

IHS NEWSLETTER

Vol. 24, No. 3, 1993-94

May 1994

國際圓號協會

International Horn Society

Internationale Horngesellschaft

Sociedad Internacional de Trompas

Société Internationale des Cornistes

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Newsletter Deadlines

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

Future Horn Workshops

The **Twenty-Sixth International Horn Symposium** will be held at the University of Missouri-Kansas City beginning the evening of May 28, and ending the evening of June 2. Nancy Cochran Block is the host. Guest Artists include John Cerminaro, Sören Hermansson, Douglas Hill, Greg Hustis, Charles Kavalovski, Vladimira Klanska, Ab Koster, Peter Kurau, Arkady Shilkloper, William Ver Meulen, Frøydís Ree Wekre, and more. Don't miss this dynamic symposium in Kansas City—a beautiful city of fountains in the heart of America. Registration and housing information are in the *Horn Call*.

Hummingbird Hornswoggle Thirteen will be held June 3-5 at Hummingbird Music Camp in Jemez Springs, NM, and will feature Peter Kurau, Steve Durnin, Nancy Joy, Rick Lambrecht, Douglas Campbell, and Ellen Campbell. For information, contact Elliott Higgins, 505-829-3060 or 266-1611.

The Indiana University School of Music will sponsor a **Natural Horn Workshop** featuring Richard Seraphinoff June 13-18. For information, contact the Office of Special Programs, Merrill Hall 121, Indiana Uni-

versity School of Music, Bloomington, IN 47405-1814, 812-855-1814.

The **Horn Music Agency of Prague**, Czech Republic will present the third **Hornclass International 94** in Nové Straščí August 6-14. For information, contact Zdeněk Divoký, Horn Music Agency Prague, 141 00 Praha 4, Mezipolí 1092, Czech Republic, Tel/Fax 0042-2-423256. See the February 1994 *Horn Call* for a review of the second Hornclass International.

Preliminary plans are underway for a **Horn Day** on the weekend of September 10-11 in Lexington, KY, featuring a touring German Jagdhorn Club. Watch for more information in the August *IHS Newsletter*, or contact Tim Gregg, 8030 Ellick Falls Road, Lexington, KY 40515, 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 and the **American Horn Quartet**. Other artists to be announced. For information, contact Virginia Thompson, *IHS Newsletter* Editor.

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

The date of the **Twenty-Seventh International Horn Workshop, 95 International Horn Festival** in Yamagata, has been *changed* from August 3-9, 1995 to *July 23-30, 1995*. This workshop, the first in Asia, will be held in Yamagata Prefecture, Japan, hosted by Kaoru Chiba and the Japan Horn Society.

Other Future Workshops and Festivals

The **1994 International Trombone Workshop** will be hosted by the University of Minnesota School of Music May 31–June 4. Swedish trombone virtuoso Christian Lindberg will be a featured artist at the Workshop, and will solo with the Saint Paul Chamber Orchestra in the world premiere of a concerto for trombone and orchestra by Toru Takemitsu. For information, contact Thomas Ashworth at Tel. 612-624-4148, Fax 612-626-2200.

A **Musical Instrument History Symposium**, sponsored by the Galpin Society with the Historic Brass Society, will be held June 10–13 at the University of Edinburgh in Scotland. Historic brass instruments will be featured on June 12–13. For information, contact The Historic Brass Society, 148 West 23rd Street, #2A, New York, NY 10011, Tel./Fax 212-627-3820, E-Mail jjn@research.att.com.

The Johannesen International School of the Arts will hold an **International Summer School** in collaboration with St. Michaels University School in Victoria, B.C., Canada July 3–28. **Martin Hackleman** will be the horn professor. For information, contact the Registrar, Johannesen International School of the Arts, #103-3737 Oak Street, Vancouver, B.C., Canada V6H 2M4, Tel. 604-736-1611, Fax 604-736-8018.

A **Brass Pedagogy Workshop**, featuring **William Scharnberg**, will be held at the Breckenridge Music Institute in Colorado July 10–13. The workshop is a "Nuts and Bolts Course" including "Fundamentals of Learning and Pedagogy," "Fundamentals of Playing," "Acoustics," "How to Get and Keep a Teaching and Playing Job," and other practical topics. Workshop fees include concert tickets for the National Festival of Music. The workshop setting also features hiking, cycling, boating, and other activities in the Colorado High Country. For information, contact Breckenridge Music Institute, P.O. Box 1254, Breckenridge, CO 80424, 303-453-9142.

The **Tenth Annual Early Brass Festival** will be held July 29–31 on the campus of Amherst College in Massachusetts. This festival features concerts, papers, informal playing for all early brasses, and the annual Historic Brass Society membership meeting. For information, contact Jeffrey Snedeker, 404 North Sampson, Ellensburg, WA 98926, 509-962-2977, E-Mail snedeker@cwu.edu.

An **International Historic Brass Symposium** is planned for July 26–30 of 1995. Amherst College in Massachusetts will be the site of this event with over sixty of the leading scholars, performers, and ensembles in attendance.

Solo Competition in Munich

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.

Horn Society of France

At an Advisory Council meeting of the **Association Nationale des Cornistes Français (ANCF)** on March 27, 1994, **Michel Garcin-Marrou** was elected President, **Michel Cantin** was elected Vice-President, and **André Gantiez** became a member of the Executive Board. Other officers remain unchanged.

Homage and thanks were rendered to **Daniel Bourgue**, who had been President of the ANCF since it was founded. Although he had been eager to renounce the presidency, he will remain Editor of the *Revue du Corniste*, the official publication of the association.

The ANCF aims to establish closer contacts with other organizations, especially the IHS. For this purpose, **Joseph Hirshovitz** was appointed "Chargé des Relations Internationales." He can be contacted by others who share this idea of rapprochement at the following address: Route de Saint Hubert, 33 750 Beychac et Cail-leau, France, Fax 33-56-72-90-01.

The ANCF also seeks practical and economically viable means by which parts of the *Horn Call* can be translated into French. It is hoped that this goal will be achieved before the Gallay Bicentennial Celebration Horn Festival to be held in Bordeaux July 6–13, 1995. Those wishing to attend the festival will receive special encouragement to join the IHS beforehand.

Euronews

from Edward Deskur

Julia Heirich has won the Co-Principal position in the Orchestre de la Suisse Romande, in Geneva Switzerland. She is currently Co-Principal at the State Opera in Hamburg and studied at the New England Conservatory.

Benefit Concert for the Gran Teatro del Liceo a Report from Maria Infiesta

On January 31, Barcelona's Opera Theatre, the Gran Teatro del Liceo, was completely destroyed by fire. Just six days after the fire, Spanish members of the IHS in collaboration with the Wagnerian Association and the Municipal Conservatoire of Music organized the first benefit concert for the reconstruction of the theatre. One of the soloists on this concert was the Principal Horn of the theatre's orchestra, a Slovak named Frantisek Supin, who performed with his wife, Julia Supinova on piano, and a fellow Slovak, soprano Sonia Varadiova. Supin, returning from a tremendously successful tour in his native land, performing all of the Mozart Concertos

on one program, demonstrated his fine interpretive abilities on a program that included Schubert's *Auf dem Strom*, R. Strauss's *Alphorn*, and Schumann's *Adagio and Allegro*. Encouraged by the initiative taken by the IHS members, the management of the Municipal Conservatoire of Music decided to organize a twelve-hour marathon benefit concert, which turned out to be a real horn festival. The Conservatoire's horn professor, Javier Aguilar, performed some variations on *Till Eulenspiegel* motifs from the Catalan composer Xavier Boliart, and conducted a ten-member horn ensemble that performed the *Freischütz* chorus and the *Tannhäuser* overture. The Third Horn of the theatre's orchestra performed works by Fauré and Förster, and Supin performed works by Gliere and Glazunov. Lastly, a horn quartet of members of the theatre orchestra's horn section performed a transcription of the overture to *Die Zauberflöte* and the *Notturno* by Rimsky-Korsakov. The entire program was broadcast live over the radio and was an enormous success.

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.

Staatskapelle Berlin (German State Opera —Daniel Barenboim): **Solo Horn**. Applications preferably in German: Orchesterdirektion der Deutschen Staatsoper Berlin, Unter den Linden 7, 10109 Berlin, Federal Republic of Germany. Required pieces: Mozart Concerto No. 4 with cadenza and Strauss Concerto No. 1.

Gewandhausorchester Leipzig (Kurt Masur): **Third Horn**. Applications preferably in German: Gewandhaus zu Leipzig, Orchesterdirektion, Augustplatz 8, 04109 Leipzig, Federal Republic of Germany. Auditions are planned for June 1994.

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

West German Radio Orchestra, WDR —Large Light Music Orchestra (pops): **Section Horn** with solo responsibilities. Applications in German if possible: WDR Programmbereich Musik/Orchesterbüro, Postfach 10 19 50, 50600 Cologne, Federal Republic of Germany.

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.

Personals

The **American Horn Quartet** has recently finished recording for a new CD that features the individual members performing new chamber works by Kerry Turner. The AHQ will be performing in Hong Kong May 9–13 before appearing at the IHS Workshop in Kansas City.

Elizabeth Cook won the Principal Horn position with the Houston Ballet Orchestra in February and is also playing Second Horn with the Houston Grand Opera. Originally from Michigan, Ms. Cook has been free-lancing in the Houston area and recently finished a Master's degree at Rice University, studying with William Ver Meulen.

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.

Javier Gandara won the Assistant Principal/Utility position with the Oregon Symphony Orchestra.

Marvin Howe recently underwent surgery for cancer of the esophagus and stomach. He is now recovering at home and is scheduled to begin chemotherapy in June. Members who wish to send notes of support are encouraged to send them to his home: 6443 Mission Ridge Road, Traverse City, MI 49686, USA, Tel. 616-947-9124.

Jeff Lang, Principal Horn of the American Symphony and Disney's *Beauty and the Beast* has recovered from open heart surgery he underwent last summer. He has recently performed the Haydn Concerto No. 2 with choreography by Mark Morris, the R. Strauss Concerto No. 1, the Schumann *Konzertstück*, and Nicholas Maw's Sonata for Two Horns and Strings. He will perform the Chabrier *Larghetto* at the opening concert of the American Symphony's next season. Jeff has offered help and advice to brass players who are under cardiac care. Write him at 160 West 85th #4B, New York, NY 10024, or call 212-595-9885.

Walter Lawson, founding father of Lawson Brass Instruments, Inc., had by-pass surgery last December and has been back to work since Christmas, feeling "younger than ever."

Ian McClure has been selected as a 1994 Panasonic Young Soloists Award recipient. Ian, a fourteen year old sophomore honor student at Montgomery Bell Academy in Nashville, TN, and horn student of Robert Heuer and Leslie Norton, will receive a \$5,000 scholarship and a trip to Washington, D.C. to perform at the John F. Kennedy Center for the Performing Arts. He was also re-

cently selected by the Fédération Internationale des Jeunes Musicales of Brussels, Belgium, to represent the U.S. in the World Orchestra as its youngest member.

Keith Popejoy won the Assistant Principal Horn position with the San Diego Symphony Orchestra.

Brent A. Shires became Adjunct Assistant Professor at Millikin University in Decatur, Illinois last August. He currently plays Principal Horn in the Millikin-Decatur Symphony and the Central Illinois Chamber Orchestra, and Third Horn in the Peoria Symphony. His degrees are from the Crane School of Music at SUNY, Potsdam, and Northern Illinois University. Before moving to Decatur, he worked in the public schools of DeKalb, Illinois as a general music teacher and band director.

Obituary

Eric Birnbaum, the Principal Horn of the National Chamber Orchestra of Bophuthatswana, died March 28, the apparent victim of murder in a racially and politically-troubled region of South Africa. Originally from Basking Ridge, New Jersey, Birnbaum had studied at Utah State University, the Royal Academy of Music in London, and with Howard Howard in New York. He was a dedicated and respected member of the South African orchestra and had chosen to return to it after the Christmas vacation despite the rising political unrest and violence. The circumstances of his death are still under investigation.

Alphornists Unite!

a Message from Marvin McCoy

It's that favorite time of year again—the annual IHS workshop time. This year, we're in Kansas City, MO. If you're already planning to attend, *great*. If not, please reconsider. Bring your alphorns and we'll have a great week. There will be a few alphorns for those who absolutely cannot bring their own. There will be new alphorns and new music. Hope to see you there!

Assistantship

Graduate Teaching Assistantship available beginning August 1994 at Penn State University in State College, PA. High level of playing skills and exceptional organizational skills necessary for the two-year Master of Music in Horn Performance degree program. Opportunities to study with Professor Louis Stout (distinguished sabbatical replacement teacher) for first year, then with Professor Lisa Bontrager for second year. Full tuition waiver, plus \$4300–\$8600 stipend, depending on work load, which includes teaching horn methods class, coaching chamber music, and assisting with twenty-member Horn Ensemble. Contact Lisa Bontrager at 814-865-3221 (studio) or 238-7544.

Siebente Suhler Blechbläser Seminar

a Report from Jerry Young

Since 1987, a special week-long event for brass players has been held in Suhl, a small city in what was formerly East Germany. Brass students at all levels of proficiency ranging from high-school-aged players to serious amateurs come together with some of the finest professional players from Germany and other European countries to study, talk, and learn from one another. Daily activities include private lessons, rehearsals with a professional accompanist, chamber music coaching sessions, and lectures. The workshop is very visible in the town, as there are daily street concerts by many of the participating chamber groups and, sometimes, entire student sections. (The entire tuba and euphonium class, for instance, presented an hour of music by German composers in the town market place.) The week tradi-

tionally ends with an outdoor concert involving all workshop students and faculty, with free admission for the citizens of Suhl, and, of course, a very warm and fun-filled party for all. The expert organizational and leadership skills of the Thüringen Philharmonie's Bodo Dresen and Knute Schwabe make all this happen without any apparent "flies in the ointment."

Last year's event, held August 22–28, 1993 was a great success. The faculty included trumpeters Günther Beetz (Hochschule für Musik Heidelberg/Mannheim), Peter-Michael Krämer (Hochschule für Musik, Leipzig), Peter Lohse (Sächsische Staatskapelle, Dresden), Miroslav Kejmar (Prague Philharmonic); hornists Hermann Märker (Hochschule für Musik, Leipzig), Peter Steidle (Frankfurt Radio Orchestra and Frankfurt Hochschule für Musik), Ulrich Köbl (formerly Munich Philharmonic and presently Augsburg Conservatory); trombonists Rolf Handrow (Gewandhausorchester Leipzig and Hochschule für Musik, Leipzig), Joachim Mittelacher (Hochschule der Künste, Berlin), Joachim Elser (Berlin Radio Orchestra); tuba/euphonium players Dietrich Unkrodt (Komische Oper, Berlin and Hochschule für Musik, Berlin), and Jerry Young (University of Wisconsin-Eau Claire and Interlochen Arts Camp, USA). The workshop artist accompanist was Barbara Young of Eau Claire, Wisconsin and the Interlochen Arts Camp, USA. There were 130 student participants representing Germany and other European countries.

In addition to educational activities throughout each of the seven days of the workshop, each evening featured special performances in one of the city's two Baroque cathedrals. Sunday evening featured the Prague Philharmonic Brass Ensemble led by principal trumpet Miroslav Kejmar. Monday evening the Leipzig chamber orchestra, Musica Rara, performed with the Leipzig Brass Soloists, presenting works for various combinations of brass instruments with orchestral accompaniment. The Tuesday evening concert found what I believe is the finest young brass quintet in existence, Blech Beauty, at center stage. This group won a major chamber music competition in Berlin earlier this year and was scheduled to premiere a new work for brass quintet and orchestra by Jan Koetsier in Berlin in February 1994. After presenting a highly entertaining and virtuosic program, they concluded their performance with three encores, one of which was sung. The vocal piece was almost worthy of the King's Singers or Chanticleer! Keep your eyes and ears open for this group. The special event for Wednesday was a lecture from Professor Knut Hartmann on psychological aspects of music performance. The information presented was not dissimilar to the theories of Tim Gallwey and Barry Green as presented in *The Inner Game of Music*. As has been true in past years, the Thursday and Friday night concerts were principally Workshop Concerts. The best student performers were given opportunity to show their work as soloists and chamber musicians in these concerts. The performance standard was extremely high. Those attending the Friday night concert were also treated to a performance by the Leipzig Trombone Gang, a trombone trio specializing in performance of contemporary art music for trombone, as well as jazz works for trombone trio and rhythm section. The final open-air concert featured each instrumental section class, as well as the full workshop ensemble. Works heard ranged from Robert King's setting of Handel's *Water Music*, and the Dukas *Fanfare*, to the familiar *Three Brass Cats* composed for the Philip Jones Brass Ensemble.

The beautiful setting for this workshop found in the city of Suhl and the region of Thüringen, together with the very special faculty and students and the friendly citizens of Suhl, makes this a unique event. The Germans have a special word, "gemütlich," that describes the atmosphere perfectly. Unfortunately, there is no exact translation for the word, but approximate synonyms might include "warmth," "friendliness," and "family-like" all rolled into one, but the meaning is actually even richer. In order to participate fully and get the most from this workshop, I would recommend that one study German for a year. Of course, study of another language is desirable for anyone in today's world, but attendance at this workshop would be a wonderful motivation for any brass player to begin study of the language. Additional good news for students: if you are outside of Europe, the plane fare will definitely be your most expensive item. The organizers of this event have gone to extra lengths to make the event affordable. This summer's accommodation fee was only 15 DM (around \$9.00 US) per night for a double room! To get information about the 1994 workshop, write to Herr Bodo Dresen, Thüringen-Phil-

IHS Archive

Kristin Thelander, IHS Archive Coordinator

The IHS Archive, located at Ball State University, Muncie, Indiana, functions primarily as a repository for unpublished documents, recordings, and memorabilia relevant to the IHS as an organization. The Special Collections area in the Bracken Library is climate-controlled to help preserve the collection, and all the items in the collection are stored in a manner conducive to maximum preservation. The current Head of Archives & Special Collections at the Bracken Library is Nancy Turner.

The Bracken Library has a current and complete catalogue of the contents of the IHS Archive. The catalogue describes contents at the folder level, but not each individual document. This method should be satisfactory for most purposes. Fred Ehnes, horn professor at Ball State University, did a more complete cataloging of pre-1977 holdings in his doctoral dissertation.

Special Collections at Ball State University uses a closed stack system. That is, an individual wishing to examine items in the Archive selects those items from the catalogue, and a library staff member retrieves the desired items. Patrons do not normally have access to the stacks, and reasonable procedures are followed to safeguard the Archive. Items are provided for in-room use only: they are not allowed to be taken from the library, nor are they available for inter-library loan.

Upon request, the Bracken Library will photocopy documents and mail them for the cost of photocopying. Persons requesting copies of documents must be fairly specific about the information being sought, however. Patrons or researchers who wish to listen to audio tapes must do so in the library. The library will not make copies of audio tapes.

The IHS Archive is not, strictly speaking, a "research library" for all materials related to the horn, nor is it a museum for artifacts. In general, the following materials are not appropriate for the IHS Archive, although there may be exceptional circumstances that warrant inclusion of some items: (a) published materials other than IHS publications; (b) artifacts: instruments, mouthpieces, etc.; (c) correspondence relevant to the horn or famous players/teachers, but not relevant to the IHS. Contact the IHS Archive Coordinator if you are uncertain about the suitability of particular items.

Open hours for patrons wishing to make use of the IHS Archive are Monday-Friday 8:00 A.M.-5:00 P.M., and Wednesday 7:30-9:30 P.M. Hours may vary during summer sessions, academic vacations, and interims, so it would be wise to contact Archives & Special Collections at the Bracken Library (second floor, room 210, Tel. 317-285-5078) before going there. IHS members who have items for submission to the Archive should follow the procedures described below. These policies were approved by the IHS Advisory Council at its annual meeting at the 1990 International Horn Symposium in Denton, Texas.

1. Contact the IHS Archive Coordinator (Kristin Thelander) with questions regarding the appropriateness of specific materials for the Archive.
2. Archive material should be submitted directly to the International Horn Society Archive, c/o Head of Archives & Special Collections, Bracken Library, Ball State University, Muncie, IN 47306-0160 USA.
3. All materials, especially recordings, should be clearly labeled as to source and content.
4. The Archive Coordinator will oversee the submission of materials to make certain that all relevant materials are submitted in due course.
5. The following materials should always go to the Archive, and the responsible IHS officers are listed in parentheses:
 - a. International workshop recordings, brochures, programs, photographs, and documentation regarding participants, student competitions, budget/finances, guest artists, and other official documents. (Workshop Host and IHS Workshop Coordinator)
 - b. Regional workshop brochures, programs, budget/finance documents, and participant lists. (Workshop Host and IHS Secretary/Treasurer)

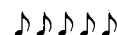
- c. All IHS publications: *The Horn Call*, *The Horn Call Annual*, the *IHS Newsletter*, Membership Directory. (Horn Call Editor)
- d. Advisory Council meeting agendas, program books, and minutes; other official IHS correspondence. (IHS Executive Secretary)
- e. Financial/budget information, including scholarships, NEWS Project, etc. (IHS Executive Secretary)
- f. Composition contest information: scores, recordings, brochures, correspondence, etc. (Composition Contest Coordinator)
- g. Significant correspondence relevant to the goals and operation of the IHS. (IHS officers: President, Vice President, Secretary/Treasurer, Horn Call Editor)
- h. Commissioning Assistance Grants information, scores, etc. (Secretary/Treasurer)
- i. Certain unpublished photographs, films, recordings, etc. relevant to the IHS.

The IHS Archive is a bounteous resource for hornists interested in the history of our organization and the people who have been instrumental in its growth and development. You are encouraged to make use of it whenever possible.

IHS Grant Guidelines for Regional Horn Workshops

1. The International Horn Society (IHS) will, as funds allow, support regional workshops with grants of up to \$150 for a one-day workshop, and up to \$300 for a two- or three-day workshop. Grants are awarded as requests are received, so early application is recommended. The IHS regional workshop budget is \$2000 per year.
2. The host must be a member of the IHS.
3. Because funds are limited, the planned workshop must serve an area or region beyond the host's own institution, and the IHS will support workshops at the same institution or location for only two or three years. The IHS recommends that regional workshops be moved to different locations each year, and that the hosts coordinate with previous hosts or co-hosts to achieve maximum numbers of participants.
4. The IHS recommends that regional workshops should not be scheduled in close proximity of time or place to the International Horn Workshop of the same year.
5. The host must file an Application for IHS Regional Workshop Grants with IHS Secretary/Treasurer Nancy Cochran Block, indicating proposed clinicians and a tentative workshop schedule. Once a grant has been awarded, the host may request a check for the full amount at any time.
6. Information and announcements about the workshop should be sent to *IHS Newsletter* Editor Virginia Thompson.
7. The IHS must be acknowledged as a co-sponsor in the workshop program.
8. The workshop host must make a reasonable effort to promote the IHS and International Horn Workshops at the regional workshop. IHS brochures and flyers for the upcoming International Horn Workshop will be made available to the host upon request.
9. Although businesses may participate in the workshop as exhibitors, or advertisers in the workshop program, the support of the regional workshop by the IHS should never imply the IHS's endorsement of any particular commercial enterprise. The IHS maintains a position of separation of IHS and business enterprises.
10. The workshop program, attendance information, and a final budget summary must be sent to the IHS Secretary/Treasurer for the IHS Archives at the conclusion of the workshop.
11. In an effort to foster a stronger relationship between regional workshops and the IHS, the IHS will refund to the host of the workshop a total of five dollars for each new member who joins the IHS at the workshop. For bookkeeping purposes, the host may wish to collect the membership dues and submit the total amount to IHS Executive Secretary Ellen Powley in a lump sum. The host may handle this as he or she wishes, but the new memberships must be clearly demonstrable to Ellen Powley.

12. If the workshop makes a profit, the host must pay back to the IHS one-third of that profit, up to the total amount of the Regional Workshop Grant.



IHS Internet Electronic Discussion Group

If you have access to a computer network electronic mail service, and wish to participate in the discussion group (horn@merlin.nlu.edu), which is an additional no-cost benefit of your IHS membership, please contact Gary A. Greene at mugreene@merlin.nlu.edu. to subscribe.

FYA

For Your Amusement

The following is an excerpt from a November 1993 review of a performance of the Carl Maria von Weber Concertino. The reviewer apparently was not familiar with horn chords, and didn't like them!

After just two orchestral chords, the horn sweeps into the slow and mellow notes of the first theme. From then on, the variations become progressively intricate: [the soloist] rose admirably to the virtuosic requirements. The unfortunately-termed "sound enhancement," however, designed to improve the acoustics of the [concert hall], did nothing of the kind. Her solo passage, which is the technical climax of the work, was all but ruined by some very strange echoing sounds indeed, which seemed to ricochet round the [hall] like a boomerang. To her credit (or perhaps she was blissfully unaware of the strange sound effects) she continued with considerable aplomb, through to the end, the full orchestra joining her in the lilting melody of the final Polacca.

Assistance, Please

Lori Amada would like information on locating the Schickele *Pentagle* for horn and orchestra and the Neuling *Bagatelles*. Contact her at 5/Fl. #21 A Kennedy Road, Wanchai, Hong Kong, Fax 852-529-2915.

Marketplace

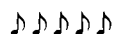
Free classified ads are available to members in good standing of the International Horn Society. Please limit advertisements to a maximum of thirty words.

Alphorns: Genuine Swiss-made, Tel. 803-268-2616, Greenville, SC.

Programs

Bill Bernatis.....Baylor University
Faculty Recital, January 13, 1994

Corrado Maria Saglietti.....*Virtuoso*
Reinhold Gliere.....*Valse Triste, Op. 35, No. 7*
Jane Vignery.....*Sonata, Op. 7*
Peter Maxwell Davies.....*Sea Eagle*
J. G. Knechtel.....*Concerto in D major*
Robert Schumann/Leon Donfray.....*Fantasy Pieces, Op. 73*

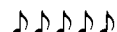


Johnny Pherigo.....Natural Horn Winter Tour
January-March 1994

Jacques François Gallay.....*Fourth Solo for Horn and Piano*
Douglas Hill.....*Thoughtful Wanderings for Natural Horn and Tape*
Vitali Bujanovsky.....*Ballade for Natural Horn*
Vladimir Djambazov.....*Lóvencóren*
Hermann Baumann.....*Elegia for Natural Horn*
Franz Joseph Haydn.....*Concerto No. 2 in D (Hob. VII d:4)*

Francis Orval.....American Tour
March 1994

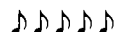
Johannes Brahms.....*Trio for Horn, Violin and Piano, Op. 40*
Anton Reicha.....*12 Trios for Two Horns and Cello, Op. 92*
Alec Wilder.....*Sonata No. 3 for Horn and Piano (c. 1976)*
David Irving.....*Echo 2*
Marcel Bitsch.....*Variations sur une chanson française*
L. van Beethoven.....*Sonata, Op. 17 (on Natural Horn)*
Franz Danzi.....*Sonata, Op. 28 (on Natural Horn)*
Francesco Rosetti.....*Concerto No. 3 for Two Horns*
Henri Tomasi.....*Concerto*
Olivier Messiaen.....*Appel Interstellaire*
Vincent Persichetti.....*Parable VIII, Op. 120*



American Horn Quartet.....Central Washington University
Guest Recital, November 18, 1993

Kerry Turner.....*Fanfare for Barcs*
J. S. Bach/Lowell Shaw.....*Fugue in C Minor*
Claude Debussy/Kerry Turner.....*Le Petit Nègre*
Debussy/Turner.....*Réverie*
Debussy/Geoffrey Winter.....*Tarantelle Styrienne*
Marvin Howe.....*Four 17th-Century English Madrigals*
Humphrey Searle.....*Prelude, Nocturne and Chase, Op. 72 (1979)*
Leonard Bernstein/Walter Perkins.....*West Side Story*

American Horn Quartet: David Johnson, Charles Putnam,
Kerry Turner, Geoffrey Winter.



New Mexico Brass Quintet.....University of New Mexico
with **11th Hour Brass Quintet**
and UNM Concert Choir
April 10, 1994

David Amram.....*Fanfare (1969)*
Tylman Susato.....*Dances from "The Danserye"*
Michael Berkeley.....*Music from Chaucer (1986)*
Charles Theodore Pachelbel.....*Magnificat*
Johann Sebastian Bach.....*Fugue in G Minor*
David Sampson.....*Morning Music (1986)*
Scott Wilkinson.....*A Festive Canticle (1987)*

New Mexico Brass Quintet: Jeffrey Piper and Steven Conrow,
trumpets; Ellen Campbell, horn; Karl Hinterbichler, trombone;
Donna Cashman, tuba.

11th Hour Brass Quintet: Kevin Hobart and Susie Kuenzler,
trumpets; Cori Tardif, horn; Jim Brown, trombone, Chris Smith,
tuba.

