornist will include playing in the upper register at extremely soft dynamics with pianissimo entrances. (see Example 9)

The work as a whole is quite eclectic. The composer asks for a variety of sounds, tonalities, and timbres.

Mannino, Franco. *Improvvisazione*, Op. 57. Ricordi, 1971.

McCabe, John. *Dance-Movements*. Novello and Company Limited, 1967.

- I. Lento $\text{♩} = 54-56$
- II. Allegro $\text{♩} = 76$
- III. Andante con moto $\text{♩} = 60$
- IV. Allegro vigoroso $\text{♩} = 96$

Duration: 14'
Range: g-d'''

McCabe's *Dance-Movements* is a large work in four movements that are played attacca. The work was written originally for the Ifor James Horn Trio. It is an extremely demanding piece for all three performers. The harmonies are often quite harsh, and polytonality is used extensively. The opening movement is marked Lento and begins with the piano playing B \flat Major and A Major arpeggios simultaneously while holding the sustain pedal. The violin then

enters with glissandi. This starkness sets the tone for the rest of the composition. The horn's first entrance is a g \sharp ''' marked piano. This initial horn entrance is also a harbinger of things to come, most notably the extremely high tessitura that McCabe uses throughout this trio. The horn and violin alternate between playing in concert with each other and performing as adversaries.

The second movement, played attacca, begins with the piano stacking a G \flat minor triad over a G major triad. The horn and violin enter with identical rhythmic patterns, but the horn is in G major while the violin favors the G \flat precedent set by the piano. This movement presents a great challenge to the hornist. It demands a good deal of facility and is extremely demanding with regard to tessitura. There are few moments of rest and the part requires the hornist to play a number of high c''', d \flat ''', and d'''. (see example 10)

The third movement provides further challenges. In the first forty-four measures (marked $\text{♩} = 60$), the hornist has exactly nine beats rest, three of which start the movement. Flawless flexibility is required of the hornist and, again, skillful command of the highest register. A six-measure example is included to show the extreme demands placed on the horn player. (see example 11) The final movement uses mixed meter with the eighth note as the common denominator. It moves quite rapidly. Overall, the McCabe is very demanding. Endurance would have to be a primary concern when programming this piece.



Example 10: *Dance-Movements* by John McCabe



Example 11: Dance-Movements by John McCabe

Mersson, Boris. *Trois Movements*, Op. 33. Ka-We, 1979.

Noda, Teruyuki. *Trio*. Unpublished, 1963.

Oates, Ernest. *Trio*. Horn Realm.

Presser, William. *Rhapsody on a Peaceful Theme*. Tritone, 1961.

Roger, Kurt. *Trio*, Op. 96. Unpublished, 1957.

Schroeder, Hermann. *Zweites Klavier-Trio*, Op. 40. Schott, 1967.

I. Andante sostenuto/Allegro

II. Adagio

III. Presto scherzando

Duration: 13'

Range: g-c'''

This trio is in three movements. The first movement begins with a slow introduction marked Andante Sostenuto. This introduction opens with a lyrical melody stated in the horn part. (see Example 12)



Example 12: Zweites Klavier-Trio, Op. 40 by Hermann Schroeder

This melody recurs occasionally throughout the first movement, although only in the horn part. After the twenty-one measure introduction, an Allegro section begins. This Allegro is often quite angular in nature and is characterized by running sixteenths in both the violin and piano parts. These sixteenth-note passages are often juxtaposed against the entire twelve-tone melodic passage or fragments thereof in the horn part.

The second movement is in an ABA form. It opens with an Adagio section marked $\text{♩} = 66$, followed by the B section which is noted as Moderato energico and then a return to Tempo I. The melodic and harmonic usage is lyrically atonal.

The third movement is a scherzo in 6/8 marked Presto $\text{♩} = 126-132$. The texture starts out very transparently but quickly builds. Much use is made of duple patterns against running triplet eighth notes. There is occasional use of mixed meters but not enough to pose an ensemble problem.

The climax in all three movements is quite high—c''' in the first two movements and b'' in the Scherzo. The higher passages in the Adagio and Scherzo are reached through stepwise motion, but the c''' in the first movement is gained by a leap from e''. (see Example 13)



Example 13: *Zweites Klavier-Trio*, Op. 40 by Hermann Schroeder

Overall, the trio is accessible for both performers and audience with the possible exception of a few measures in the horn part in each movement.

Schwertsik, Kurt. *Trio für Violine, Horn und Klavier aus den Salonstücken*. Edition Modern, 1962.

Duration: 8'46"
Range: E-cb''

Schwertsik's trio is an excellent example of avant-garde music. In addition to a entire page of directions for the individual performers and the ensemble as a whole, there is extensive use of nonstandard notation. (see Example 14 on following page)

The directions for the hornist ask for open, half-stopped and fully-stopped horn, half valves, hitting the mouthpiece with the palm of the hand, and quickly moving the valves while glissandoing. The directions for the violinist and especially the pianist are more extensive. Vertical lines are used to show which events occur at the same moment, and guidelines in minutes and seconds show where the per-

formers should be at what time. Silence is used liberally. The horn part is quite difficult. Notes at the very bottom of the register are to be barked out, often staccato and fortissimo. There are also many stopped passages in both the extreme upper and lower registers, a technique that poses difficulties for many hornists. The biggest ensemble problem is pacing, in that it can be difficult to decide the duration of many of the passages. The entire work is essentially unmetered. This composition is an excellent addition to the repertoire.

Strom, Kurt. *Trio*. Unpublished.

Stuhec, Igor. *Tema con variazion*. Drustra Slovenskih Skladateljcev.

Tamberg, Eino. *Preljudiia i metamorfoza*, Op. 38. Muzika USSR Publishing House, 1974.

Ullrich, Hermann. *Trio-Phantasie*, Op. 20. Doblinger, 1947.

Duration: 7'
Range: e-c'''

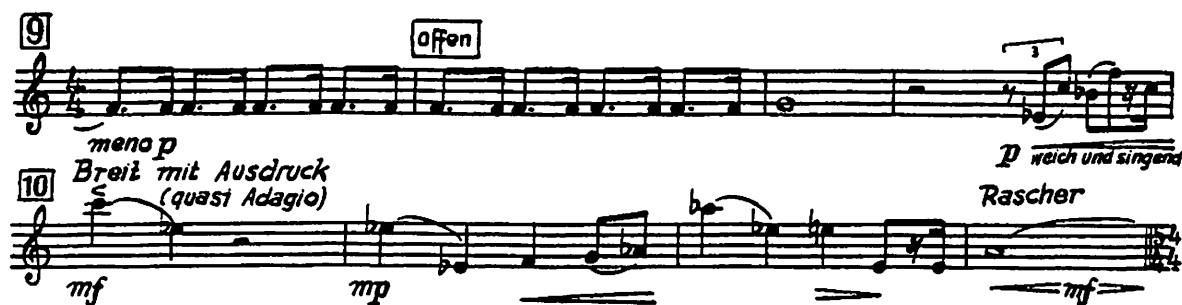
The *Trio-Phantasie* is a single-movement work that closely fits the definition given to a work of that title by Apel in *The Harvard Dictionary of Music*. Fantasie "a composition in which the 'free flight of fancy' prevails over contemporary conventions of form, style, etc. (1) Pieces of a markedly improvisatory character." In trying to keep his trio devoid of rigidity, Ullrich uses no fewer than sixty-eight commands concerning tempo and rubato. As the entire work is only 236 measures, this averages out to an instructional marking every three-and-a-half measures. Therein lies the major problem with this work. To do it justice much rehearsal time will be needed in order for the nuances to be properly performed. The work is lushly romantic.

The major difficulties facing the hornist include some wide skips that are not entirely idiomatic for the instrument. All of the higher notes are approached by skip, never stepwise. (see Example 15 on page 29)

A wide range of dynamics, stopped horn, and written directions are used to indicate the use of varied tone colors and styles for the hornist.

The musical score is for a Trio for Violin, Horn, and Piano by Kurt Schwertsik. It is written for three instruments: Violin (Viol.), Horn (Horn), and Piano (Klavier). The score is organized into systems of staves. The Violin part is in treble clef, the Horn part is in alto clef, and the Piano part is in bass clef. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as p (piano) and f (forte). The score is arranged in a traditional format with systems of staves for each instrument.

Example 14: Trio für Violine, Horn und Klavier aus den Salonstücken by Kurt Schwertsik



Example 15: Trio-Phantasie by Hermann Ullrich

Weigl, Wally. *Echoes from Poems by Patricia Benton*, version I. American Composers Alliance, 1979.

- I. The Singing of the Earth
- II. Winter Night
- III. Lantern in the Snow
- IV. The Angelus
- V. Of Heaven and Earth

Duration: 8'

Range: c'-c'''

Echoes from Poems by Patricia Benton comes in two versions. Version I is a trio for horn, violin, and piano with the second version being a quartet for a combination of violin, horn, voice, and piano. All five movements are in a neo-romantic style. The writing for horn is idiomatic and accessible. Weigl uses free-flowing melodic lines in both the violin and horn parts. The piano's underlying harmonies are simple and use much dissonance. Rhythmically this trio is straightforward and should present no problems for the individual performer or the ensemble. If the work is performed in Version I (sans voice), the text could be included in the program for the audience's edification.

Weisgarber, Elliot. *Fantasia a Tre*. Canadian Music Centre, 1975.

Duration: 6'30"

Range: a-a''

The *Fantasia a Tre* is a single movement work in ABA form. As with the definition of a Fantasia, it is a work with a free-flowing style and extensive use of rubato.

The opening section, marked Maestoso (♩ = 88), is very expansive in its use of melodic line. The horn opens with a brief call that is then expounded upon. (see Example 16 on following page) This expanded melody is then juxtaposed by a more frenetic violin part. Throughout the opening A section, the piano is scored in one tessitura with both hands playing simultaneously in either the bass clef or treble clef.

The B section, which is an Allegro (♩ = 120), utilizes changing meters but is rather straightforward. The horn line continues to use call-like figures with intervals of a perfect fourth and a perfect fifth beginning most entrances. Subito dynamic changes are used liberally in all three

parts throughout the Allegro section and lend it an air of controlled excitement.

The transition to the final A section is quite sudden, dramatic and well conceived. The use of a broad, horizontal melody in the horn part returns. Again, the use of varied dynamic levels provides for interesting musical dimensions. The final measures are marked *Largamento* with *molto rubato*, and deliciously fade away into nothingness. The *Fantasia a Tre* is an excellent addition to the repertoire. The horn part is idiomatically written and meshes well with the other instruments.

Whettham, Graham. *Trio*. Meriden, 1976.

Summary

The horn has been highly regarded by composers over the years. Its role in solo work, chamber music, and symphonic literature has long been one of high visibility. Major composers from the Baroque through today have utilized this instrument. In regard to the wind instruments, its importance as a means of musical expression is second to none. Keynote solo works from past eras include the concerti of Mozart and Haydn (K. nos. 412, 417, 447, 495, and Hob. VII d:3, Hob. VII d:4), the Beethoven Sonata, Op. 17, the two concerti of Richard Strauss (Op. 11 and Concerto No. 2), and contemporary works by Heiden (Sonata, 1939, and Concerto, 1969), Musgrave (Music for Horn and Piano), and Hindemith (Sonata, Sonata in Eb, and Concerto). The prominence of the horn in the orchestral literature of composers such as Beethoven, Brahms, Schumann, Wagner, Mahler, Strauss, and Stravinsky is indisputable. The horn's ability to adapt to diverse styles of literature should ensure its place in musical performance. Hornists are still asked to play the expansive, flowing lines reminiscent of the works from the romantic era; but as compositional styles and demands evolve, so must the horn player. Composers now make liberal use of the horn's full four-octave range, especially utilizing the upper tessitura. Over half of the trios that are annotated have the pitch apex reaching c''' or higher. Also used are numerous contemporary techniques and diversified tone colors. Examples include the trio *Surges* by Gary Hayes and Schwertsik's *Trio für Violine, Horn, und Klavier aus den Salonstücken*. These works employ such new techniques that both composers felt the need to devote a



Example 16: *Fantasia a Tre* by Elliot Weisgarber

full page to instructions deciphering their notation.

The research for this bibliography included the perusal of a number of recital programs. From those programs, it was noted that the majority of chamber music being performed consisted of compositions written prior to 1945. While many of these works are indeed masterpieces and deserve repeat performances, this is also an example of a problem that is endemic to the field of classical music. The introduction, location, performance, and acceptance of new music is occurring at a rate that appears to be much slower than that of new works in other genres of artistic endeavor. Recent works in the fields of visual art, literature, film, and dance have ready-made forums for performance and public consumption. Whole museums are devoted to showing contemporary art, and even established museums of a more traditional nature generally have at least one wing where new works are shown. Movie-goers are still enthralled with traditional film masterworks, but that does not stop studios from cranking out enormous numbers of new films every year. Publishers do the same, investing countless millions of dollars each year in new novels. Granted, not every one of these new works will be another *Anna Karenina*, but that does not stop the presses. As for dance, troupes devoted to the performance of contemporary dance appear to be flourishing in the private sector and on many university campuses. It seems, however, that contemporary music is not being afforded these same opportunities for performance.

Small, esoteric audiences in the major urban centers of

the United States and Western Europe constitute the majority of listeners who champion new music. University music schools make up most of the rest. With such a small potential audience, today's composers often have difficulty in finding a venue for the performance of their compositions. Many times a composition will never receive a live performance, or it will receive its premiere only to be shelved and never performed again. Consortiums such as the one entered into by the symphonies of Oakland, Milwaukee, Brooklyn, and Quad-Cities (Davenport, Iowa) can do much to help alleviate this conundrum. Their alliance has commissioned new works and has guaranteed a performance for these pieces by all four orchestras, thus assuring the composer of a minimum of four performances. Unfortunately, no similar association devoted exclusively to chamber music seems to be in existence.

Another dilemma facing musicians is the locating of new music. Many reference sources go to great pains to list new works and information about them. Often included is the date and place of composition, number of movements and duration, biographical information about the composer, etc. All too often, however, the composition is then listed as "unpublished" or "manuscript." This may render the composition virtually lost even though it may be a relatively recent work. Only the most ardent of devotees might possess the time and ability to locate such compositions. Finding the compositions appears to be the major obstacle facing performers who wish to perform this literature. It is hoped that by providing a bibliography of these composi-

tions, performers, teachers, and contemporary music ensembles will use this list to find new works to supplement the existing repertoire. In order for this list to be kept accurate and up to date, readers are requested to communicate additions and omissions to the author.

Patrick Miles is horn professor and Director of Orchestral Activities at the University of Wisconsin-Stevens Point. He appeared as a participant recitalist at the Twenty-Third International Horn Symposium and was a featured artist and lecturer at the Southwest Horn Symposium at the University of Arizona in 1992. In 1994 he performed at the Great Lakes Horn Workshop in Cincinnati. He has performed as principal horn and a featured chamber artist with the Rome Festival Orchestra in Italy. Dr. Miles previously taught at Iowa State University, Oregon State University, and Grinnell College. He received his Bachelor of Music degree from Northern Arizona University and his graduate degrees from the University of Iowa. He is the co-author of Teaching Brass: A Resource Manual, a textbook recently published by McGraw-Hill.



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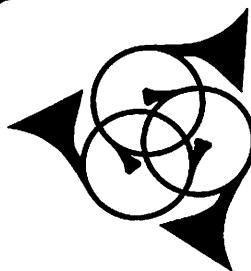
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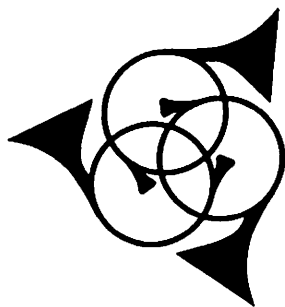
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IHS NEWSLETTER

Vol. 24, No. 4, 1993-94

August 1994

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International Horn Society

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Call for Nominations

Nominations for election to the Advisory Council three-year term of office July 1, 1995 to June 30, 1998 should be sent to Executive Secretary Ellen Powley by December 1, 1994.

Nominations must include the name, full address, telephone number, and a brief biographical statement concerning the nominee's qualifications. Nominees must be members of the International Horn Society in good standing and be willing to accept the responsibilities of the position if elected.

Terms of the following Advisory Council members expire on June 30, 1995: Lisa Bontrager, Gregory Hustis, Soichiro Ohno, Hans Pizka, and Barry Tuckwell. Hans Pizka is completing a second term of office and is therefore ineligible for re-election at this time. Bontrager, Hustis, Ohno, and Tuckwell are eligible for renomination.

According to the IHS Bylaws, the Advisory Council (AC) is "responsible for carrying out the aims and purposes of the Society and for determining Society policy." It has "ultimate and final charge in management of Society affairs." Most of the members (nine of fifteen) of the AC are nominated and elected by the members of the IHS and, therefore, represent their interests.

The AC determines (through discussion and vote) the policies and budget allocations for IHS programs such as the composition contest, the Meir Rimmon Commissioning Assistance Program, the large IHS commissions, scholarships, workshops, archives, and

honorary memberships and other awards. The AC members work in sub-committees, prepare for the annual meetings by studying the agenda book, and attend the annual meetings, which start immediately before the annual workshop and continue throughout the entire week. The AC members also nominate and vote for the rest of the AC members not elected by the IHS members (six of fifteen), the AC officers, and any vacancies in unexpired terms. Lastly, the AC members must respond to queries, calls for action, and votes throughout the year between workshops.

President's Report

The International Horn Society is at a most exciting point in its 26-year history. Our workshops are enthusiastically attended and there are a wide variety of outstanding IHS programs which provide important benefits to the horn world. These include our excellent publications, an extensive scholarship program, funds for supporting regional workshops and commissioning new works, the thesis lending library, the composition contest and manuscript press, the IHS Archive, and our major commissioning project, a new horn concerto from Takemitsu. The health and vitality of our membership can be seen by the very active interest in many of these projects, all of which would flourish with even greater financial support.

In order to fund these valuable projects at a higher level, I would like to invite each IHS member to find at least one other individual who would enjoy becoming an IHS member. I would also like to challenge each member to consider becoming a greater part of the IHS by becoming a donor for any of our worthy projects, or by encouraging some other horn lover to do so. This is an area where our large and enthusiastic amateur membership may be able to be of special assistance. Please communicate any suggestions you may have to me personally. With all of us working together, I am confident that we can strengthen the financial aspect of our organization over the next several years.

I would also like to invite all members to consider taking on a more active role in the IHS. Watch our publications for announcements of open positions that may be of interest to you, or contact me directly to express any interests you may have.

It was wonderful to see so many of you at the 26th International Symposium in Kansas City. A special thanks goes out to Kristin Thelander who did such a great job of presiding over our meetings. It is not too early to begin making plans for the next workshop from July 23-30, 1995 in Yamagata, Japan. This is our first international workshop in Asia, and I know our Japanese colleagues are working to make it a memorable event.

Finally, I wish you all a happy and productive year. I welcome your suggestions and look forward to seeing many of you in person throughout the year.

Nancy Cochran Block
President

Newsletter Deadlines

The *IHS Newsletter* is now published in August, February, November and May. The deadline for submissions is always the first day of the preceding month, so the next deadline is **October 1** for the November edition.

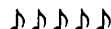
Future Horn Workshops

The Horn Club of Central Kentucky will host a **Horn Day** on Sunday, September 11, at the Singletary Center for the Arts on the campus of the University of Kentucky in Lexington. The day will begin with an ensemble recital at 10:00, followed by a Regional Artists' Recital at 1:00, and a 3:00 concert featuring the Reicha Quintet for Horn and Strings, op. 106, with natural horn specialist **Richard Seraphinoff**, and a thirteen-member German Jadhorn ensemble under the direction of **Uwe Bartels**. For those who wish to do some playing, there will be informal ensemble reading during the lunch break. All events are free of charge, and everyone is welcome. Lexington is within easy driving range of southern Indiana, Ohio, West Virginia and eastern Tennessee. For more information, contact Joanne Filkins at 606-257-8188, or Tim Gregg at 606-263-9849.

The **Eighteenth Annual Southeast Horn Workshop** will be held at West Virginia University in Morgantown, WV April 21-23, 1995. Featured artists will include **Gail Williams**, the **American Horn Quartet**, alphonist **Marvin McCoy**, and jazz hornist **Tom Varner**. For information, contact Virginia Thompson, *IHS Newsletter* Editor.

The **Northwest Horn Workshop** will be co-hosted by Kathleen Vaught Farner and Jeffrey Snedeker at Pacific Lutheran University in Tacoma, WA April 28-30, 1995. Special Guest Artists include **Froydis Ree Wekre** and the **American Horn Quartet**, with other featured artists to be announced. The workshop will feature master classes, lectures, concerts, and "general horn hoopla." For information, contact Jeff Snedeker, Dept. of Music, Central Washington University, Ellensburg, WA 98926, 509-963-1226.

The **Gallay Bicentennial Celebration Horn Festival** will be held in Bordeaux, France July 6-13, 1995. See Joseph Hirshovitz's letter in the November 1993 *Horn Call*.



The 27th International Horn Workshop in Japan 95 International Horn Festival in Yamagata

The 27th International Horn Workshop, officially named the **95 International Horn Festival in Yamagata**, will be the first IHS Workshop ever held in Asia. The Japan Horn Society will host this historic event with the support and close partnership of the municipalities in the Shonai area of Yamagata Prefecture, 500 km north of Tokyo, where the primitive tradition of shell horn playing in old mountain temples has been maintained through the centuries by Buddhist

monks. The Japan Horn Society, founded in Tokyo, has 450 members throughout Japan, including most of the professional hornists of Japan's major symphony orchestras as well as enthusiastic amateurs.

The festival will be held July 23 through July 28, 1995 in the Shonai region of Yamagata Prefecture in various cities and towns such as Sakata, Tsuruoka, Haguro, Matsuyama, and ten other locales, all with special traditions dear to the hearts of the Japanese people. In an area rich in natural attractions, the festival will feature a wide variety of programs including an outdoor Buddhist temple garden concert with historical shell horn players, a river boat excursion concert down the Mogami River, mini-concerts on the street corners of old Japanese towns, and a cultural exchange program with local traditional Japanese music players.

The invited guest artists include internationally renowned players such as Barry Tuckwell, Peter Damm, Gunter Högner, Zdeněk Tylšar, Charles Kavalovsky, Hermann Baumann, Radovan Vlatković, Frank Lloyd, Josef Molnar, André Cazalet, Lucien Thévet, Marie-Luise Neunecker, Gail Williams, Thomas Bacon, and others. In addition, Japan as the host country and other Asian countries will be presenting many of their world class artists to an international audience for the first time. A meeting of the East and West will characterize this first international horn workshop in Asia, which will contribute to the increase in the level of performance worldwide, and will promote the exchange of information and friendship among horn enthusiasts throughout the world.

The Executive Committee of the **95 International Horn Festival in Yamagata** plans to encourage the participation of as many young hornists as possible from all parts of the world by offering special scholarships, reasonable registration fees, and housing and meal arrangements whose costs will be comparable to those offered for past workshops held in the United States. The committee is also exploring the possibility of reduced air fares to alleviate the financial burdens for participants from other parts of the world. Further information on financial arrangements will be provided in the next *IHS Newsletter*.

The Executive Committee also organized a **94 Preview Festival in Yamagata** that was held July 29 through August 1. This 94 Festival featured Barry Tuckwell, Hans Pizka, Greg Hustis and Soichiro Ohno. A report on the festival will appear in the November *IHS Newsletter*.

Please consider taking advantage of this unique opportunity for a very special cultural exchange between people of many lands who are united by a common interest: their love of the horn.

Competitions

The **1994 International Solo Horn Competition** of the American Horn Competition will be held September 1-4, 1994 at Eastern Michigan University in Ypsilanti, Michigan. A total of 24 artist-teachers will participate in the adjudication of the competition, which will also feature a clinic by Gregory Hustis and a performance by Uwe Bartels and the Parforcehorn Blaserkreis Nordheide. Cash prizes will be awarded in three divisions: Professional, University, and Natural Horn.

The American Horn Competition is open to hornists of all nationalities and does not discriminate on the basis of model of horn, color of tone, and/or playing school: it seeks to promote excellence of horn playing in the preferred style of the contestant.

Participation in the University Division is restricted to hornists born on or after September 2, 1966. Contestants must be enrolled as full-time students and may not have played professionally full-time, or have been offered full-time employment. High school students may enter in the University Division.

All contestants will be allowed to perform their entire selections without interruption and will be given copies of the judges' evaluation sheets. Non-finalists will have the opportunity to meet privately with the judges for consultation.

For additional information including repertoire lists and registration information, contact Prof. Steve Gross at 513-542-HORN or 513-556-9553.

Night and Day C. Porter/Krush
 Variations on a Joke P. Schickele
 Renaissance music performed on reproductions of period instruments
 Variations on a Hymn of Persichetti Jan Krzywicki
 Shepherd's Hey P. Grainger/Price
 Raise the Roof! Gwyneth Walker
 19th Century American brass music performed on period instruments
 Ellington Suite D. Ellington/Price

MONDAY, MAY 30, 9 A.M. TAPE 6

LECTURE: MARY KIHSLINGER
 User-friendly Solos for Horn and Piano

MONDAY, MAY 30, 10:30 A.M. TAPE 7

RECITAL: AB KOSTER AND ROGER KAZA

Three Songs H. Purcell
 Roger Kaza, horn; Patti Wolf, piano
 Sonatine Jan Koetsier
 Ab Koster, horn; Steven Harlos, piano
 Fantasy Pieces, Op. 73 R. Schumann
 Roger Kaza, horn; Patti Wolf, piano
 Les Adieux F. Strauss
 Ab Koster, horn; Steven Harlos, piano
 Sonata Halsey Stevens
 Roger Kaza, horn; Patti Wolf, piano
 Prelude, Theme and Variations G. Rossini
 Ab Koster, horn; Steven Harlos, piano

MONDAY, MAY 30, 2:30 P.M. TAPE 8

LECTURE: FRØYDIS REE WEKRE
 Feedback Among Musicians

MONDAY, MAY 30, 4 P.M. TAPE 9

RECITAL: MARIAN HESSE, SOICHIRO OHNO, HANS PIZKA

Marches L. Cherubini
 Bruce Barrie, 19th Century trumpet; Marian Hesse,
 Jack Herrick, and Kristen Thelander, natural horns;
 Larry Zimmerman, 19th Century trombone
 Prelude sans mesure, Op. 22 J. F. Galloway
 Empfindungen am Meer, Op. 12 F. Strauss
 Ländler für Waldhorn, Op. 5 O. Franz
 Hans Pizka, horn; Steven Harlos, piano
 Fantasie, Op. 2 F. Strauss
 Fantaisie Brillante J. B. Arban
 Soichiro Ohno, horn; Patti Wolf, piano

MONDAY, MAY 30, 8 P.M. TAPE 10

RECITAL: MARTIN HACKLEMAN AND VLADIMÍRA KLÁNSKÁ

Leibeslied Kreisler/Hackleman
 Schöne Rosmarin Kreisler/Hackleman
 Nocturne, Op. 9, No. 2 Chopin/Hackleman
 Martin Hackleman, horn; Steven Harlos, piano
 Concerto No. 6 J. W. Ponto
 Vladimíra Klánská, horn; Janice Wenger, piano
 Sonata E. Hlobil
 Nocturne R. Gliere
 Sinfonietta da Caccia Jan Seidel
 Vladimíra Klánská, horn; Janice Wenger, piano
 Suite Alec Wilder
 Martin Hackleman, horn

TUESDAY, MAY 31, 8:30 A.M. TAPE 11

IHS FARKAS PERFORMANCE SCHOLARSHIP

Concerto No. 2, K. 417 W.A. Mozart
 Allegro maestoso
 All contestants
 Concertpiece, Op. 94 C. Saint-Saëns
 Lisa Bergman, East Lansing, MI, USA
 Ilana Domb, Beer Sheva, ISRAEL
 Steven Foster, Houston, TX, USA
 Villanelle P. Dukas
 Brenda Kellogg, Baltimore, MD, USA
 Concerto, Op. 8 F. Strauss
 Andante
 Allegro moderato
 Neil Kimel, Milwaukee, WI, USA

TUESDAY, MAY 31, 10:30 A.M. TAPE 12

RECITAL: KENDALL BETTS, JOHNNY PHERIGO, KRISTIN THELANDER

Fourth Solo for Horn and Piano J. F. Galloway
 Johnny Pherigo, natural horn; Janice Wenger, piano
 Brilliant Fantasy on Themes of F. Schubert C. Czerny
 Kendall Betts, horn; Patti Wolf, piano
 Cornucopia Thomas Dunhill
 Sonata (1978) Richard Rodney Bennett
 Kristin Thelander, horn; Rene Lecuona, piano

TUESDAY, MAY 31, 2:30 P.M. TAPE 13

RECITAL: RAIMO PALMU AND WILLIAM PURVIS

Grandfather Benno's Night Music Usko Meriläinen
 Alpha J. M. Defaye
 Reverie A. Borodín
 Raimo Palmu, horn; Janice Wenger, piano
 Rêverie A. Glazunov
 Romance A. Scriabin
 William Purvis, horn; Steven Harlos, piano
 Around the Horn (1993) Milton Babbitt
 William Purvis, horn
 Finnish II V. Bujanovski
 Raimo Palmu, horn
 Ballade C. Debussy/M. Bujanovski
 Troubadour's Song A. Glazunov
 Raimo Palmu, horn; Janice Wenger, piano
 Sonata (1986) John Davison
 William Purvis, horn; Steven Harlos, piano

TUESDAY, MAY 31, 4 P.M. TAPE 14

CONCERT: AMERICAN HORN QUARTET

Overture to The Marriage of Figaro W. A. Mozart/K. Turner
 Suite C. Debussy/K. Turner
 and G. Winter
 Petit Nègre
 Reverie
 Mazurka
 Tarentelle Styrienne
 Prelude, Nocturne & Chase, Op. 72 Humphrey Searle
 Quartet No. 1 Kerry Turner
 The American Horn Quartet
 David Johnson, Charles Putnam,
 Kerry Turner, Geoffrey Winter

TUESDAY, MAY 31, 8 P.M. TAPE 15

RECITAL: JOHN CERMINARO AND FRØYDIS REE WEKRE

Concerto No. 1 in E-Flat Major W. A. Mozart
 Allegro
 Andante
 Rondo
 Elégie, Op. 24 Gabriel Fauré
 Hymn Will Thompson
 dedicated to the memory of Philip Farkas
 John Cerminaro, horn; Susan Teicher, piano
 Im tiefsten Walde, Op. 34 No. 4 H. K. Schmid
 Monoceros, Op. 51 Wolfgang Plagge
 Scherzo a la Chasse Vitaly Boujanovsky
 Songs of the Wolf Andrea Clearfield
 WORLD PREMIERE
 Alla Caccia Alan Abbott
 Frøydis Ree Wekre, horn; Steven Harlos, piano

WEDNESDAY, JUNE 1, 9 A.M. TAPE 16

CONCERT: FLORIDA STATE UNIVERSITY HORN CHOIR

Konzertstück, Op. 86 R. Schumann/F. Gabler
 Lebhaft
 Kevin Ried, Lesa Boyer, Chad Yarbrough,
 Kimberly Huff, solo horns
 Rheingold-Fantasia R. Wagner/M. Klier
 Suite No. 3, Op. 107 Christopher Wiggins
 WORLD PREMIERE

WEDNESDAY, JUNE 1, 10:30 A.M. TAPE 17

LECTURE: DOUGLAS HILL
 Compose Yourself

Symphonies; the Kent Philharmonia; the Holland Chamber Orchestra; the Grand Rapids Symphonic Band; and the Grand Rapids and Holland Area Youth Symphonies.

IHS Internet Electronic Discussion Group

According to Gary A. Greene, the founder and monitor of the IHS Electronic Discussion Group, as of June 15, the group totals 100 subscribers, including individuals from Austria, Canada, Finland, Germany, Great Britain, New Zealand, Norway, South Africa, Sweden, and the U.S., linked through businesses, educational institutions, government and military institutions, and commercial communication services such as America On-line and Compuserve.

Over the last few months, the participants in the EDG have discussed and traded information on an amazingly broad variety of topics: why the bell points back, why the horn has been called French, studies for low horn, editions of the Bach cello suites, BQ seating, horn designs, manufacturers, cases, the dating of Conn serial numbers, computer graphics of horns and related images (like one of Dennis Brain!), other brass "bulletin boards" or discussion groups, slide grease, lip trills, INTERNET etiquette and formatting, EDG organizational options, and various research projects on acoustics, embouchure, mutes, and pedagogy.

As a direct result of input from the group, the IHS Advisory Council voted at its May meetings in Kansas City to stop restricting participation in the IHS EDG to IHS members only, and to open the group to whomever may be interested in participating.

If you have access to a computer network electronic mail service, and wish to participate in the discussion group (horn@merlin.nlu.edu), please contact Gary A. Greene at mugreene@merlin.nlu.edu to subscribe. If you wish to be included in an E-Mail directory of IHS members, please contact David Elliott, DGELLI00@UKCC.UKY.EDU. That's DGELLI(as in Idea)00(zeros)@UKCC.UKY.EDU.

FYA For Your Amusement

While attending the 17th Annual Southeast Horn Workshop at the University of Tennessee at Chattanooga last April, one young high-school hornist stuck three \$20 bills into her horn case for safe-keeping. When she later looked for them, they were nowhere to be found: she searched the case, her music folder, her backpack, the car, and the hotel room. Needless to say, she was rather dismayed at having lost such a sum. Two months later, after having played in many locations throughout the region, the bills fell out of her bell while she was practicing in her own living room. She *had* been playing with a *very* rich sound, and her mother said, "See! Practice pays!"

26th International Horn Symposium May 1994

The Twenty-Sixth International Horn Symposium, hosted by Nancy Cochran Block at the University of Missouri in Kansas City, was a great success with a record-breaking number of participants. Watch for a full report in the November *Horn Call*.

T-shirts and posters are still available. T-shirts are \$12 each plus \$3 postage. Posters are \$10 each plus \$1 postage. T-shirt and poster combo is \$20 plus \$3 postage. Send check to: Nancy Cochran Block Conservatory-UMKC, 4949 Cherry, Kansas City, MO 64110. Indicate large or x-large size for T-shirt.

To order tapes, please refer to the order form that follows the programs.

Programs

SATURDAY, MAY 28, 8 P.M.

TAPE 1

OPENING CONCERT

Glory of the Sound James Mobberley

University of Missouri-Kansas City Horn Choir
Karen Robertson-Smith, solo horn
Kristi Crago, Stephen Crawford, Elizabeth
Estes, Renée Holland, Laura New, Rachel Paulos,
Mary Ritch, Ann Schumacher, Conja Summerlin,
Anita Wallace

Commissioned by the International Horn Society
WORLD PREMIERE

WELCOME

Nancy Cochran Block, Host
LeRoy Pogemiller, Interim Dean, Conservatory
of Music, University of Missouri-Kansas City
Eleanor Brantley Schwartz, Chancellor, University of
Missouri-Kansas City

Langsam Schubert/Reynolds
Capriccio Español excerpt Rimsky-Korsakov
Allegro Schumann/Reynolds

Youth Symphony of Kansas City Horns

Adagio Schubert/Reynolds
Con moto Schubert/Reynolds
Sehr schnell Schubert/Reynolds
Kirchtag-Marsch Anton Wunderer

Kansas City High School Honor Horn Choir
John Bell and Shelley Marshall Manley, conductors

Dance of the Comedians Smetana/Schutzta
Three Preludes Gershwin/Schutzta

Kansas City Symphony Brass Quintet
Gary Schutzta, Philip Clark, David Everson,
Porter Wyatt Henderson, Steven Seward

Weiner Philharmoniker Fanfare R. Strauss
Conservatory Wind Ensemble Brass
Gary Hill, conductor

SUNDAY, MAY 29, 10 A.M.

TAPE 2

CONCERT: MUSIC OF VERNE REYNOLDS

Commentary by Verne Reynolds

Etude #3, from 48 Etudes for Horn (1958) Verne Reynolds
Partita for Horn and Piano (1961) Verne Reynolds

Laurence Lowe, horn; Steven Harlos, piano
Fantasy-Etudes, Vol. V (1992) Verne Reynolds

Janine Gaboury-Sly, horn; Deborah Moriarty, piano
Sonata for Horn and Piano (1970) Verne Reynolds

Cynthia Carr, horn; Julie Nishimura, piano
Song of the Seasons (1988) Verne Reynolds

Peter Kurau, horn; Pamela Kurau, soprano;
Janice Wenger, piano

SUNDAY, MAY 29, 2:00 P.M.

TAPE 3

RECITAL: SÖREN HERMANSSON AND ERICA GOODMAN

Music for Horn and Harp

2me Nocturne Frédéric-Nicolas Duvernoy
Solo pour Cor et Harpe François-Adrien Boieldi
Air Ecossais Louis-François Dauprat
Nocturne Erland von Koch
Suite for Horn and Harp Jeanne Singer

SUNDAY, MAY 29, 4 P.M.

NO TAPE

CONCERT: KANSAS CITY CAMERATA

David Wroe, Conductor

Serenade Benjamin Britten

Greg Hustis, horn; Kurt Hansen, tenor
Concerto in E-flat Major, K. 417 W. A. Mozart

John Cerninaro, horn
Siegfried Idyll Richard Wagner

Vladimíra Klánská and Douglas Hill, horns
Konzertstück Robert Schumann

Ab Koster, Kendall Betts, Martin Hackleman
Frøydís Ree Wekre, horns

SUNDAY, MAY 29, 8 P.M.

TAPE 5

CONCERT: CHESTNUT BRASS COMPANY

WEDNESDAY, JUNE 1, 2:30 P.M. TAPE 18

RECITAL: PETER KURAU AND ARKADY SHILKLOPER

Blue Bells of Scotland	Arthur Pryor
Nocturno	F. Strauss
Concert Rondo, K. 371	W. A. Mozart
Auf dem Strom	F. Schubert
Pamela Kurau, soprano; Peter Kurau, horn; Janice Wenger, piano	
Planet Sounds	A. Shilkloper
Arkady Shilkloper, horn	

WEDNESDAY, JUNE 1, 4 P.M. TAPE 19

NEW MUSIC FOR HORN: ELLEN CAMPBELL, WILLIAM PURVIS, JEAN RIFE

Triptych for Solo Horn (1992)	Martin Pearlman
<i>Honorable Mention, 1992 IHS Composition Contest</i> Jean Rife, horn	
Podunk Lake	Mark Schultz
<i>Honorable Mention, 1993 IHS Composition Contest</i> Ellen Campbell, horn	
Delta, the Perfect King	Morris Rosenzweig
<i>Winner, 1993 IHS Composition Contest</i> William Purvis, solo horn Chamber Ensemble, Gary Hill, conductor	

WEDNESDAY, JUNE 1, 8 P.M. TAPE 20

RECITAL: DOUGLAS HILL AND WILLIAM VERMEULEN

Laudatio	Bernhard Krol
Douglas Hill, horn	
The English Suite	Paul English
WORLD PREMIERE William VerMeulen, horn; Paul English, piano	
French Suite	Jan Bach
Douglas Hill, horn	
Sonata	Bernhard Heiden
William VerMeulen, horn; Patti Wolf, piano	
Song Suite (1993)	Douglas Hill
WORLD PREMIERE Douglas Hill, horn; Steven Harlos, piano	
Serenade	F. Schubert
Du bist die ruh, Op. 59, No. 3	
F. Schubert	
Rondo Gavotte from Mignon	A. Thomas
The Débutanté (Caprice Brillante)	H. L. Clark/VerMeulen
William VerMeulen, horn; Patti Wolf, piano	

THURSDAY, JUNE 2, 10:30 a.m. TAPE 21

RECITAL: BRUCE HEIM, JEAN RIFE, JEFFREY SNEDEKER

Elegia für Naturhorn (1984)	Hermann Baumann
Jean Rife, natural horn	
Fünf Duette	F. Schubert
Jean Rife and Douglas Hill, natural horns	
Aesop's Fables	Anthony Plog
Bruce Heim, horn; Robert Pruzin, narrator; Meme Tunnell, piano	
Jazz Set for Solo Horn (1982-84)	Douglas Hill
Jeffrey Snedeker, horn	

THURSDAY, JUNE 2, 2:30 P.M. TAPE 22

RECITAL: ÁDÁM FRIEDRICH and FRANCIS ORVAL

Aria	A. Stradella
Ádám Friedrich, horn; Patti Wolf, piano	
Trio	A. Reicha
Francis Orval, Richard Seraphinoff, horns; Marita Abner, bassoon	
Theme and Variations	F. Strauss
Ádám Friedrich, horn; Patti Wolf, piano	
Eloquences	F. Van Rossum
Francis Orval, horn; Patti Wolf, piano	
Frauenliebe und Leben	Franz Lachner
Ádám Friedrich, horn; Anne-Marie Endres, soprano; Patti Wolf, piano	

THURSDAY, JUNE 2, 4 P.M. TAPE 23

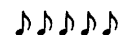
RECITAL: JACK HERRICK, ELDON MATLICK, NICHOLAS SMITH, TIMOTHY THOMPSON

Concertino	C. M. von Weber
Jack Herrick, horn; Vergie Amendola, piano	
Concerto for Horn	Frigyes Hidas
Larghetto	
Allegro	
Eldon Matlick, horn; Esequiel Meza, piano	
Sonata, Op. 24	Trygve Madsen
Allegro	
Theme and Variations	
Timothy Thompson, horn; Nan Wade, piano	
Dialogues	Walter Mays
Nicholas Smith, horn; Steve Betts, piano	

THURSDAY, JUNE 2, 8 P.M. TAPE 24

GALA CONCERT

Mass Choirs, American Horn Quartet, Kurau, alphorns (Hesse and McCoy), Shilkloper, Betts, VerMeulen, and many others



26TH INTERNATIONAL HORN SYMPOSIUM
CASSETTE TAPE ORDER FORM

Cassettes: \$11 per tape (includes shipping)
Complete set of cassette tapes available for \$185 (includes shipping).
DAT tapes or CDs available for each event; \$50 each; limited to 74 minutes.

Circle desired selection:

1. Opening Concert, Saturday, May 28
2. Music of Verne Reynolds, Sunday, May 29
3. Recital: Hermansson, Sunday, May 29
4. Not Available
5. Concert: Chestnut Brass Company, Sunday, May 29
6. Lecture: Kihlsinger, Monday, May 30
7. Recital: Koster and Kaza, Monday, May 30
8. Lecture: Wekre, Monday, May 30
9. Recital: Hesse, Pizka, Ohno, Monday, May 30
10. Recital: Klanska and Hackleman, Monday, May 30
11. IHS Solo Competition, Tuesday, May 31
12. Recital: Thelander, Pherigo, Betts, Tuesday, May 31
13. Recital: Purvis and Palmu, Tuesday, May 31
14. Concert: American Horn Quartet, Tuesday, May 31
15. Recital: Cerminaro and Wekre, Tuesday, May 31
16. Florida State University Horn Ensemble, Wednesday, June 1
17. Lecture: Hill, Wednesday, June 1
18. Recital: Kurau and Shilkloper, Wednesday, June 1
19. Concert: New Music for Horn, Wednesday, June 1
20. Recital: Hill and VerMeulen, Wednesday, June 1
21. Recital: Rife, Heim, Snedeker, Thursday, June 2
22. Recital: Friedrich and Orval, Thursday, June 2
23. Recital: Matlick, Smith, Thompson, Herrick, Thursday, June 2
24. Gala Concert with Mass Choirs, Thursday, June 2

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on Card _____ Signature _____

Mail order to: Conservatory Recording, UMKC 4949 Cherry, Kansas City, MO 64110 by January 1, 1995.



The **Internationalen Musikwettbewerb** will be held in Munich, Germany September 6-23. The horn solo competition will be judged by an international panel of judges including Daniel Bourgue, Kaoru Chiba, Friedrich Gabler, Charles Kavalovski, Paul Staicu, Michael Thompson, Zdeněk Tylšar, Sebastian Wiegler, and Frøydis Ree Wekre. Three cash prizes will be awarded. For repertoire lists and further information, contact Internationalen Musikwettbewerb, Bayerischer Rundfunk, D-80300 Muenchen, Fax 49-85-5900-3091.

The United State Air Force Band is sponsoring its **Second Annual Young Artist Competition** for winds and percussion, open to high school band students in grades 10-12. For the preliminary round, horn students must submit a videotaped performance of Mozart Concerto No. 3 with piano or band accompaniment. The winner will perform as a soloist with the United States Air Force Band during the 1995 Guest Artist Series at DAR Constitution Hall, Washington, D.C. For information, contact MSgt Lucille J. Snell, The United States Air Force Band/BABB, 23 Mill St. Suite 5, Bolling AFB DC 20332-5401, 202-404-8363. Videotape deadline is November 21.

Eurogigs

Employment Opportunities in Europe

Frankfurt Radio Orchestra (Radio-Sinfonie-Orchester-Frankfurt, Dmitrij Kitajenko) two positions: **Solo Horn** and **Low Horn**. Age limit 35. Only invited candidates will be allowed to audition. Apply in German or English to Hessischer Rundfunk, Personalabteilung, Tel. 49 69 155 2255, Fax 49 69 155 2900.

Gewandhausorchester Leipzig (Kurt Masur) **Third Horn** and **Fourth Horn**. Applications preferably in German: Gewandhaus zu Leipzig, Orchesterdirektion, Augustplatz 8, 04109 Leipzig, Federal Republic of Germany.

North German Radio Symphony Orchestra, NDR (John Eliot Gardiner) **Solo Horn**. Applications preferably in German: NDR, Orchesterinspektor, Rothenbaumchaussee 132-134, 20149 Hamburg, Federal Republic of Germany, Tel. 40 41 56 23 83 / 24 01.

Deutsche Oper Berlin (Rafael Frübeck de Burgos) **Second/Fourth Horn**. Applications preferably in German: Deutsche Oper Berlin, Orchesterdirektion, Richard-Wagner-Straße 10, 10585 Berlin-Charlottenburg. Required piece: Mozart Concerto No. 3. Handicapped applicants of equal ability will be given priority.

Philharmonie Hamburg (Gerd Albrecht): **Solo Horn**. Applications: Orchesterbüro des Philharmonischen Staatsorchesters, Grosse Theaterstrasse 34, 20354 Hamburg, Federal Republic of Germany. Required pieces: Strauss Concerto No. 1 and Mozart Concerto No. 4.

Düsseldorfer Symphoniker (Mas Conde, concerts; Hans Wallat, opera): **Solo Horn** with Wagner Tuba. Applications: Orchesterbüro Düsseldorfer Symphoniker, Postfach 1120, 40200 Düsseldorf, Federal Republic of Germany. Required pieces: Strauss Concerto No. 1 and Mozart Concerto No. 4.

Duisburger Sinfoniker (Bruno Weil concerts; Hans Wallat, opera): **Third/First Horn** and **Low Horn**. Applications: Stadt Duisburg, Theater- und Konzeramt, Neckarstrasse 1, 47051 Duisburg, Federal Republic of Germany.

Personals

Ellen Campbell will join the faculty of the University of Oregon in Eugene in the fall. She has been the horn professor at the University of New Mexico as well as the hornist in the New Mexico Brass Quintet, the Puebla Wind Quintet, and the Puebla Chamber Players. She has also served as Principal Horn of the Sante Fe Symphony. In the summer, she performs with the Fontana Festival in Michigan. She has appeared at several regional and international IHS workshops, and has toured Finland, Russia, Mexico, and Australia with the New Mexico Brass Quintet.

Richard Chenoweth, Co-Principal Horn of the Dayton (OH) Philharmonic Orchestra and horn professor at the University of Dayton, will perform the Mozart Concerto No. 2 on March 17, 1995 as the featured soloist on an all-Mozart program for the DPO's Casual Classics Series at the Victoria Theatre in Dayton, OH.

The **Deutsche Naturhornsolisten**, are planning to tour in the U.S. during the latter half of July 1995. If you are interested in booking an appearance of the ensemble, contact Oliver Kersken, Hohe Straße 45, D-40213 Düsseldorf, Germany, Tel. 49-211-135922, Fax 49-211-3238423.

Randy Gardner, Second Horn of the Philadelphia Orchestra, presented a master class, performed a recital, and conducted a brass choir in Greensburg, PA on March 14. His appearance was hosted by Seton Hill College, where **Meredith L Weber** is the horn instructor.

Geoff Lierse of Australia has founded the **Melbourne Horn Consort**, a horn trio in authentic hunting costumes performing "a wide and varied repertoire ranging from subdued and elegant dining music, through noble wedding marches, to rousing fanfares and strident hunting choruses. The consort also performs and encourages commissions for original arrangements and compositions." He is interested in corresponding with other trios regarding repertoire. Contact him at 7/2 May Grove, South Yarra 3141, Australia.



Earl Powers won the Principal Horn position in the United States Navy Band in Washington, D.C. He studied with Nicholas Smith and Michael Hatfield, and previously held positions with the Barcelona Symphony Orchestra, the Cincinnati Chamber Orchestra, and the Wichita Symphony Orchestra.

Calvin Smith has been appointed Assistant Professor of Horn at the University of Tennessee, Knoxville, where his duties include teaching horn and performing with Brasswinds, the UTK faculty brass quintet. Prior to his appointment, he was a freelance hornist for 17 years in Los Angeles, where he performed in recording studios for motion picture, television, records, and jingles. For the past 12 years, he was Principal Horn of the Long Beach Symphony Orchestra. He also performed frequently with the Los Angeles Philharmonic, the Los Angeles Chamber Orchestra, the Music Center Opera, the Joffrey Ballet Orchestra, the Hollywood Bowl Orchestra, and the California Brass Ensemble, and as a member of the Westwood Wind Quintet, and the Los Angeles Brass.

Jeff Swanson has accepted a one-year appointment as Fourth Horn of the Philadelphia Orchestra. He holds degrees from Florida State University and Southern Methodist University, and has studied with William Capps, Gregory Hustis, and Brice Andrus. He has performed with the National Repertory Orchestra and at the Grand Teton Orchestral Seminar.

The **West Michigan Horn Choir**, organized by Hope College Horn Instructor **Thom Working**, gave two performances last spring. The choir totals nearly forty and includes students from several area colleges and universities and, occasionally, a guest from the New York Philharmonic (L. William Kuyper, a native of Holland, MI), as well as players from the Grand Rapids, Kalamazoo, and West Shore



Honorary Members:

Hermann Baumann, Germany
 Bernhard Bruechle, Germany
 Domenico Ceccarossi, Italy
 Kaoru Chiba, Japan
 Peter Damm, Germany
 Holger Fransman, Finland
 Marvin Howe, USA
 Kurt Janetzky, Germany
 Mason Jones, USA
 Edmond Leloir, Switzerland
 Harold Meek, USA
 Verne Reynolds, USA
 William C. Robinson, USA
 Lucien Thevet, France
 Barry Tuckwell, Australia
 Frøydis Ree Wekre, Norway

Deceased Honorary Members:

John Barrows, USA
 Vitali Bujanovsky, Russia
 James Chambers, USA
 Alan Civil, England
 Philip F. Farkas, USA
 Carl Geyer, USA
 Max Hess, USA
 Herbert Holtz, USA
 Anton Horner, USA
 Wendell Hoss, USA
 Fritz Huth, Germany
 Antonio Iervolino, Argentina
 Ingbert Michelsen, Denmark
 Richard Moore, USA
 Reginald Morley-Pegge, England
 Wilhelm Lanzky-Otto, Sweden
 Max Pottag, USA
 Lorenzo Sansone, USA
 James Stagliano, USA
 Willem A. Valkenier, USA

