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Journal of the

國際圓號協會

International Horn Society

Internationale Horngesellschaft

Sociedad Internacional de Trompas

Société Internationale des Cornistes

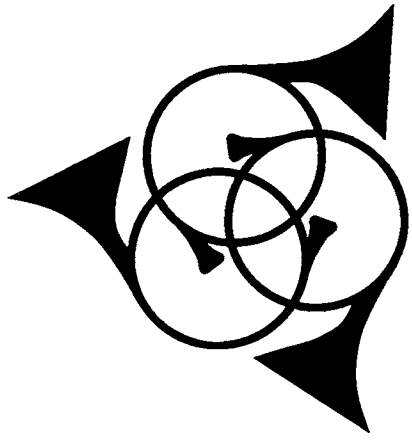
the Horn Call

design: Joel Barg

THE HORN CALL

Journal of the International Horn Society

Volume XXIV, No. 3, May 1994



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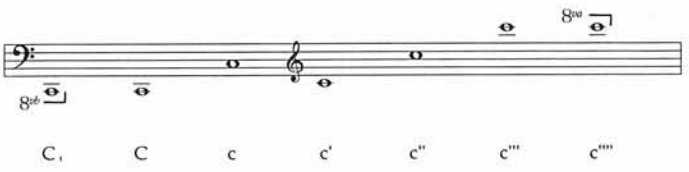

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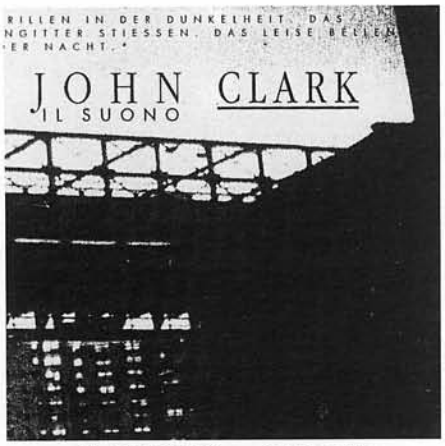

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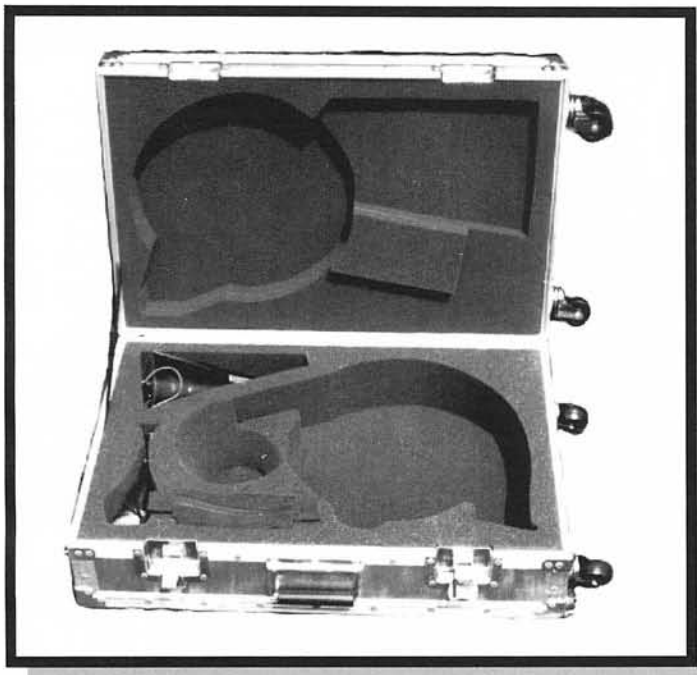

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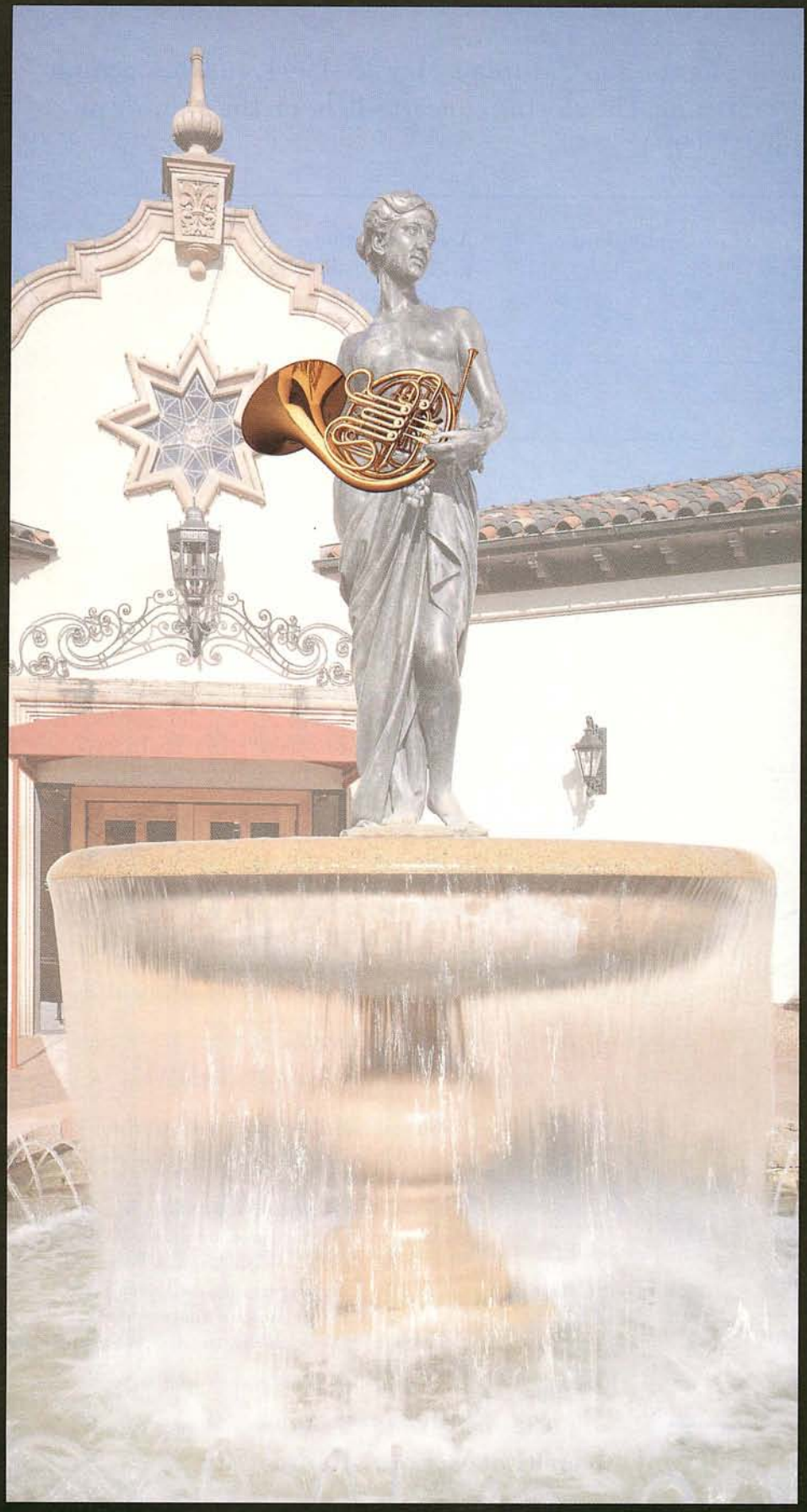

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♪♪♪♪♪

February 20, 1994

In mid-October of 1993 I went to Europe on a business trip, with a planned detour to Vienna to go to the opera, hear a few concerts, and to look for a new Wiener Horn. Upon my arrival in Vienna, I left a number of messages for Mag. Roland Horvath, hornist with the Vienna Philharmonic, whom I had met earlier in the year in Washington, DC. When he got in touch with me, I was amazed and pleased to find out that Werner Pelinka's commission, *Concerto for Jon, for Wiener Horn and Orchestra* would be receiving its world premiere later that week. Having learned about Jon Hawkins and the commission in the *Horn Call*, I was extremely eager to hear the world premiere of a work I had helped commission with a donation. That an American Wiener Horn aficionado would be in the audience in Vienna, seemed an amazing coincidence.

Vienna is truly the city of music. In five days I heard two operas, two concert masses, one orchestral rehearsal, and four orchestra concerts, all of which met the highest standards of quality. I had several options of concerts each day and night of my visit. Vienna is a city of wonderful art, architecture, culture, history, tradition, spirituality, and people. I cannot listen to the Vienna Philharmonic without thinking of all of these wonderful things that make Vienna such a wonderful place. And to me, the heart and soul of the Vienna Philharmonic is the horn section.

Since I love the Vienna Horn myself, it is no wonder to me that Jon Hawkins loved it too. His story inspired and saddened me. He was a brave young man, willing to do whatever was necessary to meet his goal. I know few people with the determination and courage to leave their home, family, country, culture, and language to pursue their dream.

Having made a donation to the concerto, I was pleased that a Viennese composer was selected, especially one so knowledgeable about the Wiener Horn. I was familiar with some of Pelinka's compositions because of Roland Horvath's recordings. I hoped that Pelinka would be able to tell Jon's story in a way that showed the Wiener Horn at its finest and most Viennese. The work far surpassed my expectations.

The work was scheduled as a part of the Neues Künstlerforum concert series, and the premiere was given on October 24, 1993 at the Palais Ferstel, just upstairs from the beautiful and famous Cafe Central. Cafe Central is one of Vienna's legendary coffee houses and a meeting place of the intellectuals of Vienna from the turn of the century. That the premiere would be given in this historic landmark seemed quite fitting; the hall was magnificent and Cafe Central is truly Viennese. The accompanying orchestra was the Cemerata Pressbourg, conducted by Adolf Winkler. While the concert was not listed in the daily program of the Vienna Tourist information bureau, it was sold out nonetheless. Fortunately, Roland was able to obtain help me obtain a ticket.

The concerto was the second work on the program, following the Albinoni Adagio in G Major. The Albinoni set a quiet, reflective tone that served as an excellent prelude to the concerto.

Roland Horvath began the premiere by giving the audience a detailed introduction of the work. He told the audience about Jon, about the commission of the work, and then discussed the work itself in detail. (Roland gave me the introduction the previous evening in English. This was fortunate, because my German is still fairly intermediate).

The concerto, as we know, tells a very emotional story in a beautiful and lyric way. The melodies throughout are wonderful, and though not strictly "program" music, the story is clearly told. A brief introduction of funereal themes reminds us of the tragic outcome of this story in human terms. This is followed by a strong, driving horn theme which calls to mind Jon's youth and energy, along with the excitement of life. The heroic, "horn call" style of the theme was certainly fitting to represent a young hornist. As I tried to fit my knowledge of Jon's story into the music, I could appreciate his military service in this theme as well. The lyricism of the music was extremely exciting for me, and perfectly showcased the wonderful, traditional sound of the Vienna Horn.

I felt that the second movement represented the development of Jon's life; his entering into the world of professional music and the many new influences he encounters. I could interpret these influences as many varied things, the experience of working with new people and ideas, as well as his travels to new and exciting places. This is probably where he begins to feel drawn to the Vienna Horn as well. When Roland described, in his introduction, the combination of the horn and the marimba, I had difficulty imagining how it would sound. The dialogue between the two instruments was, therefore, a wonderful surprise for me. Again, the flowing, lyrical melodies Pelinka wrote for the horn mesh beautifully with the warm marimba lines. Horvath's exceptionally sensitive playing made this dialogue even more meaningful. One could truly feel the excitement of experiencing new and exotic ideas for the first time. There is a sudden recurrence of the horn's main theme to end the second movement.

The third movement begins in the cellos, and after a moment, the music drew me into the experience of Jon's fateful motorcycle ride. Since we know the tragic outcome of the ride, the impending danger and the feeling of destiny and approaching catastrophe was extremely compelling. As another audience member told me, "You really could feel Fate at that moment." Finally, the music

expresses the horror of the accident, followed by a pause. In the emotional climax of the piece, with the violins softly playing the *requiem aeternam,* the stopped horn vividly portrays the soul leaving the physical body and ascending into heaven as the strings modulate into the major key. It moved me in the same way I am always moved by the climax of Mahler's *Resurrection Symphony.* It was a profoundly beautiful moment, reminding us that in spite of the funereal sadness of our human thoughts, this is actually a moment of eternal hope and joy.

The finale of Pelinka's work was a wonderful justification of the choice of a Viennese composer for this work. The deep-seated spirituality of the Viennese is, I feel, in direct opposition to the "rational," "mechanistic" outlook our society generally projects. In modern American culture and art, spirituality and life after death are not usually confronted openly. I was pleased that, instead of focusing solely on the human tragedy of Jon's death, the concerto reminds us of the hope of a glorious afterlife. This feeling contributes an enormous amount of depth to the work, and to the story it tells.

Finally, I cannot say enough about the wonderful performance given by Roland Horvath. His thoughtful introduction of the *Concerto for Jon* made it a far more meaningful experience for every member of the audience. His playing was flawless. It revealed all of the things that make the Vienna Horn such a beautiful instrument, the warm tone, the beautiful color, the ability to create a flowing line that no other horn can produce. Roland's exceptional playing also showed that in the hands of an expert, the Wiener Horn is an instrument of unlimited capabilities. Horvath's ability to make us feel a huge range of emotions—from excitement, to courage, to heavenly bliss—is a true indicator of his mastery of his instrument. The meaning he imbued into every phrase of the concerto was magnificent. His playing was truly a tribute to everything Jon must have loved about the Vienna Horn. I feel privileged to have heard this premiere, and look forward to hearing it again in this country. Those readers who helped to fund this project can feel justifiably proud of their contribution to the literature of the horn.

Mark Phillips
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♪♪♪♪♪

15 December 1993

English members of the IHS will probably be familiar with the long-running BBC Radio Programme "Desert Island Discs," in which celebrities, well-known people, etc., are invited to choose the eight records which they would like to have if cast away on a desert island. I imagine that most IHS members would be interested to know the late great Dennis Brain's choice, which was as follows:

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Luxury: a typewriter

Book: back issues of motor magazines

I am proud to say that I got to know Dennis Brain quite well over a period of time of nine or ten years up to the time of his untimely death. I even had the honour of accompanying him as soloist in Mozart no. 3 and Strauss no. 1 concertos during a stint as second horn in the State Radio Orchestra in Dublin some forty years ago. Returning to Desert Island Discs, I introduced Dennis to *Horn Belt Boogie,* which greatly took his fancy, and the personnel for this recording will also, I believe, be of interest to readers, as follows:

Stan Freeman, Harpsichord
Jim Buffington John Barrow, Ray Alonge, and Gunther Schuller, French Horns

The tune/riff written by Wilder and the Ensemble directed by Mitch Miller.

John Barrows's name appears on the list of Deceased Honorary Members. Gunther Schuller is, I believe, alive and well, but as to the whereabouts of Jim Buffington and Ray Alonge, I know not. Perhaps some of your readers may know?

I still have the original Columbia 10" 78 rpm recording, which I presume to be no longer available. I wonder if anyone else has a copy?

Yours sincerely,
Gerard J. Larchet
139 Stillorgan Rd
Dublin 4
Ireland

♪♪♪♪♪

6 February 1994

Here at the Zurich Opera we recently recorded a newly commissioned ballet so our dancers could learn it. Well, in the middle of the piece there is a small bit that will be played back on tape during the performance. So of course we recorded that, too, to get it done.

It had a chord with all four horns coming out of the blue in half-steps: high C, high B, high B♭, and high A—

pianissimo (right!). Well, miracles do happen and we pegged it during the first take. It had a neat, haunting sound to it—there was something very special about it.

After we had gone on to the next take I looked at the lick again and broke out laughing, telling the guys: "Hey look! It was supposed to be in bass clef!" We couldn't control ourselves since the conductor and composer were totally unaware of what had just happened. The parts were very poorly transcribed and the bass clef wasn't at all clear unless you studied it for a while.

So after all, the best part of the piece will be a mistake on the tape that wasn't even written by the composer!

Edward Deskur
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♪♪♪♪♪

26 February 1994

The following is an excerpt from a letter responding to Robert Ashworth's article on hand-stopping in the November 1993 Horn Call—Editor

Dear Bob,

I was very interested to read your article on hand-stopping in the latest issue of the *Horn Call*, and I think I may be able to throw some light on your quotation from Josef Schantl's horn tutor that you mention at the end. I would like to think that you (and the *Horn Call*) may receive a reply from Vienna, the ultimate authorities on this matter, which would be more suitable for publication as an answer to your question than mine.

I have recently been reading Siegfried Schwarzl's newly published book *Das Internationale Hornsymposium Wien 1983 und seine Vorgeschicte*, on page sixty-two of which he refers to the use of *Stoffballen* as a substitute for hand-stopping. I have heard these in use myself when I was at the Vienna Horn Symposium in '83 and heard a concert that he refers to, and also sat in on a previous rehearsal of the WWV, where I could hear them at close quarters. They used them in the soft repeat of the Stiegler setting *O Dirndl tief drunt im Tal.* (This piece is recorded on their record *100 Jagre WWV*, made the previous year; I am not sure whether *Stoffballen* were used on the recording, on which the balance is a bit problematic, as the fifth [Basshorn] player is playing open and trying to match the stopped sound of the others.)

The passage translates roughly as follows:

> Before the next five-part pieces, Schwarzl had reason to speak about the peculiarity of the stopping technique with S*toffballen.* These were still in use in the major Vienna orchestras after the Second World War.
>
> For ages there had hardly ever been a performance by the WWV, or by other horn ensembles, that did not make use of this "echo effect" for a verse, or at least for a few bars. They wanted, so to speak, to "bring the forest into the concert room!"
>
> This effect was, and still is, demanded by the great composers (e.g., by Mahler and company). Various instructions appear in the parts, such as *stopfen, dämpfen,* or *mit dämpfer.* Today this is a matter of changing the tone colour, the basic character of the sound of the instrument (as opposed to making the echo effect referred to—Brockway).
>
> First, a few bars were played "open," with the right hand in its normal position in the bell, and then the same was played with a firmly-held *Stoffballen.* This, as an alternative for stopping with the hand, must have brought intonation problems in its wake for the amateurs and dilettantes (who were included among the WWV's early members). In this way a much softer, more muted sound can be produced, which can seem more pleasant, and closer to a natural echo sound, than when muting is achieved with the devices normally used today, made out of artificial material or papier-mâché.
>
> A collection of these balls is still to be found in the archives of the WWV.
>
> In the "Society of Dilettantes," which was one of the origins of the Verein, as it was made up of others than professional musicians, it was naturally necessary to write the music for the stopped sections as if transposed for Horn in E. The size of the *Stoffball* (or *Stopfball*) had to be adjusted so as to replace the effect of stopping with the hand, and shortening the bell by exactly the right amount to produce the semi-tone.

My own feeling, on hearing these in use, was that they did make a much more delicate and ethereal sound than normal stopping or muting can, but I would have thought that their limited dynamics would have made them almost useless in an orchestral context. A four- or five-part ensemble piece is what they are really suited to—their dynamics being otherwise probably more akin to those of a practice mute. They appear to be made of a black velvet exterior; what their soft contents were, I was not in a position to investigate.

End of letter to Ashworth—Editor

On a different topic, may I correct two factual errors to be found in Michael Meckna's otherwise excellent article *As if Your Life Depended on It* in the latest issue? Alan Civil did ***not*** use "a modern German Alexander double horn in orchestral music." The wrong information can be traced back to the New Grove dictionary, but the truth is that, throughout his career, Alan stuck to the same

trusted Alexander single B-flat that he had bought while stationed in Germany as an army bandsman before 1950. He tried other, newer Alexander horns and always found them disappointing, while his own instrument was always reckoned something of a "one man horse" by colleagues who tried it, without Alan's own rapport. It is now owned (but not played professionally!) by Alan's present successor as BBCSO principal, Timothy Brown. Also, Ifor James no longer plays a Paxman; he switched allegiance to Yamaha in around 1980. Perhaps it was unwise to use the present tense when quoting from a twenty-year-old source!

Yours sincerely,
Oliver Brockway
19 Pangbourne Ave
London W10 6DJ
England

From the Editor

This issue of the *Horn Call* witnesses yet another passing of the torch: **Chris Leuba,** who was the Recordings Editor before many members were born, has submitted his last regular contribution. Chris will still be around, however, and I hope to cajole an occasional article or guest review from him. Speaking on behalf of the International Horn Society, I thank you Chris for your many years of superb service as Recordings Editor.

At the same time, please welcome **John (Jack) Dressler** as the new Recordings Editor. Jack has served the society in a number of capacities over the years, and I am pleased to have him as a member of the editorial staff. If you have a new recording that you would like to have reviewed in the *Horn Call,* please send it to Jack Dressler at his address on page two.

Important news flash: the dates for the ***1995 International Horn Symposium*** in Japan have been changed to ***July 23–30, 1995.*** Please indicate this change on your calendar if you are planning to attend.

Several members have inquired about when the next membership directory will be published. In order to consolidate mailings, obtain the best postal rates, and achieve greater accuracy, the 1994 *IHS Membership Directory* will be published and mailed in August with the *Horn Call Annual* and the August newsletter. To ensure that your address information is up to date, inform Ellen Powley no later than June 15 of any address changes.

Speaking of address changes, Ellen and I occasionally get calls from members complaining about not receiving mailings. Although we do make mistakes on occasion, and items sent by bulk mail (as the *Horn Call* is in the USA) occasionally do not find their way to the intended recipient, in many cases the problem can be traced to moving and not informing the Executive Secretary of the new address. If no forwarding address is given or if it has expired, then the mailing is returned to the Executive Secretary, which costs the IHS a returned mail charge. If Ellen's detective work is unsuccessful in locating the lost member, we then have no choice but to delete the member from the mailing list—it is pointless to mail it out to the wrong address repeatedly—and hope the member will eventually contact one of us so we can get the new address. So ***please*** keep the Executive Secretary informed of your correct, current address.

As some of you know, the IHS has joined the "Information Superhighway" by starting an electronic bulletin board service (BBS). IHS member **Gary Greene** of Northeast Louisiana University is responsible for getting us onto the entrance ramp and deserves a big "Thank You" from all silicon addicts. The service is currently restricted to members of the IHS, but the Advisory Council will consider a proposal at the next meeting to open access to all interested tele-communicators. The IHS BBS is run by the folks at NLU at no charge to the society, and the address is horn@merlin.nlu.edu.

Speaking of silicon and computers and such, I want to recommend a small book to all you computer jocks who are pounding the keyboard as if it were an expensive typewriter. The book is *The Mac Is Not a Typewriter* (or for you unfortunates not so blessed: *The PC Is Not a Typewriter*) by Robin Williams (no, not that one!) and published by Peachpit Press. At seventy-two pages and $9.95, it should be on every computer bookshelf.

The featured articles in this issue include a variety of topics that collectively should have something of interest for every member. **David Kaslow,** who previously had an article in the October 1992 *Horn Call,* writes about *Fearlessness* in this issue. **Stephen Foster** has assembled an interview-article with **William Ver Meulen,** and **Francis Orval** offers an effective approach to selecting a new horn. If you are a natural horn aficionado who likes modern music as well, then **Paul Austin** offers you the best of both worlds with a survey of natural horn music written 1982–1992. If you are already "fearless" and you already have a horn but you have no place to play it, **Michael Houle** has advice on how to start a horn club.

Also in this issue of the *Horn Call* are two contributions to the new Pedagogy Column, which has had a terrific start under the leadership of **Peter Kurau. Kristin Thelander** shares with us her favorite etudes, and **Douglas Hill** discusses the responsibilities of being a successful horn student. I suspect that both of these articles will subsequently be required reading for many students. (They will be for mine.) **Jean Martin,** the new Ensemble Excerpts Editor, begins her tenure with a discussion of the third horn part to the Saint-Saëns *Organ Symphony.* By collecting the thoughts of several third horn players in major American orchestras regarding this work, she has provided an extremely informative and broad-based perspective on playing this symphony.

The proposed changes in the IHS Bylaws, developed by **Kristin Thelander,** were published in the February issue but are included again. These proposals will be voted on at the General Meeting at the Kansas City workshop, and I fervently hope you receive this issue before the workshop. Please notice the IHS Financial Report for 1992 and 1993. If you are wondering how your dues are spent, this report tells you. Although the Vice President of the United States has very few responsibilities other than attending funerals, the Vice President of the IHS is an integral part of keeping the society running. As evidence, refer to the articles by Kristin Thelander on the IHS Thesis Project and IHS Programs and Procedures (all this and etudes too—thank you, Kris!).

Finally, Nancy Cochran Block is organizing what promises to be a memorable workshop in Kansas City, and I hope to see many of you there. The steaks and barbecue are good, and Nancy can tell you about a place to get chocolate that itself is worth the trip. Don't miss it.

Johnny L. Pherigo
Editor

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Fearlessness

David Kaslow

Editor's Note—The following is the second chapter of a book-in-progress: On Artistry: Living Dangerously with a Horn. The first chapter was published in the October 1992 issue of the Horn Call.

This chapter addresses material for which there are neither absolute answers nor resolutions. It is presented not as dogma, but as seriously considered thoughts and conclusions about complicated subjects. I hope that these thoughts and conclusions will encourage and impel readers to distill their own.

We will first look at fear, courage, and fearlessness; then at how these behaviors apply to the real-life and often fear-provoking situation of orchestral audition-taking.

Fear

> It is very important to a lot of people to make unmistakably clear to themselves and to the universe that they love the universe but are not intimidated by it and will not be shaken by it, no matter what it has in store.
>
> Norman Maclean, *Young Men and Fire.*

In writing about "Smokejumpers"—young men (and now, young women)—who parachute into remote forest areas to fight fires, Maclean is chronicling "fearlessness." Like Smokejumpers, some hornists fearlessly jump into the dangers and difficulties that the horn has "in store." Others persevere despite fears. While I cannot explain motivation, it is useful to ponder fearlessness, a stance held by the best Smokejumpers and the most successful horn players.

The Oxford English Dictionary defines "fear" as "the emotion of pain or uneasiness caused by the sense of impending danger, or by the prospect of some possible evil." This definition is our starting point. Fear is a perennial problem and can be a crippling, even lethal emotion. There are at least three kinds of acquired fear, each a response to its own type of danger or difficulty. (Of course, some people find fear in situations that others find comfortable.)

The first is an acquired response to an innate, concrete difficulty. An example of this is the learned fear of playing a large, exposed slur, or making a soft, high entrance. As a shorthand, I will label this "fear-concrete."

The second type is an acquired response to an imagined danger or difficulty. The response is usually of a psychological nature, such as poor self-image, fear of failure, need for approval, and agoraphobia. (Agoraphobia is fear of being in public—literally "fear of open spaces.") Such fear often arises from at-one-time useful but now outdated responses, and it is often more devastating than fear-concrete. I will call this "fear-imagined."

Fear-imagined and fear-concrete may be present together in a single circumstance, producing a third kind of fear. For example, in playing the horn call from *Siegfried* we may fear both its concrete difficulties and the possibility of failure. I will call combined fears simply "fear."[1]

Amid this sea of nomenclature, remember that labels are most useful when describing extreme situations, and least useful in "gray areas." An outside temperature of sixty degrees Fahrenheit—a gray area—will be called warm by some people, cold by others. Even in extreme situations, however, labels must be applied and interpreted with some caution. A temperature of one hundred degrees Fahrenheit is called hot by most people, but not by all: a resident of an equatorial region, for instance.

Whatever its basis, fear is unnecessary. Despite fear-concrete's basis in real danger, it is unnecessary. It can be eliminated by solving—through study and practice—the problem that is causing it. Fear-imagined is also unnecessary: whatever its basis, it can be eliminated by removing—through study or psychotherapy—the problem that is causing it. As Miguel de Cervantes wrote, "Take away the cause, and the effect ceases."

I do not wish to seem callous or flippant about the discarding of fear: I know that this is a difficult task. It is one of the most difficult tasks we can face. It is also a part of achieving awareness. It is difficult to learn to play a soft, high note or a large slur. It is difficult to overcome a psychological problem such as poor self-image. But these and other difficulties can be overcome. We need not be resigned to fearfulness provided we are willing to apply ourselves to problems and to obtain the aid of others when necessary.

Note that some fears can be temporarily useful catalysts: they stimulate the flow of adrenaline, elevate the pulse, and increase the rate of breathing, and thus enhance activity level. But, to be useful, fears must be short-lived and produce an immediate, constructive response. For example, out of fear of committing a musical error we are moved to increase our knowledge about music. Out of fear of technical shortcomings we are moved to practice. Out of fear of the unknown we are moved to seek new experiences, or to revisit old ones in new ways. (In revisiting old experiences, we must bring something fresh; repeating old experiences many times is not the same as having new ones.)

Although fear is unnecessary, fearless respect for a difficult task is appropriate; we cannot play well if we are lackadaisical. Indeed, every action we perform must be given its due: energy, focus, and general awareness. We must acknowledge that fear produces real feelings and real physical responses—it should be taken seriously, even as we work to rid ourselves of it. Fear felt by our students should also be taken seriously: as teachers we must acknowledge our students' fear, even while helping them to overcome it.

Many fears come from negativity toward ourselves, others, or toward the universe. They cause us to see ourselves as the center of the universe. They isolate us and

prevent our connecting with the rest of the world. As John Ruskin said, "When a man is wrapped up in himself, he makes a pretty small package."

Psychologically, fear saps and diffuses energy, causes tension, and blocks self-confidence. Physically, it leads to shallow breathing, memory loss, "cotton mouth," and trembling. The physical cycle produced by fear destroys air-technique, the tool which could prevent fear.[2] Fear can be likened to the various memory functions of a computer. It is as real as the images on a screen, but it is also transitory. As on the computer screen, fear can be deleted, as well it ought to be: it drains life from music-making.

In addition, fear confuses our understanding of true-ego. We often misuse the word "ego" by defining it as power-seeking, arrogance, insecurity, fear, or defensiveness. For instance, we might incorrectly describe a braggart or show-off as "egotistical." But, in such a case we are observing false-ego. True-ego (or simply "ego") consists of awareness of and comfort with all of the strands of our being—what Gurdjieff calls our "inner voices," and what Van der Post poetically calls our "tappings."

Ego is the source of our best work; it is not our enemy. Ego produces awareness, fearlessness, easily flowing emotion, knowledge, skill, and security. Ego does not produce the desire or need to draw attention to ourselves. A truly egotistical person is aware and fearless and has no need for the stance we call "courage."

Courage

A composite dictionary definition of "courage" would surely include the words "danger" and "fear." It would define "courage" as the act of overpowering fear. Courage, however, expends energy inefficiently. If fear is unnecessary, so too is courage. At best, courage is only temporarily useful while we work toward fearlessness.

Courage thrives on unawareness. Courage is also damaging in that it treats fear as if it is a legitimate entity, thereby perpetuating it. Being courageous is tantamount to cooperating with fear by willingness to overcome the same fear repeatedly. When we are courageous we waste energy and time: we cut our finger and then bandage the cut, rather than avoid the cut in the first place.

A courageous player performing the *Siegfried* call will overcome fear-concrete by using means such as inordinate mouthpiece pressure or drugs. He or she will overcome fear-imagined by "tuning out" the world, by using drugs such as uppers or downers, or through hypnosis or will-power. A fearless player will have no need to go through these gyrations. Aside from being inefficient, a courageous approach to playing is simply too cumbersome to generate excellent performance.

Courage is only temporarily empowering, and this at great cost. It is senseless to legitimize fear. It is likewise senseless to legitimize courage. There are many real problems to confront in horn playing—let us address only them.

Fearlessness

Fearlessness is composed largely of awareness, an understanding of "control," and belief in the goodness of both ourselves and of the universe. Success with these takes us beyond courage, into the realm of fearlessness. In Eastern culture, fearlessness is often called "fierceness" or "the warrior-spirit." As seemingly bellicose as these words sound, they are used to connote the strength and awareness within which peace thrives.

A small number of people seemingly are born fearless. Most people who become fearless do so in stages. The first stage is fearfulness, the second courageousness, and the final stage is fearlessness. I emphasize that fearlessness is not the same as ignorance.

We have the broadest focus on our work when we are fearless. Fearless, we do not manufacture false musical or psychological difficulties, but instead address only innate difficulties. Fearless, we are free to engage joyfully in music-making, whereas when we are fearful, we use so much energy overcoming fear that we are deprived of the joy of making music.

A fearless approach to the *Siegfried* call takes us beyond the instrument. For instance, we might address Siegfried's personality as revealed in the call or focus on universal symbolism revealed in it. With the synergy of fearlessness and awareness, the *Siegfried* call is thus placed in a larger perspective.

If we let others define "success" for us, fearlessness is hampered. Each of us must define success within a context of ego, fearlessness, intelligence, openness, and skill. This attitude produces an internal environment conducive to growth.

Brooks Tillotson addressed fear and success in a letter to me:

> Nervousness comes in and out of one's playing experience like so many unwelcome guests crashing a party. It is truly an outside experience trying to get in. Worst one of all is approval fear, definitely an outside influence...The player must concentrate keenly upon his musical equipment...and must be honest to himself and to no one else.

Sometimes we use platitudes such as "Just take a big breath, and..." or "Just ignore the audience," in an effort to overpower or obscure fear, rather than to remove it.

Platitudes are temporary "band-aid" solutions, as are drugs: they ignore or mask real issues. Such temporary solutions come from outside sources, whereas permanent solutions generally arise from within. At best, temporary solutions produce courage; they do not produce fearlessness. Band-aid solutions also spawn their own problems, such as dependencies. Perhaps most sadly, they weaken our inner resources and render us less able to cope with the next problems confronting us, with a concomitant loss of "control."

Control

We often think of fearless players as those who "control" their playing; we devote much of our practice to achieving such "control." But in seeking control, we discover a paradox: although absolute control does not exist—perhaps no control exists—we must behave as though control is possible.

This paradox is parallel to that encountered in the living-and-learning process: to live effectively, we must have beliefs upon which we act despite the questionable accuracy of human perceptions and knowledge. Normal living-and-learning behavior is based on perceptions of truth, with the simultaneous realization that these perceptions might be incorrect. Prejudicial behavior, while also based on perceptions of truth, does not recognize the possibility of error. Regarding human perceptions and knowledge, remember that the world was flat until the fifteenth century, that water always flowed downhill until the discovery that it flows uphill as it approaches absolute zero degrees, and that Jeremiah Clarke's *Trumpet Voluntary* used to be composed by Henry Purcell.

Arguments can be made that control does not exist. We carefully prepare so that we may control a performance, then become ill the day of the concert. We purchase a fine instrument so that we may control our tone, then the instrument is stolen. During our practice, we meticulously learn to control the phrasing of a passage, then find that the conductor asks that we re-phrase it. Indeed, one can see life as a series of inevitabilities. Retrospectively analyzing any event, we see circumstances that produced the event with seeming inevitability. It is not surprising that we thus might conclude that we partially or even completely lack control of our destiny.

Each of us has to come to her or his own terms with this issue. Henry Thoreau's terms, written in his journal, were that "A man's life should be as fresh as a river. It should be the same channel, but with a new water every instant." But, no matter what our individual conclusions, we must behave as though some control is possible. Alan W. Watts, in *The Wisdom of Insecurity*, addresses in detail the necessity of this behavior. To govern our life as if every moment is preordained would remove incentive to examine our actions, our inner self, and to seek awareness.

While it is arrogant to believe that we can have complete control over anything, let us also remember that careful preparations in everyday life often yield predictable results: we remain healthy, our Kruspe is not stolen, and the conductor honors our musical instincts. Stan Getz said "I never play a note I don't mean," implying that playing can be somewhat predictable—at least for one person. Fear and surprise having many aspects in common, to the degree we—through awareness—remove surprise, we also remove fear.

But, even seemingly achievable control can, by blocking spontaneity, sometimes be an obstacle to artistic music-making. We play our best when we attempt to control that which we can and ought to control. We play our worst when we attempt to control the uncontrollable or that which ought not to be controlled. Ironically, fear of loss of control can become a self-fulfilling cycle, like the drunkard in Antoine de Saint-Exupery's *The Little Prince*, who drinks to forget he is a drunkard.

Accepting the nature of control helps us achieve a realistic balance between playing with control and playing with abandon. The appropriate balance differs from person to person. But, whatever the balance, there will be times during which we must gracefully "abandon the driver's seat."

To play (or live) beautifully, we need balance between strength (awareness, caring, application, predictability, and skill) and vulnerability (abandon and spontaneity). In *Sacred Clowns*, Tony Hillerman writes:

> The way he understood *hozho*[3]was hard to put into words. "I'll use an example. Terrible drought, crops dead, sheep dying. Spring dried out. No water. The Hopi, or the Christian, maybe the Moslem, they pray for rain. The Navajo has the proper ceremony done to restore himself to harmony with the drought. You see what I mean. The system is designed to recognize what's beyond human power to change, and then to change the human's attitude to be content with the inevitable."[4]

Caring about something does not necessarily mean controlling it. Maclean, in *A River Runs Through It*, describes his fishing rod: "It was wrapped with red and blue silk thread, and the wrappings were carefully spaced to make the delicate rod powerful but not so stiff it could not tremble."[5]

Some things we control, some we do not. When we judiciously exercise control—with knowledge and humility—we somewhat control our journey (expressing our "power") while we simultaneously relinquish our control (our "trembling"). When "control" ceases to be an issue, our actions are natural, spiritual, strong, beautiful, and grounded in truths.

Nature, spirit, strength, beauty, and truth are interchangeable verities, all facets of, or different names for, the same diamond—again, what Orientals call *Qi*, the life-force. There is allusion to this concept in various ways by many great minds and spirits. The three following examples can strengthen our resolve to reveal truth—that which is true, as well as that which is potentially true—through our music.

First, the final line from John Keats's *Ode on a Grecian Urn*: "Beauty is truth, truth beauty—that is all ye know on earth, and all ye need to know." Next, Carl Nielsen, explaining the germ of his *Inextinguishable* symphony, wrote this program note: "In case the world was devastated...then nature would still begin to breed new life again, begin to push forward again with all the fine and strong forces inherent in matter...These forces, which are 'inextinguishable,' I have tried to represent." Finally, this statement by the great Indian mathematician Ramanujan: "An equation for me has no meaning unless

it expresses a thought of God." (As quoted in Robert Kanigel's *The Man Who Knew Infinity.*)

"Control" can also be comprehended through our belief in the goodness of the universe. There are several aspects to this belief: the ability to trust ourselves, others, and nature; the knowledge of self; a stance of non-defensiveness; a strong ego; and an understanding of the nature of "truth." In short: awareness.

Awareness

Belief in the goodness of the universe is both an aid to gaining, and a product of, awareness. Such belief is more easily maintained if we remember that every event is benevolent to someone or something: a rain that spoils our picnic is good for the plants; a death that saddens us enriches the soil.

Belief in the benevolence of the universe, however, does not nullify our responsibility to act as positively as possible. In *Shambhala—The Sacred Path of the Warrior* ("Warrior," not "Worrier"!), Chogyam Trungpa writes:

> It is not just an arbitrary idea that the world is good, but it is good because we can ***experience*** its goodness. We can experience our world as healthy and straightforward, direct and real, because our basic nature is to go along with the goodness of situations. The human potential for intelligence and dignity is attuned to experiencing the brilliance of the bright blue sky, the freshness of green fields, and the beauty of the trees and mountains. We have an actual connection to reality that can wake us up and make us feel basically, fundamentally good. Shambhala vision is tuning in to our ability to wake ourselves up and recognize that goodness can happen to us. In fact, it is happening already.[6]

Later, he writes:

> The discovery of basic goodness is not a religious experience, particularly. Rather it is the realization that we can directly experience and work with reality, the real world that we are in. Experiencing the basic goodness of our lives makes us feel that we are intelligent and decent people and that the world is not a threat. When we feel that our lives are genuine and good, we do not have to deceive ourselves or other people. We can see our shortcomings without feeling guilty or inadequate, and at the same time, we can see our potential for extending goodness to others. We can tell the truth straightforwardly and be absolutely open, but steadfast at the same time.[7]

While I strongly recommend the most serious study of ourselves and of our interactions with the world, I realize that some of us choose less time-consuming and complex paths toward awareness and fearlessness. Popular approaches to fearlessness deal with the way we are and try to maximize the possibilities within such a context. Deeper approaches profoundly change our inner make-up.

Among the plethora of popular meditational and philosophical approaches and self-help books are such systems as "Transcendental Meditation," and books such as A *Soprano on Her Head* (Eloise Ristad), *Why Man Takes Chances* (edited by Samuel Z. Klausner), and Claude M. Bristol's *The Magic of Believing*. (The last is recommended by Farkas.)

Most fears and psychological problems are of common types. Some fears are acquired in adolescence and beyond, others are acquired early—instilled by parents, teachers, and society. For example, this scenario of a common early-acquired fear: an authority figure teaching us, at a vulnerable time, that a passage is difficult to play, and our beginning to fear the passage even before first attempting it.

As adults, some of us retain these debilitating early-formed fears. Examples of problems often formed early in life are a poor self-image, a self-destructive personality, blocked emotional paths, a fear of failure (or of success), and agoraphobia. Some players are so debilitated by these or other core problems—no matter when they were acquired—that they cannot function at all. They have no alternative to working through these problems, using strong remedies. Even players with minor problems would benefit from these remedies.

Western traditional psychotherapies, such as Freudian, Jungian, Maslovian, and Perlsian, are, not surprisingly, the powerful medicines most commonly used in Western society. There are also systems which combine facets of several types of therapy. See Jerome Frank's classic *Persuasion and Healing* for more information on the nature of psychotherapy.

Not all therapists are equally skilled, nor is every method of therapy appropriate for every person; it is crucial that an efficient unit be formed by patient and therapist. J. D. Salinger speaks of this, in *Franny and Zooey*. Zooey, discussing possible psychotherapy for his intricate sister Franny, warns their mother:

> If you can't, or won't, think of Seymour, then you go right ahead and call in some ignorant psychoanalyst. You just do that. You just call in some analyst who's experienced in adjusting people to the joys of television, and *Life* magazine every Wednesday, and European travel, and the H-Bomb, and Presidential elections, and the front page of the *Times*, and the responsibilities of the Westport and Oyster Bay Parent-Teacher Association and God knows what else that's gloriously normal—you just ***do*** that, and I swear to you, in not more than a year Franny'll either be in a ***nut*** ward or she'll be wandering off into some goddam desert with a burning cross in her hands.[8]

Undergoing any kind of psychotherapy is a difficult,

frustrating, embarrassing, and painful experience, requiring a large commitment of energy, money, and time. Jungian or Freudian analysis can take many years. But for those in need of psychotherapy, its costs are small compared to the costs of not undertaking it.

Less commonly, non-traditional spiritual or religious programs like Gurdjieff's "Work," or Shambhala Training are undertaken.

Gurdjieff's "Work" is a system of knowledge, self-observance, and visceral exercises sharing the goal of increasing our awareness—Gurdjieff describes this as "awakening." In the "Work," much attention is given to observing the habits and other automatic responses that underlie (and undermine) much of what we do, and which result in our "sleeping" through life. The "Work" is a difficult undertaking. Although it helps "awaken" us, it does so with tremendous intensity; it is important to begin it with stability sufficient to withstand its demands. *In Search of the Miraculous* (P. D. Ouspensky) is an excellent introduction to, but not a substitute for, the "Work."

Shambhala Training—The Sacred path of the Warrior—addresses fearlessness head-on. The training is accomplished in five levels, consisting of meditation, classes, discussions, and individualized work with the teachers. Constituents of fearlessness such as habits, goodness, and renunciations are examined.

Like the Gurdjieff "Work," Shambhala Training is a difficult and serious undertaking. The book *Shambhala—The Sacred Path of the Warrior* provides an explanation of the course, but again is not—as with *In Search of the Miraculous*—a substitute for visceral experience of the studies.

As we navigate the thorns and briers on the road to awareness and fearlessness we ought also to remember that music-making is a joyful activity. The French call it *"le jeu de notes,"* (the game of notes). It is for this *"jeu"* that we are musicians. While we must, with utmost seriousness, remove the obstacles to this joy, let us remember Farkas's statement in *The Art of French Horn Playing*: "remind yourself occasionally that your work comes under the heading of entertainment. You are not about to perform an operation in which someone's life will be at stake."[9]

Orchestral Audition-Taking

We now apply the above ideas to the experience of audition-taking. Fearful or fearless, there are many techniques of preparing for and conducting ourselves at an orchestral audition—the kind most of us take. The remainder of this article is devoted to these techniques. But, before proceeding, I wish to make two points for those who are new to this monstrous necessity.

First, we must be "maniacal" about an audition; we must temporarily "live" for it; all our energy ought to be directed toward it. Whether or not we approach an audition in this manner, someone else will. Remember the comment made after a Super Bowl in which the Pittsburgh Steelers soundly beat the Los Angeles Rams: "The Rams came here to play, but the Steelers came here to win. The outcome was never in doubt." Of course, the interesting situations are those in which both teams—or several auditionees—come "to win."

Second, novice audition-takers must be certain that they are at a level—musically and technically—to play a credible audition, even if they do not expect to win the position. There can be no "throw-away" auditions: a poorly played audition might well forestall future employment with the same or other orchestras, or with the conductor hearing the audition. Conductors often recall or keep files on auditionees and discuss with each other the pool of available players.

An audition cannot be fear-provoking to a fearless person. Nonetheless, as Henry Allen wrote in *Newsday* in 1990, "We may very well have nothing to fear but fear itself, but we do have fear itself." While we "do have fear itself"—until we become genuinely fearless—I recommend adopting the facade of the following "fierce" posture throughout the chronology of the audition process: we are granting "them" a favor by auditioning. The facade also serves another purpose: changing our outer posture helps us to change our inner posture. The facade and posture are no longer facades or postures when we achieve fearlessness.

Our job at an audition is to "get the job." It is not necessarily to "play well." Therefore, we should play in the manner that we know will please the conductor and audition committee, provided doing so does not cause conflict with our fundamental musical principles. In other words, there are some elements—which vary from player to player—about which we must be flexible and others not.

Richard Moore used to counsel his students to "show a conductor that you are his or her kind of player." I add that we must play the conductor's preference from a position of strength and awareness, not from one of weakness, ignorance, or malleability.

Remember that music-making and auditioning are, in several ways, different activities, having little to do with each other. Auditioning is an outer activity performed for an audience. Artistic music-making is an inner and personal activity incidentally shared with an audience. Also, an audition unnaturally emphasizes a single performance, unlike a concert that is part of a season of performances. There are so many non-musical and extra-musical elements present at an audition that some suspension of normal musical practices is justified.

Some readers will correctly call manipulative some of the suggestions contained here. I only point out that to perform a job beautifully we must first be hired. Auditions are inherently inequitable and inefficient. Nevertheless, we must jump through an audition "hoop" before we can begin the real task of music-making. All fields have their "hoops." Even Jonas Salk had to endure the nonsensical aspects of medical school training before he could begin his real work.

Of course, after passing an audition we must work with our new employer. We ought only to accept a position with which we can live somewhat contentedly—

while preparing for the next audition. This is also a practical consideration: as Vince Lombardi said, "If you are not fired with enthusiasm, you will be fired with enthusiasm."

In preparing for an audition, it is useful to approximate all circumstances as closely as possible—both its outer conditions and our inner state. If we are familiar with the acoustical properties of the audition hall, we can often approximate them at home by placing furniture or pillows in strategic places. Occasionally, we can arrange for practice time in the actual audition hall.

It is also helpful to practice on the type of chair we will find in the audition hall. Every hornist knows, because of our need to position the bell on the leg, the necessity of adjusting to chairs of varying heights. Of course, this is not a concern for the increasingly large number of players who hold the bell free of their leg.

Walking or running up and down stairs approximates the out-of-breath, heart-pounding feeling often experienced at an audition. For some, hunger also approximates the emotional and physical aspects of nervousness.

While we often research the business aspects of the orchestra for which we are auditioning, we sometimes neglect investigating its musical facets: Do the orchestra and conductor specialize in a specific repertoire? Does the conductor have a preference for a specific horn tone? Does the horn section prefer a specific make of instrument, and if so, is it flexible about this? Has the orchestra recently played compositions featuring prominent horn solos that might still be on the conductor's mind? If we know a member of the orchestra, questioning her or him closely often yields such information.

We nearly always are provided with a list of excerpts to prepare. It is helpful to listen to the orchestra's or conductor's recorded version of these compositions, if such recordings exist. If not, we must practice the excerpts in many styles and at various tempi. We should also constantly change the order in which we practice the excerpts. When we repeatedly "go through the list," we begin to hear the excerpts as a single "composition." It can be disquieting to be asked at an audition to play the "composition" out of chronology.

For several reasons, it is best to learn excerpts from orchestral parts rather than excerpt books. At most auditions we are asked to play from actual orchestral parts. Sometimes the conductor will ask us to continue beyond the portion quoted in the excerpt book. Sometimes the conductor will ask that we play a section of the piece he or she suddenly remembers as problematic—even though it is not on the list. Sometimes the excerpt will simply be visually different enough in the actual part to throw us off track. We can avoid all of these surprises by learning the excerpts, and the music surrounding them, from real orchestral parts. We must beware of the unwelcome possibility of learning the excerpts incorrectly from an excerpt book; some of the books are carelessly edited. My generation incorrectly learned a solo in the Overture to Gioacchino Rossini's *The Barber of Seville* from a then-popular excerpt book.

It can be helpful to memorize the excerpts—of course, memorizing every aspect of the notation. This ensures that the excerpts are given a great deal of attention and may provide an opportunity at the audition to demonstrate knowledge of the repertoire, and, by inference, vast experience performing it.

We must plan in advance our strategy concerning missteps. After errors we can either request another opportunity to play the passage or proceed to something new. Correcting the error on the second attempt is helpful, but making the same or a new error is not. The first communicates self-confidence and self-awareness. The latter conveys a lack of both self-awareness and of good judgment.

Whenever feasible, it is best to arrive at the audition site the day before an audition—at the latest, four or five hours before our scheduled time. If we consider the importance of the occasion, and the energy and money we have already invested in the event, it is sensible to secure every possible advantage to play well. Reserving a comfortable hotel room and taking good meals are also part of this strategy.

We should also handle the "warming-up" procedure carefully. The physical and emotional disadvantages of insufficiently or overly warming-up are obvious. These disadvantages also apply to warming-up repeatedly.

Most auditions begin with the playing of a self-chosen composition. Moore's advice on this subject is to "play something that you can play in your sleep." Some conductors will disqualify players immediately after a poor rendition of the first offering. Others will politely listen for a few more minutes, but with diminished interest in the player. We may play "cliff-hangers" later in the audition, but we first must assure our being there to play them.

When an audition proceeds according to the announced schedule, we can base our warm-up procedure on it. If the proceedings get ahead of schedule, we must adjust—but "fiercely." If we have not adequately warmed up or rewarmed up, we must firmly request sufficient time before playing. We must not allow ourselves to be rushed; it is senseless to prepare carefully for an audition and then allow ourselves to be upset by a last minute change in schedule.

Several strategies are helpful at the final, sight-reading part of an audition. One is stalling for time to study the music—by emptying the horn, adjusting a slide, the chair, or the music stand. It is also useful to mark the music as we do before rehearsals or for performances. Such personal notations help our playing and, as is true of playing from memory, making them demonstrates our professionalism. The biggest aid to the sight-reading component of an audition, however, is accomplished in the years before the audition: learning the repertoire so thoroughly that little will actually be sight-read.

It is helpful to keep a written record of all auditions we take. The written record helps us to see our patterns of behavior, and to preclude repeated mistakes; sometimes, small stones can trip us. It is best to write immediately after each audition. The record ought to contain everything we remember—how we learned of the open-

ing, how we prepared musically, what we ate before, and how we dressed for the audition. We should consider both the inner and outer aspects of the entire chronology of the event. What did we do? What did the world do?

When we bring newly-achieved fearlessness to an audition, we have already realized considerable inner success—whether or not the "results" are those for which we hope. When we bring longstanding fearlessness, we often also enjoy outer success: we "get the job."

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Notes

[1]There is yet another kind of fear, irrelevant to this discussion because it is experienced mostly by infants: innate responses to concrete fear. Examples of innate responses to concrete fear are responses of infants to their concrete fear of falling—the grasp reflex and the startle reflex.

[2]This is similar to AIDS, which destroys the very cells which could prevent entrenchment of the disease in the first place.

[3]*Hozho* is the Navaho metaphysical concept of the harmony of nature.

[4]Tony Hillerman, *Sacred Clowns,*New York: Harper Collins, 1993), 274.

[5]Norman Maclean, *A River Runs Through It* (Chicago: University of Chicago Press, 1976), 2.

[6]Chogyam Trungpa, *Shambhala—The Sacred Path of the Warrior,* Boston: Shambhala Publications, 1978), 31.

[7]Ibid., 33.

[8]J. D. Salinger, *Franny and Zooey,* Boston: Little, Brown & Co. , 1955), 107–8.

9Philip Farkas, *The Art of French Horn Playing* (Evanston, IL: Summy Birchard, 1956), 84.

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An Interview with William Ver Meulen: Ten Years Later

Stephen Foster

The April 1984 issue of the *Horn Call* contains an interview by Catherine Watson with a young William Ver Meulen after he served as guest artist at the 1983 IHS workshop at age twenty-two. At that time, Mr. Ver Meulen held the position of solo horn in the Honolulu Symphony and, during the summer, was Instructor of Horn at the Interlochen Arts Camp in Michigan. In the last ten years, Mr. Ver Meulen's career has taken him all over the world serving as principal horn in various orchestras, performing concerti, chamber music, and serving as clinician. A man whose college education included only one year at Northwestern University, Mr. Ver Meulen's audition success is truly notable. Since 1984, in addition to his years in Honolulu, he won the principal horn position with the Columbus Symphony for the 1989-90 season, and won his current position as principal horn with the Houston Symphony in 1990. He has earned numerous awards, including the Distinguished Teacher of America Certificate of Excellence from President Reagan and the White House Commission on Presidential Scholars in 1985, and the Outstanding Brass Player Award at Tanglewood in 1986. In addition to teaching at Interlochen, Mr. Ver Meulen has been Instructor of Horn at the University of Houston (1990-91), has served as guest artist/clinician in the 1983, '89, and '90 IHS workshops, and is currently Artist/Teacher of the horn in the Shepherd School of Music at Rice University. In past summers, he has been on faculty at the Grand Tetons Orchestral Seminar, the Pacific Music Festival, and the Kapalua Music Festival. This summer, Mr. Ver Meulen will be at the National Orchestral Institute, the Pacific Music Festival, Strings in the Mountains in Steamboat Springs, Colorado, and serving as guest artist at the 1994 IHS workshop in Kansas City.

Last summer, Mr. Ver Meulen recorded all four Mozart concerti with the Houston Symphony under the musical direction of Christoph Eschenbach. The three CD set is a collection of the wind concerti of Mozart as performed by the principal players in the Houston Symphony. In February, I had a chance to follow up the 1984 interview with Mr. Ver Meulen, to review the last ten years, and to ask him about the Mozart recordings. The interview went as follows:

Stephen Foster: Starting from your position in Honolulu as solo horn, what path did your career take to bring you into the position as principal horn with the Houston Symphony?

William Ver Meulen: I remember, the last time I spoke with someone from the *Horn Call*, I was playing in Honolulu. I was fortunate to have had that position to learn the repertoire. Since everybody has to pay their dues somewhere, it might as well be paradise—the eight seasons I spent in Honolulu were really a joy. Since we weren't employed in the summer in Honolulu, I tried to make the best use of my time, so I participated in the Colorado Music Festival in Boulder, playing principal horn there. I spent a summer in Tanglewood in 1986. After the 1988-89 season, I was fortunate enough to win the position of principal horn of the Columbus Symphony. After moving back to the mainland and having opportunities open up, I auditioned for the principal horn of Houston and was fortunate enough to win that position.

SF: What do you do in your off weeks with the symphony?

WVM: Luckily, they treat me extremely well here in Houston and recognize my need to do outside chamber music and concerto appearances. As a result, I get about ten weeks off a year to just go and do my own thing. During the main part of the season, if I have weeks off that I don't use as real vacation—where my wife and I go and do something fun together—very often I'll go off and do concerto appearances. I've been fortunate enough to have had appearances in the Far East, New Zealand, Europe, and certainly quite a few places around the United States. In the summer, I try to become involved with more educational aspects so I can maintain my teaching technique while Rice is not in session. Last summer, I participated in the Grand Tetons Orchestral Seminar. This summer I will be on the faculty at the National Orchestral Institute. In the summers of '91, '93, and now this summer as well, I'll be on the faculty of the Pacific Music Festival in Sapporo, Japan.

SF: At the end of your last interview, Ms. Watson noted that you were to begin recording your first solo album. Could you comment on the reasons you chose not to produce that album and pursue a solo career?

WVM: Well, I know there was a lot of enthusiasm about my doing more solo work after the 1983 workshop appearance, and I investigated the possibilities of even becoming a full-time solo artist. And, when push came to shove, I realized that I just wasn't in a position where I felt like I could play the fifty or sixty Mozart and Strauss concerti each year required of a full-time touring soloist and still stay as fresh as I do now with only about ten weeks. For me, I liked the idea of having something new and challenging in the orchestra every week, and I liked the aspect of being able to do as much chamber music as I wanted. So after a lot of soul-searching and a very heartfelt discussion about this with Dale Clevenger, I decided to pursue the position of principal horn of a major orchestra. Then I would get invitations to do concerti anyway, and, if I didn't want to do them, I didn't have to. I would still have the orchestra with new and exciting music each week, and hopefully, if I got into a good work situation, they would give me time off to go and do my concerti. So that's what I do. I feel like I'm the most lucky guy in the world because I have a fantastic symphony

orchestra to play with, and then, as much as I can, and as much as I want, I leave and play interesting concerti, recitals, chamber appearances, and teaching festivals. In answer to your question, I felt that it was not economically prudent at the time to go ahead and invest in a recording. The recording industry is much different in the United States than it is in Europe. It's very, very expensive to produce a recording here, so I simply couldn't afford to at that time. No one was around to fund it like these Mozart concerti. When I listen back to the '83 workshop, though it was very exciting and had a lot of spark, I'm a far more mature player now. I'm very happy that my career worked in such a way that I had to wait until I became a player I can be more proud of.

SF: Last summer, you recorded the four Mozart horn concerti with the Houston Symphony under the musical direction of Christoph Eschenbach. In doing so, you became only the second American horn player to record all four Mozart concerti with his own orchestra (the first, of course, being Mason Jones with the Philadelphia Orchestra in the 1950s). Christoph Eschenbach is an incredible musician whose talents are renowned not only as a conductor and pianist, but as a specialist in the interpretation of the music of Mozart. Working closely with Maestro Eschenbach on such a project as this must have been a very enjoyable and rewarding experience for you. Could you comment about his influence on your interpretation and approach to Mozart as brought about by your collaboration on this project?

WVM: This project was a complete surprise to me. I had done a solo tour to Poland, and there was some talk about my doing some recordings with a Polish orchestra. I consulted the Maestro about this, and he said I could do whatever repertoire I liked with them, but I should save the Mozarts for him. That was my first clue that maybe something was in the works. Then last February I was given a call saying they wanted to record the four Mozarts. I was delighted, of course—it was also a tremendous challenge. A lot of things go through your head and you think, oh my gosh, here's my chance to really say what I want to say—so I collected every Mozart recording I could and studied them until about May. Then I put them all away, deciding I'd heard all I needed to hear and that it was time to start feeling it the way I wanted to feel it.

I really enjoyed working with Eschenbach because he is such a recognized Mozart specialist. To find that he didn't treat this as some sort of formula that was in some way restricting, straighter, or less musical, was really refreshing—actually, he wanted me to take it out musically as much as possible. He was absolutely adamant that I never repeat any phrase the same way twice—that either we do something dynamically or even add ornaments, which he maintained was common in that day. The scores were almost bare bones on a lot of the baroque and earlier classical pieces because they knew very well that, like the jazzers of today, eighteenth-century musicians would add little things to bring their own personality into the music. In addition, Eschenbach was convinced that the musical articulations should follow German vocal text patterns. He discovered that the period in which these concerti were written was a time of Mozart's compositional life which concentrated on vocal music. Even though the operas were in Italian, Mozart's basic life functioned within the German language, so Eschenbach suggested that I articulate musical phrases as if there was a corresponding German text. This involved emphasizing certain elements of the musical phrase which conform to similar elements in the German language. For instance, pick-up notes should not slur into the downbeat of a phrase because the second word of a German sentence often begins with a consonant; secondly, musical phrases should avoid ending weakly because correct German diction emphasizes vowels at the ends of words that in English are often silent. So he encouraged these practices with us, and I had the time of my life in July recording these concerti.

I learned a lot in the process about recording since I had never done a solo recording with orchestra before. It was really fascinating for me to figure out how it was different than a usual concerto appearance. As the principal horn in a major orchestra, I get used to projecting from the back row. As a soloist, I would always make an adjustment, still playing for the back of the hall, but it would be different because I was now in front of the orchestra. So just when you think you're getting that figured out, all of a sudden you are presented with solo mikes, and the mikes are not at the back of the hall. Now when you hear the first take, you realize that you are still playing for the back of the hall, but the mikes are picking you up eight feet in front of you—so you sound a little bit too aggressive. Making the adjustment to play with proper balance was something I had to learn very quickly because we didn't have a whole lot of recording time. You learn a lot making a record, it's fantastic! You look at your own playing when you're playing live a little differently than when you record—I don't know that it is necessarily good. When you record, you have a producer who is paid to find your faults—to find that you're literally twenty cents flat on a note, that you put a little burr on an attack, or that something wasn't absolutely perfect. You might get done with a take and think, yeah, I did that pretty well, and then the next thing you hear is the little phone on stage beeping and the person saying, uh, we have some problems here. So you have to learn to take your playing apart almost with an electron microscope to make it so good because perfection is the rule on CDs these days. My big recommendation for people doing major recordings is: be prepared. I practiced my tail off for this for months. A good producer of a CD can make a great player sound incredible, but he/she cannot create perfection from a mediocre performance.

SF: Do you find that you must have a pre-set musical idea when recording multiple takes of the same movement which limit you musically and prohibit your spontaneity?

WVM: I always have an overall musical outline of what I want to say, but in my playing, I insist on being extremely spontaneous—I think you'll hear that in the recordings, that there's a real sense of musical freedom

there. And the joy of being able to work with Eschenbach—remember, this guy is a super pianist, and made a lot of his reputation accompanying Dietrich Fischer-Dieskau. I felt like I was working with the greatest accompanist on the planet. He had a malleability that enabled him to sense, almost at the same instant, that I was going to change something, hold a note a little longer, or stretch a phrase—he would be able to read that as I was conceiving it. And our orchestra is accomplished enough so that it just goes right along with Eschenbach. That, in a sense, is the real joy of working with your own group. It's very important, I think. You see a lot of horn players that record with this orchestra or that orchestra, and that's fantastic, but I feel extremely fortunate that I got to work with colleagues that I know, and in languages that I speak. Most American horn players wind up recording in Europe, some in countries that aren't English speaking. As much as I'd like to speak all the languages in the world, unfortunately I don't, and it would be difficult for me to communicate my ideas in those instances. So here I was standing next to my friends and my Maestro, performing in a concert hall that I knew very well—what a support system! You couldn't ask for a better situation.

SF: Your cadenzas in these recordings are elaborate and virtuosic—some may even argue that they exceed what is appropriate for a Mozart cadenza. Could you tell us about your views on writing cadenzas in general, and, specifically, about the formation of the cadenzas in these recordings?

WVM: I went back and forth and even spoke with Eschenbach about whether we should adhere to what could have been done on the natural horn. There is a philosophy that one must do only what was done on the natural horn. However, the standards of horn playing change daily—what could win a job twenty years ago now wouldn't necessarily get out of the prelims. Obviously, great players have always been great players, but the standards keep getting higher and higher. I am of the opinion that, since our technology is better, and our standard is higher, why not go ahead and allow that standard to be heard? Why limit ourselves by what is possibly an antiquated philosophy? So I asked Eschenbach if it would be okay if I stuck a few things in there that maybe your average natural horn player back in the 1700s couldn't do. He was all for it. He encouraged me to bring my own personality into the cadenzas.

My own philosophy goes very traditionally, actually. I don't start with the main theme; I always start with some sort of call to attention. Then I get into variants on themes from the movement, not always stealing from the horn part. Very often I steal from the violin part, even second violin things. I like to take major melodies and put them in the minor mode or even a completely different mode than that. I want the cadenza to be listenable; I want it to stand on its own. I want it to show who I am. I think that's the important thing—a cadenza is your cadenza. It should show a respect for the music, who you are, and your joy. My biggest appeal for these Mozart concerti was that, as a child, playing Mozart didn't seem hard then, and it was a lot of fun. Then you get better as a horn player and all of a sudden these concerti become incredibly challenging. They're not as much fun anymore when you have to learn them for auditions or other competitive endeavors. I wanted to make full circle—I wanted to practice and study hard enough so that they became once again fun and easy, which for me are the two criteria for successful Mozart.

SF: What horn did you use for these recordings?

WVM: Well, for these Mozart recordings, I wanted a very special instrument that was capable of many, many different colors. The instrument I was using in the Houston Symphony was really a basic orchestral horn rather than something I felt could achieve a lot of different colors in a solo spectrum. I worked with Keith Berg and came up with some ideas for him to try in horn building, and some of my friends in the San Francisco Symphony contributed their input. We put our heads together and decided what we would do if we wanted to build the ultimate horn: the composition, the types of metal, etc. So we gave Keith our ideas and he was certainly amenable enough to try these, and he turned out just an unbelievable instrument. The one worry was that I asked him to build it only two and one-half months before the project. So he got me a horn about a month before the recording. He was very kind to drop everything he was doing to get me this instrument—it is a standard F/B-flat double horn. I had about a month to get used to it—it took to me just perfectly and I took to it. It was a match made in heaven, and I'm delighted with it. In fact it has become my principal instrument, and now I am using it in the orchestra and for chamber music as well as for concerti appearances.

SF: Do you have anything else to add in regard to this project or any other aspect of life as a horn player?

WVM: It's been a wonderful journey for me in the horn world: to have started so young, and to have been allowed to grow up along a ladder of wonderful orchestras, colleagues, and conductors, and finally then to become the principal horn of a major orchestra that tours and records. And teaching—as I become more involved in the teaching realm (and I've been teaching a lot for a dozen years now—starting at Interlochen in 1982, and now teaching a full load here at Rice), I find myself feeling a greater sense of the importance and responsibility to focus on education. In so doing, it is rewarding to interact with young people who share the dreams I have, that want to play in a major orchestra, that want to do concerti, that love chamber music. So I remain very active in all those areas, not so much to glorify my own career, but so that I can help those that will follow me. I still love music with as much, if not more passion than I did when I was five years old. As I am striving to master this instrument, I'm always trying to remain a servant to the music and to the students that I'm trying to help.

SF: Since the last interview, you became a husband to your lovely wife, Sylvia, a violinist in the Houston Ballet. What do you like to do when those rare moments of time away from music come along?

WVM: Luckily, I married a musician who is also a

big fan of the horn—most of our free time is spent with other musical friends. We like to hang out with the students from Rice. Occasionally, on the odd time when we actually have some time alone together we catch movies; we enjoy fine foods so we dine out, and we also love to cook. We also enjoy having people over and making nice dinners for them. Sharing. Listening to music. Most of our lives are wrapped up in our musical pursuits and our friends.

SF: How has marriage changed you personally, and how has it influenced your horn playing?

WVM: I think that it has changed me considerably in that, for so many years we, in solitude, work so hard to achieve a certain degree of success. I remember Clevenger telling me when I was very young, "Bill, don't get married before you're established." I kept that in my mind and heeded his advice. And finally, as I got closer to getting established, it just seemed right. Since I've become married, I've found that I've mellowed out considerably as a person. That's been good for my playing because I've always had a good aggressive, masculine side to it, but now, by having to live and deal with a beautifully feminine person, I've been able to explore the more feminine side of music as well. And I really believe that both co-exist just as much in music as they do in everyday life. And now, by being able to call upon those experiences, I feel like I'm able to serve the music better.

[Note: the Mozart recordings are available in America on the Innovative Music Productions, Ltd. label (IMP TCD 77), and in Europe they are available on the Pickwick label.]

Members of the Shepherd School of Music horn class with William Ver Meulen. Back row: Michael Mayhew, Thomas Jöstlein, Stephen Foster, Wade Butin, George Warnock, Front row: Ross Snyder, Trischa Giesbrecht, William Ver Meulen, Kim Penrod, Rebecca Novak, Katie Loesch

IHS member Stephen Foster is currently a candidate for the Master of Music degree in horn performance at Rice University studying with William Ver Meulen. In 1993 he received his Bachelor of Music degree in both horn performance and music theory from Western Michigan University while studying with Johnny Pherigo.

A Guide to Testing Horns

Francis Orval

Recently I went with a good friend and professional musician to try his new horn before it was lacquered. We both tried the horn and my friend was ready to say that all was fine, but I found the horn lacking in many respects. It had intonation problems and a bad note which no amount of "adjusting" would adequately overcome. As I went through my testing procedure my friend also saw the weakness of the horn. Since we were at the manufacturer all the problems were corrected and my friend has a very good horn.

I have learned from various manufacturers and dealers that most people buy a horn by relying on first impressions or their "feeling" about a horn. I think that this is a dangerous system and many players end up buying a "dud" when the problems could have been found out before the purchase. The most common problems I have come across are:

1. A horn with good sound but bad intonation
2. A horn with good intonation but a bad sound
3. Bad notes (harmonics) that "hid" during the testing
4. The buyer's idea that "I have to adjust to the new horn"

The first step in testing a horn is to know what you want. What type of sound do you want to hear and what type of metal produces the sound you like most? What type of response do you prefer? How much or how little resistance is necessary in a horn for you to play your best? How much weight can you hold? A stopping valve and a cut bell add perceptibly more weight to a horn and of course a triple is heavier. How should it feel in the hand? Are the valves positioned in the "right" place for your hand; where is the little finger hook; do you want a flipper (device to help hold the horn at the first finger) on the horn? These and many more personal questions should be considered before going to the "store" or especially before ordering a specially made horn. Also, you must decide the importance of each one of these factors.

You must not compare horns between different brands nor between models. First you have to decide on the brand of horn you want. This is done by choosing the playing qualities of the brand then choosing the model of horn within the brand. It is good to compare at least two or three horns of the same model and choose between them. Choose the model on the characteristics or playing qualities of that model: the sound, the bore, the type of horn. If undecided between models test one category or model with two or three instruments and then another category. If you are not decided on the model the testing process will take perhaps two days, because one cannot test all the qualities of a horn with tired lips.

Many players check an instrument by playing various concertos or excerpts and comparing the new horn to their present habits. I try to use a more objective and organized approach to testing. When I test a horn, first I look for ***intonation,*** which means a well in-tune harmonic series. Second I look for ***defective notes.*** Third I listen to the ***sound*** and see if it corresponds to what I am seeking, and I check the ***response*** and resistance of loud and soft in all registers. These are my priorities.

So now you are in the testing room and have at least two "identical" horns to try. Be sure to give every horn a number so they don't get mixed up. I like to use part of the serial number so I really can't mix them up. Remember to stay in the same place in the room when testing a horn. Don't go from a corner to the middle of the room. The testing rooms are certainly not perfect acoustically, so find a spot, usually in the middle of the room, where it sounds good and do all the testing there so you can arrive at the most objective impression possible. Also, decide to either sit or stand for all the testing and maintain that posture thoughout the process.

I do not suggest testing horns with other horn players present, but it is a good idea to have someone come to hear the sound quality of the instrument. Except for that, only one person should test the horns and make decisions without any influence from other people.

It is also a good idea to write down certain impressions for each instrument to avoid getting confused. Remember, the impression can change about a horn. What is jotted down is not written in stone.

As I said earlier, the first step in testing a horn is to see if it is in tune. Tune all sides of a double or triplehorn to each other beginning with the shorter horn, and tune each note. Use a tuner and use the technique appropriate to the horn. For example, American style large-bore horns (e.g., Conn, Holton, and Yamaha) require the American system of playing on the F horn in the middle register. The construction of these horns is such that they will always be sharp on the B-flat side in the register from approximately g to a'. I find Alexander and Paxman large-bore horns have this characteristic to a much lesser degree if at all. If you are buying a B-flat/high F horn, the B-flat side must be in tune, because that is your principal horn. Be sure to keep in mind the characteristics of the different harmonics. A horn that is not in tune is unacceptable and testing stops here. Go on to the next horn. Be sure to keep the same right hand position while testing the intonation of the horn. Whether you use lots of hand or almost no hand don't move the hand in the bell, because doing so will falsify the intonation characteristics of the horn. If the intonation must be corrected with the hand, the instrument isn't in tune and goes on the reject pile. If the horn is in tune proceed to the next step.

Next look for defective notes. I play the harmonic series of each valve combination to see if the harmonics lie where they should (for example, the fifth harmonic is flat), then I check various scales playing both loud and soft. The loud and soft contrasts are important, because this is one way "bad notes" hide and are not perceived until later. If the horn has some "bad notes" they are often found around high B (b") and B♭. High As (a") can

sometimes be stuffy. I once tested a horn with a bad c". A horn with a bad note is also unacceptable—back to the stock room, or if you are at the manufacturer they can sometimes correct the problem in the workroom.

This way of testing takes time. I usually have two or three horns of the same model to test at one time. Steps one and two can take one or two hours and now I'm ready for a break. I proceed to step three after lunch!

Now I begin to test for the response and quality of sound. Again I play loud and soft playing, but now I use my concertos and orchestral excerpts. At this stage I am looking to confirm all the qualities I have found in the instrument(s) during the first tries and to make sure that the sound corresponds to my idea of a horn sound. At this point one has been playing for about two hours, so the lips are starting to be a bit tired. If the instrument continues to have a good response, especially on the high A and A♭ (notes which are often have a poor response or are stuffy or slippery on many brands of horns), I probably have found a good one and can feel free to buy it.

I hope this article will help you to choose a good horn. If you are unsure of yourself as a hornist, for example are still a student or perhaps a dedicated amateur, it is probably a good idea to have your teacher or local professional try out a set of horns for you. If this is not possible, try to be objective as possible and concentrate on what the horn is doing, not on how well or poorly you are playing that day.

Best of luck and good buying.

Francis Orval is the horn professor at the Hochschule für Musik in Trossingen, Germany, and he tours extensively as a recitalist and teacher on both valve and natural horn. His career has included positions as principal horn in the National Orchester of Belgium and the Radio Tele Luxembourg Orchestra; and horn professor at the University of Texas-El Paso, the University of Delaware, and the University of the Arts in Philadelphia in the USA. Francis has been an American citizen since 1986 and is currently a member of the IHS Advisory Council.

Natural Horn Column

Jeffrey Snedeker
Column Editor

Contemporary Natural Horn Compositions (1982-1992)

Paul Austin

Introduction

During the past several decades, valve horn players have revived the historical natural horn in order to gain insights about the performance of works originally composed for this instrument. Recently there have been many natural horn performances and recordings featuring works from the Baroque, Classical, and Romantic eras, and there have been European and American natural horn solo competitions since the 1980s.

Interestingly, one can observe a parallel revival of composing for the natural horn. During the past ten years, composers have started writing for the valveless instrument in a variety of ways. There are unaccompanied natural horn solo compositions which incorporate special playing techniques such as flutter-tonguing and glissando as well as compositions written in Neo-Romantic, Neo-Classical, and Neo-Baroque styles.

Currently I have researched the literature composed for the natural horn from 1982 through 1992 for my doctoral thesis, and I have been in contact with many composers who have recently scored for natural horn. This article will highlight the twenty-five compositions listed in Figure 1 and are presented according to writing style.

Figure 1.

Natural Horn Compositions Composed Between 1982 And 1992 Classified By Genre

I. Solo Compositions (one natural horn)

A. Unaccompanied natural horn

1. Baumann, Hermann
Elegia für Naturhorn (1984)
(Bote & Bock)

2. Bujanovsky, Vitali
Ballade für Naturhorn (1987)
(Bote & Bock)

3. Francis, Alun
The Dying Deer: An Elegy for Natural Horn (1989)
(Bote & Bock)

4. Greer, Lowell
Het Valkhof (1991)
(composer)

5. Grüger, Vincent
Brevi loquens: Vier Exerzitien für Naturhorn (1989)
(Bote & Bock)

6. Krol, Bernhard
Moment Musical, Opus 103, für Naturhorn (1987)
(Bote & Bock)

7. Nicholas, James
Panachida for Solo Natural Horn (1987)
(Birdalone Music)

8. Patterson, Robert
Four Pieces for Natural Horn (1985)
(composer)

9. Pflüger, Hans Georg
Kaleidoskop für Naturhorn (1983)
(Bote & Bock)

B. Accompanied natural horn

1. Collorafi, James
Concerto for Natural Horn and Small Orchestra, "A Romantic Horn Concerto" (1984)
(Shawnee Press)

2. Collorafi, James
Sonata for Natural Horn and Piano (1985)
(Shawnee Press)

3. Faust, Randall
Dances for Natural Horn and Percussion (1992)
(composer)

4. Hill, Douglas
Thoughtful Wanderings for Natural Horn and Percussion (1988) (arranged for natural horn and prepared tape in 1990)
(IHS Manuscript Press)

5. Nicholas, James
Concerto in E-flat, KV 447a, "Son of Horn Concerto," for solo natural horn, two oboes, two horns, and strings (1988)
(Birdalone Music)

6. Nicholas, James
Concerto for Natural Horn and Small Orchestra "Psalsima" (1991)
(Birdalone Music)

7. Patterson, Robert
Psalm of Faith in the Wilderness, for full chorus of mixed voices with natural horn accompaniment (1982)
(composer)

8. Patterson, Robert
Quartet for Natural Horn, Violin, Viola, and Cello (1992)
(composer)

9. Schneyder, Nikolaus
Concerto in D for Natural Horn and String Orchestra (1989)
(Birdalone Music)

10. Schneyder, Nikolaus
Concerto in E-flat for Natural Horn and String Orchestra (1988)
(Birdalone Music)

11. Schneyder, Nikolaus
Concerto in E-flat for Natural Horn and String Orchestra, "Concerto a Corno Solo per la Viola" (1990)
(Birdalone Music)

II. Chamber Music Compositions (two or more natural horns)

A. Unaccompanied natural horns

1. Greer, Lowell
Christmas Carols, arranged for four natural horns in different keys (1987)
(composer)

2. Krol, Bernhard
Basler Romanze, Opus 114, für vier Waldhörner (1989)
(Bote & Bock)

3. Nicholas, James
Twelve Pieces for Two Natural Horns, Compos'd in Classical Style (1991)
(Birdalone Music)

B. Accompanied natural horns

1. Dove, Jonathan
Figures in the Garden for two oboes, two clarinets, two bassoons, and two natural horns (1991)
(Faber Music)

2. Osborne, Nigel
Albanian Nights for two flutes, two oboes, two clarinets, two bassoons, and two natural horns (1991)
(Universal Editions)

Neo-Baroque

The three horn concertos by Nikolaus Schneyder (composed from 1988 to 1990) represent a Neo-Baroque compositional style similar to Baroque natural horn concertos by Christoph Förster, Johann Joachim Quantz, and Georg Philipp Telemann. As with most Baroque horn concertos, the Schneyder concertos are scored for solo natural horn, in either D or E-flat, and string orchestra (violin I, violin II, viola, and cello/bass). The horn parts of these Neo-Baroque concertos maintain the same crook during the entire composition, which was common practice during the Baroque era. While most of the pitches found in the horn parts of the Schneyder concertos are derived from the harmonic series, some non-harmonic-series pitches are also included. This was somewhat normal for the writing style of the late Baroque, because hand-horn technique became popular during the mid-18th century.[1] These Neo-Baroque concertos were actually composed by the cellist/composer James Nicholas. A few years ago, while he was assisting Viola Roth, editor of Birdalone Music, in preparation of an edition of Baroque horn concertos from the Lund manuscript, he decided to compose a parody on these works under the pseudonym Nikolaus Schneyder.[2] Note that the 1990 "Concerto a Corno Solo per la Viola" is for Viola Roth rather than the instrument viola.

Neo-Classical

Several natural horn works by James Nicholas emulate the compositional style of Wolfgang Amadeus Mozart. The Concerto in E-flat for horn and orchestra, "Son of Horn Concerto" (1988), is modeled after Mozart's K. 447 Concerto in E-flat, and *Twelve Pieces for Two Natural Horns* (1991) is derived from Mozart's K. 496a duos for two horns. The composer states that these compositions imitate the Classical style of Mozart "in terms of melody, harmony, tonality, rhythm, meter, and texture."[3] Like most of Mozart's concertos, "Son of Horn Concerto" is scored for solo natural horn in E-flat and an orchestra comprised of two oboes, two horns, and four-part strings. Mozart's and Nicholas's duos do not indicate a specific crook for the natural horn.

Neo-Romantic

There are seven recent natural horn compositions that may be classified as Neo-Romantic. Lowell Greer's arrangement of Christmas carols for four natural horns (1987) and Bernhard Krol's *Basler Romance,* Opus 114, for natural horn quartet (1989) are reminiscent of the interest many early nineteenth-century composers had in scoring for four separately crooked natural horns. Known

as a creative orchestrator, Berlioz called for four independently crooked horns (F, C basso, B-flat alto, and E-flat) in the "Queen Mab Scherzo" from *Romeo and Juliet*, creating a variety of tonal colors. The nineteenth-century, Paris Conservatory natural horn professor Louis-François Dauprat composed quartets and sextets for independently crooked natural horns. In a review of *Basler Romance* in the *Horn Call*, William Scharnberg states that the composition "is a contemporary response to Dauprat's quartets."[4] In addition to a natural horn quartet, Bernhard Krol composed an unaccompanied natural horn composition entitled *Moment Musical*, Opus 103, in 1987, which he classifies as Neo-Romantic.[5] The two natural horn compositions by James Collorafi, Concerto for natural horn and small orchestra, "A Romantic Horn Concerto" (1984), and Sonata for natural horn and piano (1985), are also Neo-Romantic. A recent review of "A Romantic Horn Concerto" in the *Horn Call* states that "the style can best be described as mid-nineteenth-century German: a poor person's Brahms."[6] Collorafi's Sonata employs frequent crook changes, especially during the second movement, in order to provide a variety of timbral possibilities, perhaps similar to Berlioz's and Dauprat's colorful concept of the instrument. In 1987 James Collorafi changed his name to James Nicholas, and he composed two Neo-Romantic natural horn compositions under his new name, *Panachida* for solo natural horn (1987) and Concerto for natural horn and small orchestra "Psalsima" (1991). Both of these Neo-Romantic works are derived from a combination of eastern-European and Greek Orthodox chants relating to the composer's heritage.[7]

Twentieth Century

The remaining thirteen compositions in this study may be broadly categorized as representing twentieth-century compositional styles. As twentieth-century music includes various compositional trends, these twentieth-century natural horn compositions display a variety of writing techniques. Randall Faust's *Dances* for natural horn and percussion (1992) includes aleatoric passages in which specific musical patterns are repeated at will by the performers.[8] *Brevi loquens*, an unaccompanied natural horn composition written in 1989 by Vincent Grüger, represents a balance between natural horn idioms and organized compositional technique. While Grüger's composition is based upon fragments from Mozart's three completed natural horn concertos, the use of serial technique is quite apparent in terms of organized pitches and durations.[9] Another unaccompanied natural horn composition, *Kaleidoskop* (1983) by Hans Georg Pflüger, is categorized by the composer as avant-garde with modern techniques.[10] A review of this composition in the *Horn Call* describes *Kaleidoskop* as "a dramatic declamation of a variety of techniques."[11] Douglas Hill's *Thoughtful Wanderings* for natural horn and percussion (1988), arranged in 1990 for natural horn and prepared tape, is based upon the music of native Americans. In the preface, the composer states that

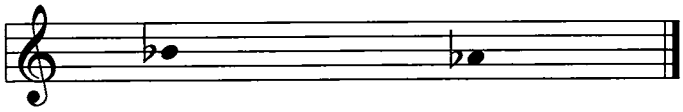
> *Thoughtful Wanderings* was composed for the natural horn because of its limitations to "nature's scale," and for the closeness of that set of pitches to the scale of the traditional six-holed Indian flute. The horn's powerful sound and articulated energy can also easily become one with the dance rhythms and "drums" of the ceremony.[12]

Horn player/composer Robert Patterson was intrigued by the juxtaposition of a historical instrument with a modern compositional style. Patterson views his three natural horn compositions, *Psalm of Faith in the Wilderness* for natural horn and mixed chorus (1982), Four Pieces for Natural Horn (1985), and Quartet for natural horn, violin, viola, and cello (1992), as contemporary Neo-Classical.[13] Some of the contemporary unaccompanied natural horn compositions, Hermann Baumann's *Elegia* (1984), Vitali Bujanovsky's *Ballade* (1987), Alun Francis's *The Dying Deer* (1989), and Lowell Greer's *Het Valkhof* (1991), seem to represent a programmatic compositional method. *Elegia*, composed in memory of one of Professor Baumann's students, is an extremely dramatic and poignant composition. *Ballade* is dedicated to Hermann Baumann, and Bujanovsky's writing for the natural horn in this composition seems to portray both the lyrical and technical abilities frequently associated with Professor Baumann's playing style. In the preface to *The Dying Deer*, Alun Francis states that this composition "contrasts the nobility of the wounded animal in its dying moments with the frivolity of the hunt."[14] And Lowell Greer's inspiration for *Het Valkhof* (Dutch for "The Falcon Lodge") comes from the ruins of Frederick Barbarossa's summer retreat in the Netherlands, which Greer had visited.[15]

Two chamber-music compositions that include two natural horns were recently composed for the 1991 Glyndebourne Music Festival: *Figures in the Garden* by Jonathan Dove and *Albanian Nights* by Nigel Osborne. While these serenades were intended as prelude music before productions of Mozart operas at the festival in order to mark the bicentenary of Mozart's death, they are not fashioned in Mozart's style and are actually quite avant-garde. However, Jonathan Dove states that his composition has "a certain period feel, thanks to its use of authentic instruments."[16] The opening page of the score to *Albanian Nights* indicates the metric modulation scheme used by Osborne for this composition, which is scored for first horn in B-flat alto and second horn in E. As shown in Figure 2, when the B-flat alto horn sounds the seventh partial of the harmonic series and the E horn sounds its tenth partial, the resulting pitch is a♭'/g♯'. This moment creates, in theory, a striking dissonance at a rate of seven beats per second, which actually forms the structure of *Albanian Nights*.[17] A recent review of these serenades notes that it was "quite interesting to hear how 'avant' a composition for eighteenth-century instruments can sound."[18]

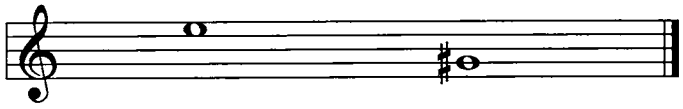
Figure 2.

Horn in B-flat alto: Partial 7



Written Pitch *Sounding Pitch*

Horn in E: Partial 10



Written Pitch *Sounding Pitch*

Conclusion

Even though the natural horn was most important before the twentieth century, present-day composers frequently write for this instrument. As there are a variety of compositional methods and techniques, it can not be assumed that contemporary natural horn music denotes a specific writing style or playing technique. Instead, performers of modern natural horn music must be well-versed in a multitude of extended techniques, which is perhaps the reason natural horn competitions commission contemporary unaccompanied solos. It seems that present-day composers are becoming more intrigued in writing for the natural horn, and as more qualified natural horn players emerge, this trend can only continue. Most of the composers in this study mentioned that they plan to continue to write for the natural horn in the future, so perhaps there is a future in new repertoire for the natural horn.

Notes

[1]Reginald Morley-Pegge, *The French Horn* (New York: W. W. Norton, 1973), 87.

[2]James Nicholas, interview, Bloomington, Indiana, June 1993.

[3]Nicholas, as noted on thesis survey forms "Son of Horn Concerto" and "Twelve Pieces for Two Natural Horns," March 1993.

[4]William Scharnberg, "Music Reviews," *The Horn Call* 24, no. 1 (November 1993): 46.

[5]Bernhard Krol, as noted on thesis survey form "Moment Musical," July 1993.

[6]Scharnberg, "Music Reviews," *The Horn Call* 18, no. 2 (April 1988): 92.

[7]Nicholas, interview, June 1993.

[8]Randall Faust, telephone interview, January 1994.

[9]Vincent Grüger, interview, Essen, Germany, September 1993.

[10]Hans Georg Pflüger, as noted on thesis survey form "Kaleidoskop," April 1993.

[11]Faust, "New Music Reviews," *The Horn Call* 16, no. 1 (October 1985): 75.

[12]Douglas Hill, *Thoughtful Wanderings* (Kansas City, MO: IHS Manuscript Press, 1990).

[13]Robert Patterson, as noted on thesis survey forms "Psalm of Faith in the Wilderness," "Four Pieces," and "Quartet," March 1993.

[14]Alun Francis, *The Dying Deer* (Berlin: Bote & Bock, 1990).

[15]Lowell Greer, as noted on thesis survey form "Het Valkhof," May 1993.

[16]Glyndebourne Wind Serenades, notes by Mark Pappenheim (London: EMI Records Ltd., 1992): 5.

[17]Nigel Osborne, telephone interview, February 1994.

[18]Julian Christopher Leuba, "Recordings Section," *The Horn Call* 23, no. 1 (October 1992): 63.

Paul Austin is presently the horn professor at Western Michigan University on a one-year sabbatical-replacement appointment. He is completing a doctorate in horn performance at the University of Cincinnati College-Conservatory of Music. In September 1993, he gave a presentation at the International Natural Horn Festival in Essen, Germany regarding the use of the natural horn as a modern instrument.

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Starting a Horn Club

Michael Houle

How do you get a horn club started? This was the question I asked myself for several years after moving to the Sacramento, California area in 1985. The greater metropolitan area had close to one million inhabitants and a very active amateur musical scene. There were five bands rehearsing within a five mile radius of my home plus four amateur orchestras, one of which played at a very high level. Since few amateurs have time to play in more than two groups, I expected to find a fair number of hornists and was not disappointed.

I joined three groups and met many players. In fact, I continued to meet many more in the next eighteen months. Playing abilities varied greatly, from those who only opened the case once a week for a rehearsal to those who, like myself, try to practice every day in spite of earning a living in some totally unrelated field. There were many hornists who had interrupted their playing for twenty years or more and had only recently renewed their playing activity. Quite a large number of the older players were in the Army Reserve or National Guard bands, which further occupied their schedules.

My formative years were spent in the Los Angeles area; consequently, memories of the Los Angeles Horn Club loomed large. Given the large number of available players in the Sacramento area and the camaraderie among hornists, the idea of forming a club came to mind. I decided to take action after hearing the horn choirs play at the IHS meeting in Denton, Texas in May 1991. No, I did not think that we would ever sound like the Los Angeles Horn Club, but we could have fun and perhaps raise everyone's playing level a bit. I began very simply by determining if there was any interest among the players I saw every week. They told me that there had been an *ad hoc* organization several years earlier that had just kind of died off, but that there was still interest out there. So I started gathering addresses and went through the IHS membership directory, gleaning additional names in my area. All total there were about thirty names and addresses. This was enough to get started.

The next problem was music. I did not own a whole lot of horn ensemble music and had no idea of what others owned or would bring. So I took a chance and invested my own money in some music. For ***only*** several hundred dollars and some mail order catalogs, enough music could be gathered to get started. The music was ordered, the addresses put in a database, mailing labels printed and out went the first mailing for an inaugural meeting in February 1992.

For the first meeting twelve players showed up, horns in cases in hand. That was a forty percent response and I was pleased. We have tried to meet once a month ever since, but in the late summer we missed two months in a row due to vacations and other scheduling problems. Attendance has settled consistently in the seven to eight range, a figure I wish were higher, but with everyone's busy schedule we always conflict with something. We meet on Saturday or Sunday afternoons and have not yet found it practical to establish a set day each month. Instead, at each meeting we discuss a likely date for the next one. This means meetings may vary from two to five weeks apart, but this has not caused any problems. We have not as yet tried to do performances, as our meeting and playing are for own amusement. Not everyone is anxious to add another performance to their schedules. Our one very casual performance was instigated by IHS member Richard Burdick, fourth horn of the Sacramento Symphony, who asked me to get three players to join him at a Street Fair performance.

Even though we have only been in existence for a short while, I have learned a few lessons and confronted a few problems:

- Be prepared to do everything by yourself for some time. This is everything from mailing lists to refreshments.
- Speaking of refreshments, the more the merrier. Horn players do like to eat! My wife, who likes to do this sort of thing, has been very creative in keeping the fare varied. We sometimes wonder if they come for the playing or the food!
- I have discovered I am now a clearing house for horn players and often receive calls from people looking for players for an occasional job. I determine the musical requirements and make suggestions, keeping the individual's ability in mind.
- The most difficult problem, aside from getting people to attend, is the variation in abilities, both in technique and endurance. My approach has been to challenge the weaker players, but carefully. When the ability range is wide, I pass out medium-difficulty works and have no complaints. As you might expect, those with less technical ability also demonstrate less endurance and usually are the first to call it a day. As the group shrinks, the music often becomes more difficult as we get down to the hard-core players. Unfortunately, this means we can not often play difficult music for larger groups.
- If our meetings were consistently larger, I would see the need to break into smaller groups based on ability. If you think you will have a large group, keep this in mind when choosing a meeting site.
- Altering Bruno Jänicke just a bit: "God save the [low] horn players." At our first meeting, I was the only one really comfortable reading and playing bass clef. This is a problem, as many horn ensemble low parts are written exclusively in bass clef. A few other members accepted the challenge over time, and one of them related how his improved bass playing helped him in a recent concert. That is what I like to hear, but we are still limited regarding who can play these parts.
- We set no ending time for our meetings and sometimes have ended with only two of us on duets.
- Don't forget to have everybody bring a music stand or two, a chair, and whatever music they might have.

The mailing list has waxed and waned. In fact, I have stopped sending notices to those we have never seen but maintain them in the database for the sake of completeness.

We presently have a core of five players who appear at every meeting, the remainder varying month to month. My goal is to work the core up to about ten. This should be obtainable and will allow more flexibility with music and possible performances.

In my first couple of mailings, self-addressed, stamped reply cards were sent out for recipients to let me know their intentions. It was a total waste. Most simply didn't reply, so I gave it up. The regulars have since been good about phoning or telling me whether or not they will attend.

One unusual social experience resulted from all of this. In Sacramento we have two young freelance professionals and IHS members, Guylene Tree and Mark Sheldon, who had expressed a continuing interest but whose schedules never permitted their attending our meetings. We had talked on the phone but never face to face. At the IHS meeting in Manchester I saw their names on the attendees list and watched name tags all week with no result. By chance, at the banquet we sat at the same table, and I was finally able to meet them!

Who knows where this will end up? I would like to enlarge the core group size and perhaps get serious about doing a few performances. I sense, however, that I may be more interested in that scenario than others. If we could establish ourselves a little more soundly perhaps we could bring in a clinician and sponsor something for young and old horn players. For the present, we will do our best to stay alive and keep growing.

Michael Houle is a serious amateur semi-pro hornist who plays regularly in four organizations in the Sacramento, California area. His education was in historical musicology at UCLA, and he currently is employed as a store planner for the Ace Hardware Corporation.

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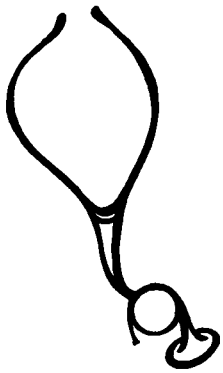

Clinics

Horn Pedagogy Clinic

Peter Kurau
Column Editor

Selected Etudes and Exercises for Specialized Practice

Kristin P. Thelander

I believe that the best way to improve yourself as a horn player is through the careful practice of etudes. Although it is obviously important for us all to practice orchestral excerpts (how else can we win orchestral positions and be exposed to the greatest musical literature?) and solo literature (how else can we prepare our recitals and work on sustained musical thoughts?), I believe these areas of practice are limited. Practicing orchestral excerpts certainly will help us learn our excerpts, but these are incomplete musical ideas and most are much too brief to help us develop endurance—either physical or musical. Practicing solos will help us develop endurance in addition to improving our ability to play the particular solos we are working on, but most solos do not stretch our technical capabilities. Many pedagogues have developed exercises geared toward particular technical problems, but it is tiresome and downright boring to practice exercises that do not have musical meaning. Hence my love of etudes.

Good etudes can challenge particular aspects of technique within a musical context. I am convinced that the practice of etudes helps me and my students develop both the technical and musical aspects of horn playing, challenges endurance (especially when one practices a dozen etudes in a row!), and develops the life-saving technique of playing in the most efficient, easy, and relaxed manner possible. Because etudes are rarely performed, some hornists seem to think that the tremendous effort required to learn many of them is fruitless. But it is my contention that the time spent on the meticulous practice of etudes pays off ten-fold because of the direct application of improved technique and musicianship on music that we are called upon to perform.

For a long time I have been categorizing my favorite etudes in my mind with respect to the particular aspects of technique and/or musicianship that they address. I have finally decided to develop the following list of etudes to share with all my horn-playing colleagues. I have included a few exercises that seem indispensible to me, along with a few solos and orchestral passages that can be used effectively for specialized practice. My list is not intended to be comprehensive in any way—I teach with and practice many etudes that are not listed here. Actually, it is my hope that others will respond with lists of their own because of the selectivity of my own list. I would like to spark an exchange of ideas among us so that we might all add some "favorite etudes" to our own repertoires.

Accuracy

Farkas, Philip. *The Art of French Horn Playing*, p. 69 (Summy-Birchard, 1956). Grade 4.

This is an accuracy ***exercise*** that can be varied with alternate loud and soft dynamics, as Farkas suggests, or the order of the lines can be changed, played backwards, etc.

Kopprasch, C./Gumbert. *Sixty Selected Studies for French Horn*, nos. 18 and 24 (Carl Fischer, 1939). Grade 4.

All Kopprasch etudes can be used to improve technique, articulation, and accuracy, but I particularly like these two etudes for accuracy work.

Maxime-Alphonse. *Deux cents Études Nouvelles Mélodiques et Progressives*, book 4, nos. 1 and 5 (Leduc, 1920). Grade 4.

Maxime-Alphonse. *Deux cents Études Nouvelles Mélodiques et Progressives*, book 5, nos. 7 and 19 (Leduc, 1924). Grade 5.

Etude 7 is a terrific staccato exercise, which is not only difficult for accuracy, but also for staying relaxed while playing. Try to avoid unnecessary move-

embouchure.

Maxime-Alphonse. *Deux cents Études Nouvelles Mélodiques et Progressives*, book 4, no. 9, var. 8 (Leduc, 1920). Grade 4.

Mueller, B. E./Pottag. 22 *Etudes*, no. 13 (Belwin, 1945). Grade 4.

Yancich, Milan. A *Practical Guide to French Horn Playing*, pp. 47–55 (Wind Music, 1971). Grade 4.

Although these are lip trill exercises, they are very well constructed, involving the use of breath accents and a variety of rhythms which stress control instead of breakneck speed.

Low Horn

Kopprasch, C./Gumbert. *Sixty Selected Studies for French Horn*, no. 37 down an octave (Carl Fischer, 1939). Grade 5.

This etude taken down an octave is great for developing clarity of articulation in the low range.

McCoy, Marvin. *46 Progressive Exercises for Low Horn* (McCoy, 1986). Grade 3–5.

This is an intermediate-level etude book that is very valuable for those needing to learn to read bass clef (both old and new notation) or improve their sound in the low range.

Neuling, Hermann. *Bagatelle für Tiefes Horn und Klavier* (Pro Music Verlag, Leipzig). Grade 6.

This heroic piece is often requested for low horn auditions in Europe. It requires great power and flexibility in the low range.

Reynolds, Verne. *48 Etudes*, nos. 26–28 (G. Schirmer, 1961). Grade 6.

Rochut, Joannes. *Melodious Etudes for Trombone* (from Bordogni vocalises), book 1, nos. 2–7, 9–11, and 24 (Carl Fischer, 1928). Grade 4–5.

All the Bordogni/Rochut etudes are in perfect low horn range when played as written. These etudes are in legato style, nearly all slurred. They challenge flexibility in the low range and really help the player develop a solid sound. Be very particular about the quality of sound you are producing, even if you must do some embouchure adjusting to make each note speak in the best possible manner. It is lots of fun to play these etudes with their piano accompaniments, several of which are available in an edition of Bordogni *Vocalisen* edited by Friedrich Gabler (Doblinger).

Shoemaker, John. *Legato Etudes for French Horn* (from Concone vocalises), nos. 2, 4, 11, and 18 (Belwin, 1971). Grade 5–6.

Singer, Joseph. *Embouchure Building for French Horn*, exercise 2 on p. 6 (Belwin, 1956). Grade 3.

I modify this exercise, using the given pattern from middle C, descending chromatically to low C (one octave). This covers the range in which many players have difficulty playing loud. The second note of each pattern should be played as loud as possible to ensure that any dynamic required in music can be obtained (even a very short note with a sharp attack!). Although Mr. Singer's comment is that the low register "exercises should not be used for general work, but are rather for a special need," I have yet to meet a horn player who cannot benefit from developing the ability to play very loudly in the middle-low range. This exercise also encourages the development of a more open aperture, which can benefit high-range playing tremendously.

Maintenance/Daily Etudes

Gallay, Jacques-François. *12 Etudes Brillantes*, Op. 43, nos. 1, 3, 4, and 5 (International; also all twelve etudes can be found in Pottag and Andraud's *335 Selected Melodious, Progressive and Technical Studies for French Horn*, book 2, pp. 206–229). Grade 6.

I often play through all four of these etudes, and sometimes several others too, just to keep my general endurance maintained.

Maxime-Alphonse. *Deux cents Études Nouvelles Mélodiques et Progressives*, book 5, no. 19 (Leduc, 1924). Grade 5.

The large, slurred intervals in this etude are a real challenge to accuracy and flexibility.

Mueller, B. E./Pottag. 22 *Etudes*, nos. 17 and 18 (Belwin, 1945). Grade 5.

For several years I have played these etudes very frequently, sometimes daily for long periods of time. The two of them seem to maintain my finger dexterity and flexibility, while challenging my technique, even when I don't have much time to practice. One would think I would "know" these etudes by now, but I always seem to make plenty of mistakes that keep me coming back for more.

Reynolds, Verne. *48 Etudes*, no. 3 (G. Schirmer, 1961). Grade 6.

I just love this etude, so I play it frequently!

Multiple Tonguing (Double)

Barboteu, Georges. *Etudes Classiques pour Cor*, no. 19 (Choudens, 1969). Grade 5.

Double and triple tonguing are juxtaposed in a challenging manner in this etude.

Etler, Alvin. *Brass Quintet*, fourth movement (1963). Grade 6.

The opening of this movement calls for "indistinct tonguing," specifically a "doodle-doodle"

tongue, on repeated sixteenth notes. I found this to be a great challenge the first time I played this piece. My solution for this kind of double tonguing is to place the tip of the tongue quite far back on the hard palate and make sure the tongue does not seal off the air passage, but rather brushes lightly past the palate for the "Duh" syllable. The "Guh" syllable does not seal off the air passage either, but is almost like a gargle. Later in the movement the composer specifies changing back to normal double tonguing, but because of the difficult and sporadic rhythmic patterns the tonguing is quite difficult. It is a great movement to use to improve the flexibility of your double tongue.

Jacob, Gordon. *Concerto,* third movement (1951). Grade 6.

This movement is double tongued practically from beginning to end.

Mendelssohn, Felix. *Symphony No. 3 ("Scotch"),* second movement.

This is a great study in double tonguing, in which the player must often begin phrases with a sixteenth-note pickup, best produced with the "K" syllable.

Mozart, W. A. *Concerti, K. 417* and *495,* 1st movements (1783; 1786). Grade 5.

I prefer to play the sixteenth-note runs in these concerti with a very legato double tongue, or what I often call my "sloppy double tongue." The tongue should not seal off the air passage, but rather brush lightly past the palate. The "K" part of the tongue on the weak sixteenth notes (two and four) is almost like a gargle. The result should be an elegant run of sixteenth notes.

Mueller, B. E./Pottag. *22 Etudes,* no. 5 (Belwin, 1945). Grade 5.

This dotted-rhythm etude can be played with uneven double-tonguing technique to help the player gain speed. The "uneven" double-tonguing technique is a great one to be able to use. This etude is also a good one to transpose to Horn in E, so the double tongue will have to coordinate with more difficult finger patterns.

Reynolds, Verne. *48 Etudes,* nos. 9 and 45 (G. Schirmer, 1961). Grade 6.

The fast portions of etude 9, employing dotted rhythms, can be played with uneven double-tonguing technique to help the player gain speed. Etude 45 is a good one to transpose, too, so the double tongue will have to coordinate with different finger patterns.

Yancich, Milan. *A Practical Guide to French Horn Playing,* pp. 35–45 (Wind Music, 1971). Grade 3.

Although these are double tonguing exercises, they provide the player with a variety of tempi and rhythmic contexts in which one finds double tonguing in music. The only thing missing is the pickup note on which one should use the "K" syllable. Exercises that start on pickup notes should be contrived to supplement Yancich's exercises.

Multiple Tonguing (Triple)

Barboteu, Georges. *Etudes Classiques pour Cor,* no. 19 (Choudens, 1969). Grade 5.

Double and triple tonguing are juxtaposed in a challenging manner in this etude.

Dukas, Paul. *Villanelle* (Durand et Fils, 1906). Grade 6.

The end of this solo is a marvelous passage to help in learning triple tonguing.

Maxime-Alphonse. *Deux cents Études Nouvelles Mélodiques et Progressives,* book 4, no. 9, var. 6 (Leduc, 1920). Grade 4.

Reynolds, Verne. *48 Etudes,* no. 46 (G. Schirmer, 1961). Grade 6.

Strauss, Richard. *Don Juan,* first few lines of the horn parts.

Yancich, Milan. A *Practical Guide to French Horn Playing,* pp. 25–34 (Wind Music, 1971). Grade 3.

As with Yancich's double tongued exercises, these provide the player with a variety of tempi and melodic contours for triple tonguing.

Musical Interpretation

Bach, J. S./Hoss. *Suites for Violoncello,* suite no. 1 (Southern, 1958). Grade 5.

Although I am not convinced that the cello suites can be performed in a satisfying manner on the horn, I do think they are valuable practice material because of their musical challenges. Listen to a great cellist such as Yo-Yo Ma for help in interpretation!

Barboteu, Georges. *Etudes Classiques pour Cor,* nos. 1 and 5 (Choudens, 1969). Grade 5.

The first etude reminds me of a Bach toccata, and it requires a great deal of musical flexibility to make sense of the phrase structure, sequences, and implied harmonies. Etude 5 brings to mind Strauss's second concerto. It is highly virtuosic and requires facile technique and a convincing musical interpretation.

Decker, Charles. *Intermediate Serial Studies for Trumpet,* nos. 12 and 20 (Kendor, 1978). Grade 4.

Etude 12 is unmeasured and leaves the decisions of musical timing to the performer. Etude 20 is aleatoric: pitches and relative durations are indicated, but the rest is up to the performer.

Gallay, Jacques-François. *40 Preludes, Op. 27*, nos. 21–40, especially 22, 27, 35, and 36 (International, 1968). Grade 5.

Gallay's "unmeasured preludes" are the most wonderful purely musical etudes that I know. Mr. Farkas used to call these the "antidote to Kopprasch." Playing these etudes encourages musical flexibility and demands musical decision-making.

Gallay, Jacques-François. *12 Grand Caprices, Op. 32*, nos. 1, 2, 3, 5, and 7 (International, 1968). Grade 6.

These particular etudes include unmeasured passages that are challenging to interpret, particularly when contrasted with the measured parts of the etudes. These etudes are quite demanding on the endurance, since they are fairly lengthy and restricted to historical "first horn" range (middle C to high C).

Maxime-Alphonse. *Deux cents Études Nouvelles Mélodiques et Progressives*, books 1–6 (Leduc, 1920-1925). Grade 3–6.

I still believe that this monumental set of etudes provides the best tonal musical material available to hornists. Although the musical content is rarely ambiguous, it presents challenges to the player because of the minute details of articulation and dynamics indicated by the composer.

Pottag, Max. *Preparatory Melodies to Solo Work for French Horn* (from Schantl etudes) (Belwin, 1941). Grade 3–4.

These etudes are in styles which are very clear musically to the more advanced player, but to the high school and young college student they can be very musically challenging. The etudes are full of details of articulation and dynamics, and they often contain tricky rhythms, even though they are in very traditional styles. I see each etude as a little "musical gem" in a particular style.

Reynolds, Verne. *48 Etudes*, nos. 12, 18, and 44 (G. Schirmer, 1961). Grade 6.

Etudes 12 and 44 are unmeasured, so they present musical challenges and rewards. No. 18 is a lovely slow waltz which merits consideration as a solo horn piece.

Natural Horn

(grade numbers indicate difficulty on natural horn)

Belloli, A. *12 Progressive Etudes for French Horn*, no. 1 (Southern). Grade 5.

As nineteenth-century etudes for natural horn go, this one is relatively easy. It is quite diatonic, in the written key of C, and most notes with accidentals are chromatic non-harmonic tones.

Gabler, Friedrich. *140 Naturhorn-Etüden für Anfänger (Doblinger, 1968)*. Grade 1–3.

All the etudes in this book are for open horn. They are interesting to use as supplementary material for beginners or for accuracy work for older students.

Gallay, Jacques-François. *Méthode pour le Cor*, ex. 21, 22, 39, 40, 44, 66, 68, and 88; duet exercises 1 and 2; duets 1–4; Mélodies 1 and 3 (Schonenberger, c. 1845). Grade 4–6.

I think this is the best method for learning natural horn, and these few exercises and duets in and of themselves will give you most all the basics you need to approach most natural horn repertoire. For the duets I recommend taping each part, playing valve horn, and then practicing the duets with "yourself." This way you can be meticulously careful about good intonation on the natural horn.

Gallay, Jacques-François. *40 Preludes, Op. 27*, nos. 22 and 27 (International, 1968). Grade 6.

These are unmeasured preludes.

Gallay, Jacques-François. *12 Studies, Op. 57*, nos. 1, 2, 6, 8, and 11 (International, 1960). Grade 6.

I love all these "second horn" etudes, but the above-mentioned ones are particularly fun on the natural horn. Don't be intimidated by the key signatures or the diminished arpeggios; Gallay really knew how to write for the hand horn, and these etudes work!

Rossari, Gustavo. *Exercizi per il Corse Inferiore*, part 1: "12 Melodic Studies to sound without Pistons" (Ricordi, 1989). Grade 3–5.

These etudes are for open horn and can be used by players who are interested in learning to play natural horn. They will help you familiarize yourself with the open notes and challenge your accuracy and lip flexibility without having to worry about hand positions.

Odd and Changing Meters

Barboteu, Georges. *Lectures, Exercices pour Cor*, nos. 22, 26, 50, 54, 68, and 76 (Choudens, 1964). Grade 4–5.

This etude book contains a variety of etudes that exploit challenges encountered in contemporary music, while remaining essentially tonal: "difficult" key signatures in some etudes, others with numerous accidentals; changing meters and odd subdivisions of the beat; and frequent modulations.

Decker, Charles. *Intermediate Serial Studies for Trumpet*, nos. 3, 8, 14, 15, 17, and 18 (Kendor, 1978). Grade 4.

Falk, Julien. *20 Etudes Atonales*, nos. 15, 16, and 20 (Leduc, 1968). Grade 5.

Gates, Everett. *Odd Meter Etudes for all Instruments in Treble Clef*, nos. 2, 3, 19, and 21 (Fox, 1962). Grade 5.

Nos. 19 and 21 are based on Handel's *Rinaldo* and

Tchaikovsky's Sixth Symphony.

Musser, Willard and Elliot Del Borgo. *The Rhythm of Contemporary Music*, section 1, nos. 23–28; section 2, nos. 7, 21–23, 25, and 26 (Alfred Music, 1971). Grade 3–4.

This etude book is for any treble clef instrument. The etudes are somewhat contemporary in style—some are modal, a little bit disjunct, with some surprising accidentals and intervallic relationships. It is an excellent introduction to contemporary style for younger players, especially because of the odd and changing meters used.

Reynolds, Verne. *48 Etudes*, nos. 5, 17, 37, 39–42 (G. Schirmer, 1961). Grade 6.

Schuller, Gunther. *Studies for Unaccompanied Horn*, no. 7 (Oxford University Press, 1962). Grade 6.

Stevens, Thomas. *Changing Meter Studies for Trumpet*, nos. 3, 4, 8, 16, and 17.

Sight Reading

Barboteu, Georges. *Lectures, Exercices pour Cor* (Choudens, 1964). Grade 4–5.

Frequent modulations, "difficult" key signatures, numerous accidentals, odd and changing meters, odd subdivisions of the beat, and bass clef interspersed with treble clef make these etudes challenging as sight-reading material.

Thévet, Lucien. *65 Études-Déchiffrages* (Leduc, 1967). Grade 4–5.

Like the Barboteu etudes listed above, these etudes are rhythmically tricky, with many accidentals and an extended tonality.

Stopped Horn

Barboteu, Georges. *Etudes Classiques pour Cor*, no. 4 (Choudens, 1969). Grade 5.

Ceccarossi, Domenico. *Ecole Complète du Cor*, book 2, no. 10 (Leduc). Grade 4.

Hoss, Wendell. *Nine Studies for Horn*, no. 9 (A Moll Dur, 1980). Grade 5.

Maxime-Alphonse. *Deux cents Études Nouvelles Mélodiques et Progressives*, book 2, no. 25 (Leduc, 1924). Grade 3.

Maxime-Alphonse. *Deux cents Études Nouvelles Mélodiques et Progressives*, book 5, no. 13 (Leduc, 1924). Grade 5.

Reynolds, Verne. *48 Etudes*, nos. 3 and 48 (G. Schirmer, 1961). Grade 6.

Transposition

Barboteu, Georges. *Lectures, Exercices pour Cor*, nos. 48, 51, 57, 62, 66, 67, and 74 (Choudens, 1964). Grade 5.

These particular etudes, along with a few others in the book, change to different transpositions every few measures. This is good brain exercise!

Getchell, Robert. *First Book of Practical Studies*, nos. 1–16 (Belwin, 1961). Grade 1–2.

Although this book is musically uninteresting, the first sixteen etudes work well for beginning transposition study because they are in the key of C and are very restricted in range.

Rossari, Gustavo. *Exercizi per il Corse Inferiore*, Melodic Studies, Series I & II (Ricordi, 1989). Grade 4–5.

The beauty of these etudes is that they are all in the key of C, and they are quite "orchestral" and relatively easy to transpose. Transposition to Horn in E challenges finger dexterity!

Turns and Other Ornamentation

Barboteu, Georges. *Etudes Classiques pour Cor*, no. 12 (Choudens, 1969). Grade 5.

Gugel, Heinrich/Gumbert. *12 French Horn Etudes*, no. 5 (Sansone/Southern). Grade 5.

Hoss, Wendell. *Nine Studies for Horn*, no. 7 (A Moll Dur, 1980). Grade 3.

Kopprasch, C./Gumbert. *Sixty Selected Studies for French Horn*, nos. 15 and 22 (Carl Fischer, 1939). Grade 4.

Maxime-Alphonse. *Deux cents Études Nouvelles Mélodiques et Progressives*, book 2, no. 7 (Leduc, 1924). Grade 3.

Maxime-Alphonse. *Deux cents Études Nouvelles Mélodiques et Progressives*, book 4, no. 9, var. 7 (Leduc, 1920). Grade 4.

***Grade designations have the following meaning:**

Grade 1	beginner through second year of horn playing or fifth and sixth grade of school
Grade 2	junior high level
Grade 3	first two years of high school
Grade 4	last two years of high school
Grade 5	first two or three years of college
Grade 6	upper-level college through professional

Kristin Thelander is the horn professor at the University of Iowa, and she is currently Vice President of the IHS.

Horn Pedagogy Clinic

Peter Kurau
Column Editor

The Responsible Student

Douglas Hill

> "Don't be vain because you happen to have talent. You are not responsible for that; it was not of your doing. What you do with your talent is what matters. You must cherish this gift. Do not demean or waste what you have been given. Work—work constantly and nourish it."
>
> Pablo Casals, *Joys and Sorrows*

> "Given an adequate talent, a player will only be as good as he wants to be."
>
> Gunther Schuller, *Horn Technique*

Both of these quotes put a great deal of personal responsibility on the individual student. This is as it should be, because that's the way it is!

While growing into maturity as performing musicians, we all have been tempted to look for short-cuts to find the quickest way to arrive at our lofty goals. We would like to believe that if we own the "best" brand of instrument, read all the "best" books, and study from the "best" teacher, we would soon become the "best" performer. This may well be an exaggerated statement, but only on the surface. What we often do is look outside of ourselves for that winning recipe for success while ignoring the long, strong look inside for our own personal answers.

> "A man should learn to detect and watch that gleam of light which flashes across his mind from within, more than the lustre of the firmament of bards and sages."
>
> Ralph W. Emerson, *Self-Reliance*

We must learn to trust our own intuitions and our abilities to take all that we know and have experienced and put it together into those answers needed for each moment of learning.

Learning is like eating a meal. While we are learning we meet people, hear music, read books, watch videos, go to lectures, and take lessons. All of these courses—all of this input—is good for us only if we fully digest that which is necessary for growth.

> "As the human body does not live by the foods we eat, but by those we digest, similarly the human mind does not evolve by everything we read, but only by that which we mentally assimilate."
>
> Edmond B. Szekely, *The Art of Study*

Long ago, the human species chose to learn to control and educate the mind and mental processes and leave the digestive system alone to continue on its own with no interference from our conscious manipulating. Evolutionarily speaking, that part of the body seems to be doing well for itself. Much of what we've done with our educational system, however, has tended to complicate as much as clarify our natural mental tendencies. If we could learn to listen to and trust our own inner voices (what we feel is true for us at any given moment), we could more quickly and thoroughly nourish the positive processes of learning, and we could better use our digested experiences for our own growth. We would be healthier and, consequently, happier students.

Now let's bring this much closer to home. Let's talk about taking lessons. If what Confucius says is true: "The greatest wisdom is to know what we know, and to know what we do not know," then we all need some help from other sources to clarify the details. Private lessons are the single most effective way for one person to learn from another person as long as the activity is founded on sharing information and perspectives and not on superficial role playing (i.e., Master and Disciple). In my article: "The Respond-able Teacher" (*The Horn Call*, April 1993), I discussed the teacher's responsibility to respond to specific student needs and concerns, mind-sets, and manners of learning; and to work together as a team toward the primary goal of that student: learning how to learn.

> "Learning is facilitated when the student participates responsibly in the learning process. When he chooses his own directions, helps to discover his own learning resources, formulates his own problems, decides his own course of action, lives with the consequences of each of these choices, then significant learning is maximized. "
>
> Carl Rogers, *Freedom to Learn*

This doesn't mean or assume that the student already knows everything she needs to know; it means that she is ***responsible*** for finding out what she knows and what she does not know. She must become her own best teacher. Said in another way, let us do unto ourselves what we would have our teachers do unto us.

As a student, you should feel responsible to inform your private teacher what has worked well for you regarding etudes, exercises, and warm-ups. This may require lots of thought and self-analysis, which is good. You should feel free and comfortable to inform the teacher as to what your perceived strengths are. This will take some objective thinking as well, but it is vitally important for you to have thought this through. It is equally important for you to believe in these strengths and base

your growth and self-confidence upon them. You should also clearly communicate to your teacher your present goals for the near and distant future as well as your plans for achieving these goals.

To go to your teacher having only discussed and demonstrated your weaknesses and worries gives a very shallow picture of all that should be known. It also leaves a concerned teacher too much room to jump in with experimental solutions that could waste time and perhaps cause harm. As you can see, this may not be the fault of poor teaching. We t***eachers simply cannot be held responsible for not knowing what you have failed to tell us.*** Your "weaknesses" will certainly reveal themselves with little or no fanfare. However, your teacher does need to know what is bothering you most at any given lesson time. Such specific and timely information, along with the information shared at earlier lessons, should combine in a way that both the student and teacher will arrive at a viable solution to an urgent problem.

The responsible student feels full ownership for his successes and his mistakes and thoughtfully uses this most valuable information for the future. Whenever possible, the responsible student designs her own lessons around what seems most pressing, or perhaps around what is the most polished, or what might contrast last week's lesson, or as a forum to discuss a topic about which she wishes to know more. Such lesson planning should intelligently relate primarily to her short-term goals while always considering long-term goals. Materials presented at lessons should come from a much larger body of materials in preparation. A teacher can't possibly hear all that should be underway. However, it will soon become obvious that a student is practicing a large cross-section of materials by the way he plays any one of them.

Keeping track of all that you need to do to progress seems daunting. Now, imagine what happens to a teacher of ten to twenty students who finds him- or herself feeling responsible for each of them? The chances are that you, along with many others, will be short-changed. Assignments and expectations will be, by necessity, abbreviated in one way or another. I'm sure this is not your plan. Since this is your career, do all that you can to take the controls.

So where does one start? I'm sure you already have. Look over how you practice. Has it improved your playing today, or this past week? How? Why? Is your practicing organized, thoughtful, varied? Do you have a plan for every aspect of your practicing? You must have a plan for each work, each session, each day, each week, each month, each year. (That should do it for now.) Plan also to leave each practice session being able to do something better than when you began. That's one good basic plan.

What follows is a Basic Practice Plan that seems to help some students take control over their own improvement.

1. Look over your selected study or composition and decide as best you can the composer's intentions both technically and musically. Take all the time you need.
2. Decide its value(s) for your technical and musical needs at present. Plan what you hope to accomplish through this work.
3. Slowly and carefully go through the entire work away from your horn. Sing it aloud a number of times, considering all accidentals, dynamics, articulations, breaths, musical ideas, etc.
4. Now, with numbers one, two, and three above in mind, read through the work very slowly with your horn. Don't miss a thing. Produce a full and beautiful tone always.
5. Mentally go back over the sections that seemed most problematic. Decide why. With your horn, practice these sections slowly until they become as fluent as the rest of the work.
6. Now repeat the entire work "perfectly" at this original slow tempo a number of times, always considering numbers one and two above.
7. Begin gradually to increase the tempo, using a metronome when practical. Increase the tempo only a few beats per second at each run-through. (Here too, reference to a chromatic tuner might help.)
8. If not indicated, decide on a tempo which best suits the musical and technical characteristics of the work and decide upon new breath marks at this faster tempo. Then begin to polish.
9. After it is fully prepared, play it through several times "perfectly." Only at this point in your preparation can you actually begin to practice the art of performing. Up to this point you have been problem solving. Enjoy your achievement over and over again.
10. Take time now to review what you have accomplished and learned both technically and musically. Were your original plans in number two appropriate to the actual results? Will you change your approach next time? Have you discovered new needs requiring further study?
11. Now, take the above work to a lesson. Or not. Your choice.

It is important to notice that we tend to "perfect" what we practice, ***how*** we practice. If we practice well we perform well (and vice versa).

To keep track of all that we need to be working on is certainly overwhelming. So make a list. And while you are at it, rate yourself numerically for each aspect of concern. Below is a list one could use as a point of departure.

1. Playing position/posture—standing and sitting
2. Fingerings—F horn, B-flat horn, and alternate
3. Tuning—in general and extremes (use tuners)
4. Breathing—efficiency, control, capacity
5. Embouchure—mouthpiece placement, focus, pressure, relationship to air, various ranges

6. Tonguing—clarity, fluency, variety, double, triple, flutter
7. Slurring—various intervals, various dynamics, register changes
8. Tone quality—centered resonance, consistency in all registers, varieties of coloring
9. Ranges—extremes, clear controlled sounds
10. Dynamics—response, control, and intonation at all extremes
11. Accuracy—initial attacks at all dynamics, consistency, hearing intervals
12. Endurance—ease of production at all levels of fatigue in all ranges
13. Concentration—knowing on what to focus, when
14. Lip trills—fluency, control at all dynamics, all fingerings, also lip tremolos
15. Stopped horn—tonal control, responses, projection
16. Muted horn—tonal control, responses, projection, noiseless manipulation of mute
17. Transpositions—E♭, E, D, C, G, B♭ basso, A, B♭ alto, C alto, B, A♭, F♯, D♭ (approximate order of frequency)
18. Sight reading—bass clef, "old notation," key signatures, varied styles and periods, meter changes, and complex rhythms
19. Vibrato—control in all ranges, varied styles
20. Extended techniques—glissandi, vocalizations, half-valve techniques, quarter-tone fingerings, various combinations
21. Hand horn—concepts, techniques
22. Jazz horn—concepts, techniques
23. Coordination—successfully combining above elements
24. Repertoire—knowing the basic solos, etudes, chamber music, technical studies, and excerpts
25. Warm-up/Maintenance Session—progressive, daily routine incorporating much of the above, personally designed and modified over time

As you add to the above list and include your own personal objective ratings for each element, you will clearly see what needs the most work. Keep track of all of your work and reactions to it in a journal or practice diary. This thoughtful postlude to your practice routine will reap surprising rewards over time. Specifics of your lessons should also be included as well as documenting your improvements, mistakes, impressions, hopes, frustrations, and successes. A practice/performance journal is highly recommended.

Another important element in taking control of your own learning and gaining perspectives is the development of your own library of basic literature for the horn. How does one decide what is "basic" and what is "best"? It takes time, lots of time, but that's the point. The time spent searching for and listening to repertoire becomes your experiences and it is only through experiences that we actually learn anything. Search through solo contest lists looking for the common pieces. Study discographies to see which solos are recorded most often by major soloists. Listen to as many recordings as you can find in the libraries or borrow them from colleagues. Keep accurate notes on you impressions, and begin to purchase your own collection. Competitions for solo performances at the national and international levels will also tell a great deal about which works are considered important to our instrument. You should also ask your teacher and other teachers what materials they enjoy teaching (and playing) over and over again. Lasting power tells a great deal about the depth and quality of a work of art.

Excerpts from the orchestral repertoire must also be collected and studied for numerous reasons. It is very important that we all become fully aware of what the greatest composers think our instrument can and should be asked to do. Excerpts are also the means to acquiring a job in an orchestra, from community orchestras to the major professional orchestras. Teaching positions also assume an expertise in this repertoire. How does one know where to start? Attend orchestra concerts every chance you get. Listen to the composer's style, the orchestration contexts, and exposed solos. Keep notes on what you hear and learn. Notice what pieces appear most often on the season listings for various orchestras. Acquire excerpt books recently published. (Arthur T. LaBar's *Horn Player's Audition Handbook* and Richard Moore's *Anthology of French Horn Music* are good ones to get for excerpts most frequently asked in recent years.) Listen to complete orchestral performances first. Know the music, then learn the excerpts. At this point in your study, take the prepared excerpts to a qualified teacher or teachers for their input. Keep notes and look for common ground regarding tempos, articulations, dynamics, and stylistic ideas. Excerpts are the repertoire that one must assimilate to the point of memorization, especially if you plan to participate in professional auditions. If you really want to do it right, collect scores and all parts available and do a thorough study of each piece.

If you ever find yourself in a learning situation where such independent thinking and personal work is discouraged, try to deal with it by becoming as much an observer as a participant. I have personally learned a great deal from observing what doesn't work for me or for others. If you have accepted responsibility for your own learning, then you will know better your own needs and be better prepared to cope with, and not inherit, other people's problems.

It is also a useful idea to "psyche-out" your teacher's preferences. What does she like to teach or discuss or perform? What are his experiences? Know your teachers' résumés or ask about their professional activities. Take advantage of their strengths and always help them feel comfortable and enthusiastic during your lessons. These lessons are for your own good, and you might be surprised how much control you have over the chemistry between yourself and your teachers. This is not advocating a false adulation or "brown-nosing," as we used to call it. This is simply knowing as much as you can about a most important resource—the teacher. From such thoughtful research and acquired knowledge you can

better evaluate and understand what you are learning in that particular context we call private lessons.

Finally, be wary of a teacher/student relationship in which you have or are expected to have as your ***ultimate*** goal an imitation or emulation of your teacher's manner, horn, mouthpiece, musical preferences, experiences, etc.

> "There is a time in every man's education when he arrives at the conviction that envy is ignorance; that imitation is suicide."
>
> Ralph W. Emerson, *Self-Reliance*

This gentle warning applies to the "full package," not the important individual demonstrations by a well-meaning teacher that instill concepts and show what is possible. That type of imitation is an important tool for the teacher and can be an important resource for learning. My concern is for the students who are made to feel that they "must be like" someone else. You can't be! It is that simple. You will waste a large amount of your valuable time looking outside of yourself for what is already inside just waiting to be discovered.

Believe in what you can do, who you are, and what you will become. Pay a lot of attention and care.

> "Good and bad are but names very readily transferable to this or that; the only right is what is after a man's constitution; the only wrong is against it."
>
> "Nothing is at last sacred but the integrity of your own mind."
>
> Ralph W. Emerson, *Self-Reliance*

Douglas Hill is the horn professor at the University of Wisconsin-Madison and a past president of the IHS. He has taught at the Oberlin Conservatory, Aspen School of Music, the conservatories at Beijing and Shanghai, Summit Brass Institute, University of South Florida, and Wilkes College. He has written several books, produced a teaching video, made several solo recordings, and is active as a composer.

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Ensemble Excerpt Clinic

Jean Martin
Column Editor

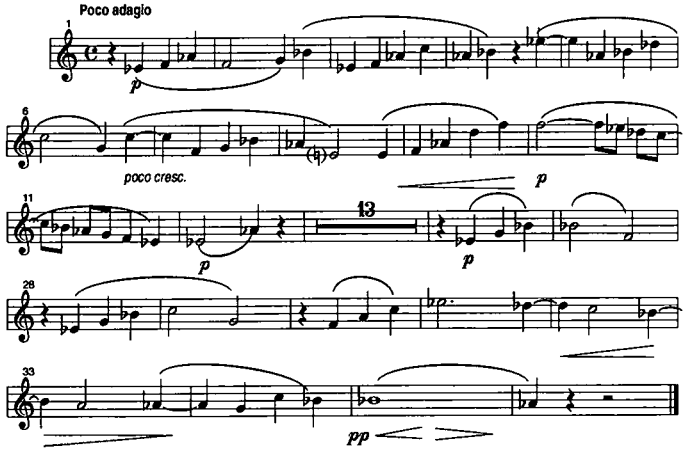
Saint-Saëns: Symphony No. 3, Third Horn

Jean Martin

The Symphony No. 3 of Camille Saint-Saëns is frequently on audition lists for third horn positions, perhaps more often than it actually appears on concert series, not unlike the Queen *Mab Scherzo*. None the less, Symphony No. 3 contains a number of beautiful and challenging moments for the horn player. Six third horn players from American orchestras were asked to share their thoughts on the preparation and performance of the symphony.

The portion of the symphony most often appearing on audition lists, and perhaps the portion that is most challenging, appears in the first movement:

Third Horn in Fa:



Jeff Kirschen, of the Philadelphia Orchestra, finds that this solo can cause problems due to range, key, and intonation. "One must be ready and somewhat flexible" when performing this section. He recommends preparing this solo slightly under tempo, bearing in mind the tendency of human nature to play things too fast when playing them alone. He also cautions against being so intent on getting a fast, efficient breath, that the preceding note is cut off prematurely and the phrase is actually rushed; breathe as a string player would breathe. Stagger the breathing with the clarinetist and the trombonist, who are playing in octaves with the horn (the horn having the middle octave). A quick breath before the subito *piano* is possible. Ranier DeIntinis, recently retired from the New York Philharmonic, prefers to play into the subito *piano* without a break. DeIntinis emphasizes the smoothness and evenness necessary for this passage, using the smoothness created by the organ as a model. He suggests asking these questions: "Where does the phrase go? How can I make this legato slur so that the phrase will be even longer, even more beautiful? Should the three instruments sound as one, or should the horn dominate?"

Brian Drake, of the Los Angeles Philharmonic, strives for a very even balance between the three instruments, finding the difficulties of the piece to be well worth it. Drake has performed the piece in the Hollywood Bowl with an electronic organ and laments that it is often considered a light classic: "and that's unfortunate, because with a real instrument to back it up, it's a magnificent piece." He heard the Saint-Saëns on the dedication concert of the new Fisk organ in Meyerson Hall with the Dallas Symphony in 1992. He said it was a superb and moving performance; the piece "needs that kind of weight." When preparing this solo, Drake focuses on an elegiac quality, particularly since he learned from Marcel Moyse that it was played at Saint-Saëns funeral.

Ron Schneider, now in his sixteenth season with the Pittsburgh Symphony, suggests a method of focusing on the intonation of the passage that is appropriate for any slow solo, such as the Mendelssohn "Nocturne" or the fifth symphony of Tchaikovsky. Set the tuner so that it is emitting a steady pitch, perhaps a concert D♭. Play the entire passage against this drone, striving for perfect intonation on each interval. Schneider advocates using any pitch as the drone, since even a dissonant interval will be "in" or "out" of tune. He also points out that this exercise truly trains the ***ears***, whereas setting the tuner so that the needle reacts to each pitch can result in training the ***eyes*** more than the ears. "The key is not being in tune, but being able to adjust." Schneider heard Farkas speak at a workshop about the dangers of a "tuning note," saying that once a player feels securely "in tune," he/she may be lulled into a false sense of security and cease to be diligent about intonation for the rest of the piece. "I want to be the first one to adjust," Farkas quipped.

The Pittsburgh Symphony recently recorded the piece, conducted by Maazel. For purposes of sound placement, the orchestra had a slightly different set-up for the recording session, resulting in the first horn being behind the second clarinet rather than the first bassoon. Thus, the third horn and the trombone were quite separated geographically, making this passage particularly difficult from an ensemble standpoint. Schneider has found that even live, geography can be a problem with this passage. "It's not like you think it will be" when you actually perform it in concert. He thinks of the *piano* dynamic as actually being a *mp-mf* due to the solo nature of the excerpt, and the subito *piano* as actually a subito *pianissimo*. Pittsburgh used five horns for the recording, with the fifth being equally divided between the first and third parts.

The Chicago Symphony performed the Saint-Saëns in March 1994. Dan Gingrich has found that the new set-up of the orchestra, conceived by Barenboim, is helpful for the playing of this passage. The double reeds, horns,

and violas are in a cluster in front of the trombones.

Erik Ralske, of the New York Philharmonic, recalls hearing a performance of this symphony a few years ago. The music built up with a flourish, in preparation for the dramatic entrance of the organ with a C major chord. Things were more dramatic than Saint-Saëns intended, however, because neither the organist's fingers nor feet seemed to find C major at the big moment; gradually the Cowell-like cluster oozed into C major, but not before giving quite a start to audience and musicians alike!

Ralske feels that the success of this solo is dependent on appropriate interpretation of the dynamic marking of *piano*. He thinks of this as a color marking, an indication of a "dolce sound." Too often a piano is thought of merely as one's *forte* sound with a bit shaved off. By thinking of this as a different tone color, one is not in any danger of dropping air support or sacrificing good *forte* habits in an effort to achieve a *piano*, which can sometimes result in a dry slur or dry attack. If the player thinks of a warmer, more diffuse air stream (similar to fogging up eyeglasses with the breath), a well-supported dolce sound will result, giving an atmosphere of piano. Ralske gives a very slight break before the subito *piano*—"just enough to clear the sound in a live hall." The subito *piano* can be set up with the crescendo—during the crescendo, move toward a more projecting, centering sound and then change to a less centered air stream on the subito *piano*. The repeated written "F" will then change from a centered sound to a more veiled sound without any loss of air support. This makes the subito *piano* a "much less anxious moment," and, even more important, makes for beautiful phrasing. "It's a good musical approach to the excerpt, and in the same breath it solves the technical problems." Ralske encourages horn players who are performing this excerpt for an audition to remember that this is a good opportunity to show a committee that not only can you play *piano* and lyrically, but you also have a full palette of tone colors: "a whole dimension of creativity that often seems unaddressed."

DeIntinis finds the symphony to be one of the most challenging pieces in the literature for the third horn, from the standpoint of good control of the instrument. Endurance can be a factor for the piece, as the third and fourth horns are quite busy throughout the piece. (As Kirschen pointed out, Saint-Saëns evidently had two pairs of horns in mind, with the third and fourth being marked "Chromatique.") DeIntinis likens it to a track event: "Pace yourself. Run the hundred-yard dash in eleven seconds some of the time, so that you will have the energy to run it in nine seconds when you need to." DeIntinis has wonderful memories of performing and recording this piece with Bernstein: "He would let you play."

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Book and Music Reviews

William Scharnberg
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How to Make Money Performing in the Public Schools
David Heflick
Silcox Productions, Box 1407-X20, Orient, WA 99160 ($12 or $7 for 10 or more)

Although this eighty-two page pamphlet might not directly relate to horn playing, it addresses the idea of making money as a hornist, which seems to be the general idea for a large percentage of the IHS membership. The author has gleaned the material for this booklet from over 150 public school performances a year. Although it is a typed and bound pamphlet, the information is well-organized and clearly presented. Here is a list of chapter titles: Developing a Program, Getting the Jobs (Arts Commissions, Promotion, Preparing for Response, Scheduling, Follow Up Promo), After Booking (Payment Forms, Preparation Materials, Technical Equipment), Sound Reinforcement (School Facilities, Sound Equipment), Preparing to Perform (The Eleventh Hour), Performing the Program (Working the Audience, Mutiny, Finale), Tape Sales, Taxes, and an appendix with pertinent addresses and contacts. If you are looking for ways to improve your current product or are interested in entering this type of career, you should write for a copy of this booklet.

♪ ♪ ♪ ♪ ♪

Method for Natural Horn
Francis Orval, assisted by David W. Reif
Editions Marc Reift, Augustastr. 17, D-78166 Donaueshingen, Germany

As stated in its preface, the exercises and etudes found in this method are designed for the accomplished hornist. The author has chosen to approach the hand horn via sixth basic hand positions and has developed a symbol to indicate each position: normal, stopped/with thumb, partially stopped/without thumb, open, very open, and very stopped. After the six positions are thoroughly explained, there are exercises to familiarize the performer with the symbols, then twenty etudes that cover a gamut of techniques, including a wide range, large interval leaps, and unusual melodic patterns. These are difficult, akin to Verne Reynolds etudes for hand horn. They will either polish an advanced technique or discourage one from progressing beyond the classical literature. Perhaps the only negative comment might be that the etudes emphasize mechanical challenges over interesting musical content. If you consider yourself a budding hand horn virtuoso, try these!

♪ ♪ ♪ ♪ ♪

Up and Away (Twelve Pieces for French Horn and Piano)
Austin Boothroyd
Novello and Co., Ltd, London and Sevenoaks (1993) ($7.95)

Mr. Boothroyd's goal was to create solos for the beginning hornist, and he has done so in fine fashion. A four-measure solo, "Goodnight," with two pitches, c' and e', performed in half-notes, opens the collection. The works progress very gradually, with sixteenth-notes introduced in the ninth solo. Solo number eleven, "On Guard," is eight measures in length, with sixteenth-notes throughout and a range of c'–d". Number twelve, aptly titled "Finale," is sixteen measures, has a range of c–c", and includes dynamics from *pianissimo* to *fortissimo*. The piano parts are quite simple but enjoyable. It is very difficult to write interesting music for the beginner, and these may be some of the best on the market.

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Voiles
Pascal Proust
Gérard Billaudot, 14 rue de l' Échiquier, 75010 Paris, France (1993) ($6)

Here is another well-written solo for the first-year horn player. It is marked *cantabile*, has a written range of c' to b', a dynamic range of *piano* to *mezzoforte*, two changes of tempo, all in about one minute and thirty seconds. The melodic lines are appealing and the accompaniment is easy.

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Volume One: Six Duos Brillants, Op. 51, Nos. 1, 2, and *3*
Jean Nisle
Southern Music Co., San Antonio, TX 78292 (1993) ($20)

Jean Nisle (b. 1780) was the hornist son of a another famous hornist, Johann Georg Nisle (1731-1788), who studied with J. Rodolphe. Jean, with his horn-playing brother, Christian, and his father made numerous tours of Europe. The brothers continued to tour after their father's death until 1809, when Jean moved to Sicily to compose, teach, and direct the music guild in Cetina. He reputedly wrote many works that were popular at the time but have been long forgotten.

As another work in his series, *The Complete Hornist*, Thomas Bacon has edited three horn and piano duos by Nisle for this volume. All three are grade V to VI in difficulty, depending on tempos taken, and all demand collaboration with an outstanding pianist. The first duo begins with a singing *Andante*, followed by an *Allegro vivace* in 6/8 meter. The range is written from g to b♭" and the entire solo lasts four-and-a-half minutes. The second duo, a flashy *Allegro scherzando*, with a range of f♯ below the treble clef to c'", is about one minute briefer. The third piece, approximately five minutes in length, begins with a *Grave* section followed by an *Allegretto alla Siciliano*. Here both the range and technique required of the hornist are reduced and the burden of virtuosity is relegated to the pianist. While not necessarily great music, the works compare favorably to many other horn and piano duos from the early nineteenth century.

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Konzert für Horn und Orchester, K. 417 and *K. 495*
W. A. Mozart, edited by Peter Damm, reductions by Manfred Knolle and Rainer Weber
Breitkopf & Härtel, Postfach 1707, D-65007 Wiesbaden, Germany (DM 23 each)

Each recent *Horn Call* invariably contains a review of the latest Mozart horn concerto edition, and this issue shall be no exception. New versions are aimed at a particular market and this 1993 version from Breitkopf could possibly be labeled the Rolls Royce of horndom. The horn parts (E-flat only) are presented in the finest scholarly fashion, with brackets around suggested articulations and dynamics. Excellent examples of *eingänger* in the two rondos and a cadenza in K. 495 are offered. The piano reductions are professionally edited to allow for pianistic versions that do not obscure the spirit of the music. The printing is first-class, which best describes the quality of the whole edition. Bravo Breitkopf und danke Damm!

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Six Songs by Richard Strauss
Transcribed by David Brussel
Laura Nevada Publications, 5546 E. Atlantic Place, Denver, CO 80222 ($22.50)

Those of you who enjoy performing vocal transcriptions and prefer the vocal music of Richard Strauss should consider purchasing this new publication. The six songs include three from Strauss's Opus 10: "Nichts," "Die Verschwiegenen," and the popular "Allerseelen"; two from Opus 17: "Seitdem dein Aug' in meines schaute" and "Barcarolle"; and the love song: "Cäcilie." Mr. Brussel has selected keys comfortable to moderately advanced hornists. In all the songs, the range is contained between written c'–a", with one b♭" and one a♭. Although the tessitura is on the higher end of the staff, there is a good amount of rest, and the hornist is seldom asked to sustain pitches above the staff. Due to Strauss's fondness for melodic octave displacement, wider leaps are characteristic throughout, thereby creating the primary technical challenge. This is fine music and usable in a variety of settings.

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Six Canonic Sonatas
Georg Philipp Telemann, arranged by Lowell E. Shaw
The Hornists' Nest, Box 253, Buffalo, NY 14226-0253 ($6)

Lowell Shaw, the battery-powered rabbit of horn arrangers, is at it again! Certainly some hornists have used these sonatas, originally for violin or flute, as duets, but we owe it to Fripmeister Shaw for this welcome publication. Although most of us would not drag these to the concert stage, they can be enjoyed in informal duet sessions and might work as prelude, offering, or postlude music in a church setting. Mr. Shaw has transcribed the canons to keys that limit the horn to a two-octave range (written g–g") and has simplified somewhat the ornamentation. The dexterity, flexibility, and endurance requirements when performed at the tempos indicated, however, are suitable to more mature hornists. For six bucks, what a deal!

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Three Bay Area Scenes for Eight Horns and Percussion (1993)
Bert Truax
Available from the composer: 3648 Pallos Verdes, Dallas, TX 75229 ($20)

Bert Truax is a a trumpeter in the Dallas Symphony who has composed many works in a more "commercial" medium. He wrote *Three Bay Area Scenes* expressly for the Southern Methodist University Horn Choir performance at the 1993 Tallahassee workshop, Gregory Hustis, conductor. Inspired by significant landmarks around the San Francisco Bay area: "Point Reyes," "Old North Beach," and "The Golden Gate," the three movements have a duration of approximately ten minutes. The first movement opens softly in the eighth horn with a figure rising from pedal C to F. The activity spreads upward, involving all the horns in a melodic and harmonic setting that resembles a John Williams film score. The movement modulates from an ambiguous F major at the opening to climax in G major, where it settles and quietly concludes. "Old North Beach" is a flashy movement in 9/8 meter, full of syncopated intensity and several written c'''s for the first horn. A fifth horn cadenza in D major/d minor, ascending also to c''', closes the movement. "The Golden Gate," perhaps somewhat inspired by Mussorgsky's "Great Gate," strides majestically in 5/4 meter. Each movement is enhanced by a single percussion instrument: suspended cymbal, tom-tom, and timpani, respectively. The work is laser-printed from *Finale* software, and the score and parts are spiral-bound. If your horn choir has at least eight strong and articulate hornists, including two excellent low hornists and a powerful first, send for this composition today!

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Mumblety-Peg ("Children's Games") for Woodwind Quintet (1993)
Robert Jager
Available from the composer: School of Music, Tennessee Technological University, Cookeville, TN 38505

Robert Jager has had considerable experience writing for winds. Particularly well-known to many hornists are his brilliant band compositions. *Mumblety-Peg* was premiered in February 1994 by the Cumberland Woodwind Quintet, of which co-music reviewer Arthur LaBar is a member. The score and a tape of the performance were sent for review, and I am very honored to have the opportunity to describe such an excellent new work.

As the title would lead one to believe, this is a fanciful quintet musically depicting children's games. The title of each movement suggests appropriate musical activity: "Call to Play," "Follow the Leader," "Tag," "Hide and Seek," "Hopscotch," and "Musical Chairs." There is an opportunity for visual humor in the finale, "Musical Chairs," where each player in turn loses his/her chair and leaves the stage until only the bassoonist remains to perform a cheerfully dramatic cadenza. The other four sneak back behind the lone performer for a surprising final loud chord. The flute and bassoon parts are perhaps the most difficult of the quintet, yet it would be playable and certainly enjoyed by a good college-level ensemble. Very highly recommended!

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Quintet for Winds No. 1 (1984)
Quintet No. 2 for Winds (1987)
Arise! for Brass Quintet (1986)
David Maslanka
Available from the composer: 26000 Strand Ave., Missoula, MT, 59802. ($35 for all three)

Many of you may know the powerful wind ensemble works of David Maslanka. Mr. Maslanka was a wind player himself, a clarinetist, who has chosen to write extensively for the wind medium. He has found that the college wind ensembles of today are able to rehearse more thoroughly and often present more exhilarating performances than professional orchestras! The two woodwind quintets are major, three-movement works, each more than twenty minutes in duration. The brass quintet is a five-minute fanfare-like composition, suitable to open a program. Although I do not wish to pigeonhole Mr. Maslanka's aural effect, there is a similarity to the music of Leos Janacek, with intricate rhythms, hypnotically repeated figuration, dramatic harmonic shifts, and open chordal spacing. In the second movement of his Quintet for Winds No. 1, the composer's search for imaginative timbre leads him to ask the clarinetist to perform on only the mouthpiece and barrel. These are difficult compositions and, for the hornist, a strong high range and good stamina are necessary in both woodwind quintets. All works are reproduced in very legible manuscript and the cost (listed above) for the three quintets, including scores, parts, and a cassette tape of professional performances, was an amazing bargain when this reviewer bought the set in 1992. Please contact the composer for current prices.

Recordings Section

Julian Christopher Leuba
Contributing Editor

Kazimierz Machala, horn professor at the University of Illinois, has presented a second compact disc of his transcriptions for horn on Polton Twin Productions CD-PAJ 119. Again, one is greatly impressed with Machala's strength and musicality, as well as the interesting and varied choice of materials that he has chosen to adapt. All explore the entire range of the instrument, emphasizing the lower range. As I noted in my April 1992 commentary on Machala's first CD, his adaptations require the collaboration of a superb and sensitive pianist, which indeed Susan Teicher is.

According to the liner notes, the transcriptions of the two pieces by Enrique Granados and the four by Claude Debussy are being published by G. Schirmer, Inc.

The recording is rather close-up for the horn and certainly displays Machala's intentions very well, although I thought the pick-up of the lower register occasionally entered the realm of overbearing. That minor reservation notwithstanding, I found this recording rather enjoyable and recommend it to your attention without hesitation.

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Gregory Cass, English-born principal hornist of the Orchestre de la Suisse Romande (Geneva) plays a program, *Cornissimo* on GALLO CD 741. Cass is an assured performer with a flawless ear and an extraordinary technique in all respects.

In contrast to many CDs which are "theme oriented" or "all-Strauss" or "all-Mozart," this one impresses me as an authentic concert program. In addition to some standard repertoire works, we have a rare representation of Olivier Messiaen's *Appel Interstellaire,* which has been avoided previously because of Messiaen's own reluctance to separate it from the larger composition, *Des Canyons aux Étoiles.* This is indeed an extraordinarily virtuoso composition, exploiting some *avant garde* effects and done full justice by Cass. Also a first on record is Sir Peter Maxwell-Davies's ferociously challenging *Sea Eagle,* a tone poem describing the Orkney Island environment of the composer's home. I've been wondering who would be first to record this challenge: Cass plays it superbly. Cass concludes his program with the fey *Hunter's Moon,* which was favorite encore piece of Alan Civil.

Adilia Alieva is the pianist on this fine collaboration. As a soloist, she is a winner of the Rachmaninoff Competition, as well as many others, and has been featured in Soviet-produced films. I mention this because her playing is worth the listener's attention. The CD has been recorded in a richly resonant environment, enjoyable as a listening experience and authentically portraying the tone quality of Cass's Alexander instrument.

In the US, GALLO is distributed by Albany Music, 98 Wolf Road, Albay NY 12205.

Highly recommended!

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Edwin Thayer and **Scott Fearing,** performing with the Chamber Soloists of Washington conducted by Edward Carroll, are heard on a CD (NEWPORT CLASSIC NC 60012) of the complete *Water Music* of George Frederic Handel. This performance is unique in that it is performed with only one instrument on a part. With contemporary recording techniques, one achieves a totally new understanding of the textural possibilities inherent in Handel's score. Some "purists" may decry this performance, but I personally enjoyed the clarity and frankly prefer this version, which is certainly not overblown, to hearing it performed on period instruments. The players and their director have given consideration to the scholarly attitudes toward ornamentation, rhythmic stylization, etc. The ornamentation is much less "fidgety" than, for instance, that which Gerard Schwarz imposed upon his Los Angeles Chamber Orchestra players on his Delos recording, where the antiphonal effects between horns and trumpets in the first of the D major movements (*Allegro*) are destroyed by ornamentation that, although sounding fine on modern horns, sounds silly on trumpets. The current Chamber Soloists of Washington recording, however, is the style of performance one can imagine that King George might have heard at an indoors command performance. I enjoyed it immensely.

Recommended.

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The New Mexico Brass Quintet (**Ellen Campbell,** horn) has produced a second recording (NMBQ CD 001), presenting a program comprising three contemporary compositions and a set derived from a fifteenth-century Spanish manuscript. Usually, I am suspicious of "blurbs" printed on album jacket. However, the unanimity is remarkable: from the Tuba Journal— "This is one of the most perfectly balanced groups on record," and from the ITG Journal, "serves as a role model in teaching studios." I need not say more in praise.

The programming is diverse. The English composer, Timothy Moore, born in 1922, composed a brass quintet that I am surprised is not already in the repertoire, as it is both "accessible" and challenging. There is a clever Rondo in 5/8, as well as an interesting deconstruction of a theme from Bizet's *Carmen.* The concluding movement, using a twelve bar blues structure, reflects the composer's own performance as a jazz pianist. Trombonist Karl Hinterbichler's transcriptions of three Spanish Renaissance Villancicos are models of their kind, with attractive but discreet ornamentation, and are performed with energy but without the bombast that annoys me in many other brass performances of music of this period.

All the music on this CD is published, either by Éditions BIM or Mark Tezak Verlag. The horn is always properly present, and the balance in the recording is certainly quite superior to most brass quintet recordings. Although there are fifteen tracks indicated for the various movements, my CD player found only four, one for each composition, a minor inconvenience.

Highly recommended.

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The Westwind Brass (**Barry Toombs,** horn) has produced a CD (GVCD 9326, available from the ensemble) presenting a panorama of their repertoire.

The group plays expertly; I call to the listener's attention that the Ewald quintet was composed for conical instruments, i.e., cornets, alto horn, tenor horn, and tuba. Uve Uustalo, an Estonian hornist who studied in Leningrad, kindly provided me with a copy of the program of the premier performance in St. Petersburg. In these times of seeking "authenticity" in performance, I would prefer the "conical sound," especially in the case of the (valved) tenor horn, rather than slide trombone.

The high point of this record for me was a delightfully robust performance on trombone of Arthur Pryor's *Fantastic Polka.*

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The Chestnut Brass Company (**Marian Hesse,** horn) plays a program of twenty-four standards by Cole Porter, George Gershwin, and Duke Ellington, arranged by Richard Price (Ellington), and tubist Jay Krush (Porter and Ellington).

The contrast between arranging styles is a lesson in itself, my preferences leaning strongly toward the Ellington/Price arrangements. The Krush adaptations strike me as needlessly fussy at times ("Night and Day," for instance) and indulge in some awkward cadences that only a tubist could enjoy. On the other hand, the "In the Still of the Night" and "It's Delovely" arrangements provide hornist Hesse opportunities for beautiful, straightforward ballad playing that made my mouth water!

The Chestnut Brass is noted for their performance on a multitude of "early" instruments and previously for their emphasis in "Americana," to which they have made an important and notable contribution. This is their first recording, to my knowledge, in a modern brass quintet figuration.

The recording sounds as though it were done in a spacious ballroom setting—the ballroom at the Great Northern Hotel in Manhattan?—but retains an acceptable degree of inner clarity that is very pleasing to the ear.

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The Wisconsin Brass Quintet (including **Sören Hermansson, Douglas Hill,** and **Nicholas Smith**) plays on SUMMIT DCD 164 two compositions for brass quintet by tubist/composer John Stevens and the brass quintet by Verne Reynolds.

An interesting program, well played and recorded—so well recorded that the individuality of each of the three hornists is clearly discerned.

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The Lieurance Woodwind Quintet (**Nicholas E. Smith,** horn), resident artists at Wichita State University, plays a program of "standard classics" of the American repertoire for wind quintet on SUMMIT DCD 149. The ensemble performs very well and is clearly recorded, with a rather bright texture in the upper three winds, and agreeable prominence given to Smith's excellent playing. This recording can certainly be safely recommended as a model for groups who are studying these compositions.

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Listings of Recent Recordings

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

*F/9 indicates a review in the September, 1993 issue of *Fanfare Magazine,* a fine source for unbiased reviews.

‡Indicates that the recording was reviewed in the February 1994 issue of the *Horn Call.*

†Indicates that the recording was reviewed in the November 1993 issue of the *Horn Call.*

AS DISCS 356 (ADD)
Dennis Brain
W. A. Mozart, Concerto *No. 3 in E-flat,* K. 447
SWF Orchestra/Hans Rosbaud, 06.11.1953
G. F. Malipiero, *Dialogue No. 4 for Wind Instruments*
Paul Dukas, *La Villanelle*
Gerald Moore, piano
Marin Marais, *La Basque*
Edinburg Festival, 24.8.1957
Richard Strauss, *Concerto No. 2*
Paul Hindemith, *Sonata for Four Horns*
Matyas Seiber, *Notturno for Horn and Strings*
LSO, 29.07.1955

BAYER RECORDS BR 100 233 CD (DDD) *F9
Andreas Klebsch
Chamber Soloists of the Rheinland-Pfalz State Phil-

harmonic
Joseph Gabriel Rheinberger, *Sextet for Piano and Winds, Op. 191b*
Heinrich von Herzogenberg, *Quintet in E-flat for Piano and Winds, Op. 43*

BIS CD-44 (AAD) *F9
Hornist?
Gothenburg Wind Quintet
Eva Knardahl, Piano
Beethoven, *Quintet for Piano and Winds, Op. 16*
Franz Berwald, *Quintet in E-flat for Piano and Winds*
Rimsky-Korsakoff, *Quintet in B-flat for Piano and Winds*

BIS CD-159 (AAD/DDD) *F9
Hornist?
Pekka Savijoki, Alto Saxophone
Hindemith, *Sonata for Alto Saxophone*
(same as Sonata for Alto Horn)
Morgenmusic for Brass
and other compositions

BONGIOVANNI GB 5521-22-2 (DDD) 2 disc set *F9
Stefano Pignatelli
G. Rossini,
Prelude, Theme and Variations
The Six Quartets for Flute, Clarinet, Horn, and Bassoon
and other compositions

CAPSTONE RECORDS CPS 8614 CD (DDD)
Bernice Schwartz
Tower Brass Quintet
At Play
Gottfried Reicha, *Abblasen*
J. S. Bach, *Trumpet Fugue*
Jan Koetsier, *Kinderzirkus*
Jean-Baptiste Lully, *Overture to Alceste*
J. S. Bach, *Fantasia*
Frigyas Hidas, *Játék* (Play)
George Gershwin,
Suite from Porgy and Bess
Three Preludes

CLARINET CLASSICS CC0002 (ADD: mono) *F9
Hans Sorensen
Royal Chapel Wind Quintet
Carl Nielsen,
Serenata in vano
Wind Quintet, Op. 43
Clarinet Concerto
(Louis Cahuzac, Clarinet)

CMP RECORDS CMP CD 59 (DDD)‡
John Clark
Il Suono
Mustang Sally
Buster's Move
Groove from the Louvre
Hot Fried Fish
Dolphin Dance
Miradita
Il Suono della Ragazze
Pretty Loose

THE CUMBERLAND QUINTET (DDD)‡
Arthur LaBar
Student Favorites
A. Barthe, *Passacaille*
Joseph Haydn, *Divertimento No. 1 in B-flat*
Denes Agay, *Five Easy Dances*
Scott Joplin, *The Cascades*
Joseph Haydn,
Minuetto and Trio
Presto
Henry Purcell, *Abdelazer*
D. Shostakovich, "Polka" from *The Golden Age*
A. Liadov, *Russian Folk Dances*
Charles Lefevre, *Canon*
Ferenc Farkas, *Ancient Hungarian Dances*

CRYSTAL CD677 (DDD) *F9†
Kristin Pederson Thelander, natural horn
Carol lei Post, fortepiano
Beethoven, *Sonata in F, Op. 17*
Friedrich Kuhlau, *Andante and Polacca*
Carl Oestreich, *Andante*
Nikolaus von Krufft, *Sonata in E*
François Dauprat, *Sonata in F, Op. 2*

CRYSTAL CD 751 (DDD)
Joseph Meyer
Westwood Wind Quintet
Ingolf Dahl, *Arioso and Allegro*
Karel Husa, *Serenade*
(with Lisa Bergman, piano)
Jerzy Sapieyevski, *Arioso*
(with Richard Pressley, trumpet)
Louis Moyse, *Quintet*

EBS RECORDS G038 (DDD)‡
American Horn Quartet (David Johnson, Charles Putnam, Kerry Turner, and **Geoffrey Winter)**
4x4
Kerry Turner, *Quartet No. 3 for Horns*
Walter Perkins, *Concerto for Four Horns*
Paul Hindemith, *Sonata for Four Horns*
Leonard Bernstein (arr. Perkins), *West Side Story Suite*

EMI CLASSICS CDH 7 64198 2 (ADD)
Dennis Brain and **Aubrey Brain**
W. A. Mozart,
Divertimento in D
Horn Concerto No. 2 *in E-flat,* K. 417
Horn Concerto No. 3 in E-flat, K. 447
Aubrey Brain

FORTE RECORDING (ONE WORLD RECORDS) (DDD)

Adolph Herseth, trumpet
Asbury Brass Quintet
from: One World Records
1-800-932-0625
or: Asbury Brass Quintet
1025 W Oakdale, Suite 3
Chicago, IL 60657

GALLO CD-741 (DDD)

Gregory Cass
Adilia Alieva, piano
Cornissimo
Luigi Cherubini, *Sonata No. 2*
Olivier Messiaen, "Appel interstellaire," from *Des Canyons aux Etoiles*
Robert Schumann, *Adagio and Allegro, Op. 70*
Giacchino Rossini, *Prelude, Theme et Variations*
Richard Strauss, *Andante* (Op. posth.)
Peter Maxwell-Davies, *Sea Eagle*
Gilbert Vinter, *Hunter's Moon*

KOCH INTERNATIONAL CLASSICS (DDD) *F9

William Purvis
The Group for Contemporary Music
Charles Wuorinen,
Horn Trio (Horn, Violin, and Piano)
Horn Trio Continued, same
Double Solo for Horn Trio
and other Compositions

MELODIYA (USSR) SM 03295-6

Valerie Polekh
Bolshoi Theatre Orchestra
W. A. Mozart,
Concerto No. 2 in E-flat, K. 417
Concerto No. 4 in E-flat, K. 495
also Weber Bassoon Concerto

NEWPORT CLASSIC NC 60012

Edwin Thayer and **Scott Fearing**
Chamber Soloists of Washington
G. F. Händel, *Water Music* (complete)

NEWPORT CLASSICS NPD 85557 (DDD)

Marian Hesse
The Chestnut Brass Company
Opening Night
Cole Porter,
Night and Day
Friendship
In the Still of the Night
It's Delovely
Just One of Those Things
I Get a Kick Out of You
I Concentrate on You
C'est Magnifique
Duke Ellington,
Take The A Train (Strayhorn)
In a Sentimental Mood
Satin Doll
Caravan (Tizol)
Prelude to a Kiss
Creole Love Call (Miley)
I'm Beginning to See the Light
It Don't Mean a Thing
George Gershwin,
Someone to Watch Over Me
'S Wonderful
Love is Here to Stay
Fascinating Rhythm
The Man I Love
Strike Up the Band
Summertime
I Got Rhythm

PALLADIO number ? CD (A?D)

Dennis Brain
L. van Beethoven, *Sonata in F, Op. 17*
Robert Schumann, *Adagio and Allegro, Op. 70*
with Gerald Moore
Paul Dukas, *Villanelle*
with Gerald Moore
W. A. Mozart,
Quintet for Piano and Winds, K. 452
with Colin Horsely
Divertimento for Six Winds, K. 289
Dennis Brain Wind Ensemble

SUMMIT DCD 164 (DDD)

Sören Hermannson[a]
Douglas Hill[b]
Nicholas Smith[c]
Wisconsin Brass Quintet
John Stevens,
Seasons: A Symphony for Brass Quintet[a]
Fabrics[b]
Verne Reynolds, *Brass Quintet*[c]

TESTAMENT T 1009 (ADD)

Dennis Brain
R. Strauss, *Concerto No. 1*
also, Weber, *Bassoon Concerto* (Brooke)
Strauss, *Oboe Concerto* (Goosens)

WESTWIND BRASS GVCD 9326

Barry Toombs
Westwind Brass (Quintet)
Three Renaissance Madrigals,
Gregor Aichinger (arr. Rosenthal), *Jubi late Deo*
Claudio Monteverdi (arr. Toombs), *Cruda Amarilla*
Claude LeJeune (arr. Rosenthal), *Revecy Venir du Printemps*
Viktor Ewald, *Quintet No. 3 in D-flat*
Brubek (Ron Robinson), *Blue Rondo A La Turk*
Benedetto Marcello (Toombs), *Psalm XIX, The Heavens Declare*

Antonio Vivaldi (arr. John Wilds), "Fugue"
from *Concerto Grosso, Op. 3, no. 11*
Arthur Pryor, *Fantastic Polka*
Ron Minor, *Four Movements for Brass Quintet*

Westwind Brass, Inc.
PO Box 86879
San Diego, CA 92138

Recordings Reviews

John Dressler
Contributing Editor

Disc Title:	*Mozart Horn Concertos*
Artist(s):	**Jacob Slagter,** horn/Amsterdam Mozart Players
Label:	Canal Grande CG-9211
Timing:	56 minutes
Recording Date:	January 1991
Recording Location:	Amsterdam, Holland

The current Schwann/Opus catalogue lists recordings of the Mozart horn concerti by no fewer than twenty-nine soloists. Some of these performances are of all four concerti on one disc; some feature only one or two of the concerti along with other Mozart works for other wind instruments; other performances are housed in multiple-disc sets with other wind instrument works. Is there something to be gained by yet another Mozart set? Haven't we "heard it all" by now? Surely not! And I challenge you to hear some very fine nuances and musicianship from this disc. Thirty-five-year-old Jacob Slagter's performances of these main-stays in our repertoire are fine achievements. The Dutch soloist has won competitions in Prague, Belgium, and Luxembourg and later concluded his musical studies at the Royal Conservatory of The Hague. He is a member of the Royal Concertgebouw Orchestra, an organization with which he has also been a soloist since 1985. He teaches at the Sweelinck Conservatory of Amsterdam and is first hornist of the Fodor Quintet.

It is apparent that he regularly performs chamber music, because his phrasing in especially the first movements of both K. 417 and K. 447 takes some delightfully refreshing turns compared to some older recordings. His tone is perhaps a cross between that of Dennis Brain and Hermann Baumann with a touch of vibrato noticeable on all notes of longer duration. Dynamics and shapings are a hallmark of this recording. This disc (compared to another Slagter/Mozart one on the Fidelio label that is not a complete set recording) presents the concerti out of the usual numbering order: K. 495, K. 417, K. 447, then K. 412. Slagter performs the second movement of the first concerto in the Süssmayr reconstruction similar to that on the Jeurissen/Philharmonia da Camera recording. Tempos of the outer movements are close to m.m. 116 each; the slow movements average about m.m. 66. The rondo movements of K. 495 and K. 447 are about the same, averaging m.m. 116; however, Slagter takes a much more deliberate tempo of m.m. 80-88 for the rondo movement of K. 417. The timings on both the liner notes and the cover have errors regarding K. 417: the first movement clocks at 6' 30", not 2' 35", and the second movement clocks at 3' 45", not 7' 43" as printed.

Can there be any truly original cadenzas to these concerti after having heard so many excellent performances by many players? The cadenza in K. 495 is rather a hodge-podge of passages from several older performances: the triplet figures as in Ceccarossi, Jones, and Brain performances are here; so, too, the Civil/Klemperer ending which rises chromatically to the high B-flat. To these elements Slagter has added double-stop chords reminiscent of the Weber Concertino as well as a few original twists. In contrast, his cadenza to K. 447 is almost completely new. (Readers who are not already aware need to read the January and March 1974 issues of the *Instrumentalist*. Christopher Leuba has provided there an excellent look at representative cadenzas to K. 495 from recordings of masters past and present.) Although the double stops seem out of place to my taste, it is something to debate.

Personally, the articulation is very clean, but the overall tone emphasizes a bit too much the upper partials of pitches. Marius Flothuis has provided fine liner notes. This is a recording which needs your attention.

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Disc Title:	*Smart Went Crazy*
Artist(s):	**Meridian Arts Ensemble**
Label:	Channel Crossings CCS-4192
Timing:	72 minutes
Recording Date:	March 1993
Recording Location:	Raphaelpleinkerk, Holland

A unique recording has hit the marketplace. It is titled, *Smart Went Crazy* and features the Meridan Arts Ensemble. Released in 1993, this disc features the music of Frank Zappa, John Halle, Philip Johnston, Billy Strayhorn, Kirk Nurock, Norman Yamada, and Jimi Hendrix. Jon Nelson was the arranger for the Zappa and Hendrix pieces. Chris Hughes arranged the Strayhorn number. Praised by the Los Angeles Times for their "near symphonic richness and depth," this brass quintet won first prize at the 1990 Concert Artists Guild of New York Competition. More recently the group has received special acclaim for its premieres of works of Elliott Carter, Frank Zappa, Kirk Nurock, Ira Taxin, Philip Johnston, and David Sampson. Future projects for the group include premieres of commissioned works from Milton Babbitt and jazz composer Tom Pierson and a work for quintet and drums by Stephen Barber. On March 12, 1993 the group performed the five Zappa works on this disc ("Big Swifty," "Harry You're a Beast," "The Orange County Lumber Truck," "T'mershi Duween," and "Dupree's Paradise") for Mr. Zappa at his home in Los Angeles. The composer worked with the group, critiquing the performance, making corrections in the arrangements, and giving suggestions for future interpretations. In addition, in January of this year the group was interviewed on National Public Radio about its new directions in chamber music outside the more commonplace brass quintet repertoire. Group members are: Richard Kelly and Jon Nelson, trumpets; Daniel Grabois, horn; Benjamin Herrington, trombone; Raymond Stewart, tuba; Mo Roberts, percussion. Roger Bobo is the guest speaker in the Johnston work.

Any jazz aficionado will truly appreciate this recording. The sonics compliment all of the brass as well as the back-up percussion. The horn playing is certainly well done throughout. The horn writing quite frequently reaches high C territory, reminiscent of that of the more traditional professional brass quintets. The balance and style of the group is characteristic and convincing in its jazz interpretations. Multiple tonguing, slides, shakes, rips, half-valve technique, and even screaming appear on this disc; a challenge for any group attempting to emulate their style. Some very tasty passage work reminiscent of Gershwin-like harmonies and progressions is found on both the "Softshoe" and "Lush Life" cuts. The Yamada piece is an *avant garde* work that challenges the group to bend in and out of phase with each other on one pitch as well as other difficult techniques not often taught in depth in collegiate music programs. If you're seeking something different in brass quintet literature, this beckons you without hesitation. A solid performance by this new group that is sure to produce more discs of quality playing in a wide variety of music.

Contents:

Frank Zappa:	*Big Swifty*
	Harry, You're a Beast
	The Orange County Lumber Truck
	T'mershi Duween
	Dupree's Paradise
John Halle:	*Softshoe*
	Boots
Phillip Johnston:	*Sleeping Beauty*
Billy Strayhorn:	*Lush Life*
Kirk Nurock:	*Smart Went Crazy*
Norman Yamada:	*Mundane Dissatisfactions*
Jimi Hendrix:	*Purple Haze*
Traditional Afro/Cuban:	*Revoltillo*

♪ ♪ ♪ ♪ ♪

Disc Title:	*Salonkonzert*
Artist(s):	**Michel Garcin-Marrou,** natural horn; Melvyn Tan, fortepiano
Label:	Angel-EMI 49999
Timing:	77 minutes
Recording Date:	May 1989
Recording Location:	Forde Abbey, Chard, Somerset, U.K.

While this disc is almost like an evening of Romantic-Era chamber music in your home, it features only one selection for horn: the Beethoven Sonata, Op. 17. If you have yet to purchase a recording of the work with natural horn, give this one serious consideration. Some exquisite playing and sonics that bring out the stopped notes nearly as if they were not "closed" at all. The presence of the horn as a whole, as enjoyable as it is, tends to cover the pianoforte at times. Perhaps the microphones could have been positioned to better capture the performance *in toto*. With respect to its equality of importance between the two artists, I could use more from the keyboard, especially since that instrument was not built to the projecting capability of our modern pianos. The entire horn spectrum is extremely lucid, a characteristic often lacking in natural horn recordings.

The first movement takes the repeat of the exposition and averages m.m. 120; the transitory second section, m.m. 70; the rondo, m.m. 132: typical tempi bringing the work to a total of about fourteen minutes. I particularly enjoyed the very legato upward slurs in the opening movement, the very nicely executed clarity of the stopped horn in ornamental passages, the hint of vibrato on notes of longer duration at cadences, several nice echo effects, and generally heroic playing throughout. I noticed some rushing of the first descending sixteenth-note arpeggio passage and little displaced landing on the first low C toward the close of the movement; however, the remaining penultimate and final repetitions of the low C were exact. A fine nuance in the third movement is the deliberate lengthening of the lower note of the octave leaps—a wonderful touch. Again, I sensed a rushing of the descending sixteenths following the triplet arpeggio figure past a point of mere rubato; however, a beautiful decrescendo on the following trill was very well done. The ensemble was terrific on the ritard into the pianissimo start of the coda section. I sensed some multiple tonguing on the repeated g"s and a very solid finish. The pianoforte performance effected a very deliberate execution of all the ornaments—no small task for the modern piano. The light touch, the gliding over the keys—especially in the broken octaves and descending parallel chords section that characterized this performance—reminds us of the difference this instrument and an artist skilled on this instrument can make! I heartily recommend this disc.

Mr. Garcin-Marrou was awarded first prize for Horn and Chamber Music at the Conservatoire Supérior de Paris in 1963. He has been a member of the Orchestre de l'Opéra Comique and has been principal horn with the Orchestre de Paris since its founding in 1967 under the direction of Charles Munch. He performs regularly on the natural horn with such ensembles as the Academy of Ancient Music, the English Consort, and the London Classical Players. He also teaches both valve horn and natural horn at the Conservatoire Supérior de Lyon. The other selections on this disc feature Mr. Tan and other period-instrument performances: selections from Mendelssohn's six volumes of *Songs without Words* and the *Rondo Capriccioso,* Op. 14 for piano; Schubert's *Introduction and Variations on "Trockne Blumen"* for flute and piano; von Weber's *Grand Duo Concertante,* Op. 48 for clarinet and piano. The other soloists are Konrad Hünteler, flute and Eric Hoeprich, clarinet. Program notes by Denby Richards are included.

♪ ♪ ♪ ♪ ♪

Disc Title:	*Handel: Water Music and Music for the Royal Fireworks*
Artist(s):	**Thomas Müller, Raul Diaz,** and **Javier Bonet,** natural horns/Le Concert des Nations ensemble
Label:	Astrée/Auvidis E-8512
Timing:	74 minutes
Recording Date:	March 1993
Recording Location:	Abbey of Ambronay, Paris

With the now abundant period-instrument ensembles recording Baroque era music, my ear was "pre-set" to expect a brighter timbre from this horn section. Instead, a more stuffy and trombone-like quality struck my senses. The articulation, too, is thicker than I was prepared to hear. The contrabasses also performed too heavily, which contributed to the blurred resonance in many of the tutti sections. The reverberation was a little long in general, hampering a lighter more airy quality certainly effected on the Thames barges in 1717 and afterward. Tempos of the *Rigaudons* and *Bourées,* however, are refreshingly spirited. Some very fine harpsichord, recorder, and oboe work is displayed throughout the recording. While this rendition is quite good, I would suggest investigating recordings of these works by Gardiner, Hogwood, Mackerras, and the Orpheus Chamber Orchestra for a more authentic sound. Liner notes by Marc Vignal are provided.

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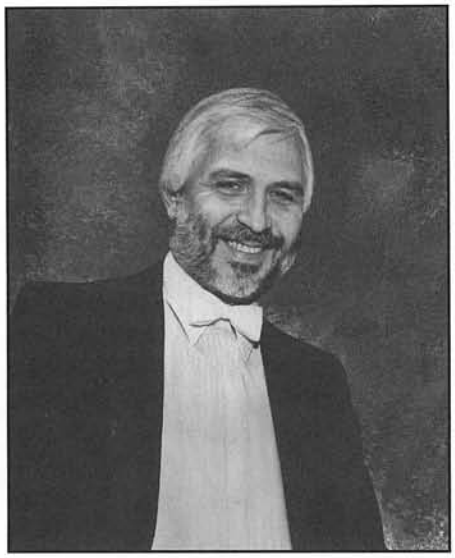
Dale Clevenger



Master Classes in Horn

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Professor Clevenger is widely known for his master classes, which he has given throughout the United States. Working with a select group of performers, he will examine tone production, technique, range, style, interpretation in orchestral repertoire and horn solo literature, and preparation for auditions.

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For more information write: Master Classes in Horn, School of Music Summer Session, Northwestern University, 711 Elgin Road, Evanston, IL 60208-1200; phone (708) 491-3141, fax (708) 491-5260.

Proposal to Amend the IHS Bylaws

Submitted by Kristin Thelander, Vice President

Note to IHS members: You will find a current copy of the Bylaws in the front of your Membership Directory. Proposed changes are indicated in boldface type. These amendments will be voted on by the IHS general membership at the Annual General Meeting at the Twenty-Sixth International Horn Workshop in Kansas City.

IV. 5. The Secretary/Treasurer shall keep the minutes of all meetings of the Society, shall be responsible for all membership communications and procedures, **and** be the custodian of the past records of the Society and responsible for their inclusion in the official Archives. **He/she will also administer regional workshop funds and communicate with the Executive Secretary on budgetary matters.** Funds may be withdrawn by checks signed by the Secretary/Treasurer **or** the President **and the Executive Secretary.** The Secretary/Treasurer shall administer such other duties as may be assigned by the Advisory Council.

V. 3. The Executive Secretary shall fulfill all duties as delegated by the officers, the Editor and the Advisory Council, and shall be responsible to those who have so delegated. **Delete "unable to do so." Add: These duties include, but are not limited to controlling and maintaining a current computerized listing of the total membership of the Society, preparing the Membership Directory, being responsible for the receipt and disbursement of all income and expenditures of the Society, maintaining accurate records of all fiscal transactions, making formal financial reports at all meetings of the Society, depositing funds of the Society at depositories approved by the Council, and having all financial accounts audited as needed.**

VIII. Computer Coordinator—delete this entire section (the duties have been added to Article V.).

XI. 2. Dues are payable **at any time of year; the Executive Secretary renews memberships upon receipt of dues.**

5. The fiscal year for the International Horn Society shall end on **December 31** of each year.

XII. 1. The official publications of the Society shall be THE HORN CALL: Journal of the International Horn Society, **THE HORN CALL ANNUAL: Refereed Journal of the International Horn Society,** and the International Horn Society Newsletter.

2. **THE HORN CALL** shall be published **up to three times per year** and may include, but not be limited to, articles dealing with the horn, general news items of the horn world, reviews of horn music and recordings, and advertisements. **THE HORN CALL ANNUAL shall be published once a year, provided there are sufficient approved articles to warrant its publication, and will include articles of a scholarly nature accepted for publication by members of the Board of Referees.**

4. A Directory of all Society members, with their complete addresses, shall be published annually. **The Executive Secretary shall provide the Editor of The Horn Call with directory information, and the Editor shall be responsible for the publication and distribution of the Membership Directory.**

5. delete this section.

International Horn Society Financial Statements

Years Ended December 31, 1993 and 1992

International Horn Society

Balance Sheets
December 31, 1993 and 1992

	1993	1992
Assets		
Current Assets:		
Cash	$ 92,876	$ 91,004
Accounts receivable, net of allowance for doubtful accounts of $1,000 in 1993 and 1992	4,851	2,327
Total assets	$ 97,727	$ 93,331
Liabilities and Fund Balance		
Current Liabilities:		
Accounts payable	-	$ 1,474
Deferred revenue (Notes 1 and 2):		
Membership dues	17,096	14,496
Scholarships	26,486	28,570
Life Memberships	40,001	38,008
Total current liabilities	83,583	82,548
Fund Balance:		
Unrestricted, undesignated	11,644	10,783
Designated for composition commission	2,500	-
Total fund balance	14,144	10,783
Total liabilities and fund balance	$ 97,727	$ 93,331

International Horn Society

Statements of Activity and Changes in Fund Balance
Years Ended December 31, 1993 and 1992

	1993	1992
Revenues:		
Membership dues	$ 55,755	$ 46,874
Interest Income	1,245	1,707
Advertising	16,642	12,861
Merchandise sales	3,976	1,418
Publication sales	5,715	4,944
Workshops	8,445	626
Composition registration fee	847	710
NEWS contributions	601	111
Performance scholarships	8,110	5,061
Other revenue	102	-
Total revenues	101,438	74,312
Expenses:		
Program Services:		
The Horn Call publication	49,061	41,427
Other publications	3,895	6,120
	52,956	47,547
Composition contest	1,019	2,229
Performance contest	-	600
Scholarships	7,710	5,061
Commissioned works	7,529	10,169
	16,258	18,059
Workshops	5,196	2,800
Total program expenses	74,410	68,406
Supporting Services:		
General	23,667	24,874
Total expenses	98,077	93,280
Excess of Revenues Over (Under) Expenses	3,361	(18,968)
Fund Balances at January 1	10,783	29,751
Fund Balances at December 31	$ 14,144	$ 10,783

International Horn Society

Statement Of Functional Expenses
Year ended December 31, 1993

	Program Services			Support Services	
	Publications & Merchandise	Contests & Commissions	Workshops	General	Total
Salaries and wages	$ 1,411	-	-	$10,000	$11,411
Payroll taxes	-	-	-	765	765
Printing	28,385	-	-	1,209	29,594
Postage	11,180	195	-	3,577	14,952
Editor honorarium	7,100	-	-	-	7,100
Office supplies	2,800	1,227	-	490	4,537
Workshops	-	-	5,196	-	5,196
Awards and scholarships	-	7,210	-	-	7,210
Commissioned works	-	7,529	-	-	7,529
Translation	1,000	-	-	-	1,000
Travel	-	-	-	4,849	4,849
Merchandise	350	-	-	-	350
Area representative expense	-	-	-	295	295
Professional services	-	-	-	2,165	2,165
Telephone	231	-	-	259	490
Miscellaneous	479	97	-	58	634
Total expenses	52,956	16,258	5,196	23,667	98,077

International Horn Society

Statement Of Functional Expenses
Year ended December 31, 1992

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

International Horn Society

Statement Of Cash Flows
Years ended December 31, 1993 and 1992

	1993	1992
Cash Flows from Operating Activities:		
Excess of revenues over (under) expenses	3,361	(18,968)
Adjustments to reconcile excess to net cash provided by operating activities:		
Provision for doubtful accounts receivable	-	450
Changes in assets and liabilities:		
(Increase) in accounts receivable	(2,523)	(1,548)
Decrease in accrued interest	-	1,929
(decrease) in accounts payable	(1,474)	(9,307)
Increase in deferred revenue	2,508	14,665
Total adjustments	(1,489)	6,189
Net cash provided (consumed) by operating activities	1,872	(12,779)
Cash Flows from Investing Activities:		
Redemption of certificates of deposit	-	75,000
Purchase of certificates of deposit	-	(40,000)
Net cash provided by investing activities	-	35,000
Cash Flows from Financing Activities:	-	-
Increase (Decrease) in Cash	1,872	22,221
Cash at January1	91,004	68,783
Cash at December 31	$ 92,876	$ 91,004

International Horn Society

Notes To Financial Statements

Note 1. Summary of Significant Accounting Policies

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

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

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

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

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

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

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

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

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

International Horn Society
Notes To Financial Statements

Note 2. Deferred Revenue

Changes in deferred revenue accounts for the year ended December 31, 1993 follow:

	Membership Dues	Scholarships	Life Memberships
Balance at December 31, 1993	$ 14,496	$ 28,570	$ 38,008
Receipts:			
Membership dues	55,198	-	5,150
Frizelle Scholarship	-	1,062	
Mansur	-	250	
Shilkloper	-	45	
Hawkins	-	2,239	
Pelinka		1,500	
General Scholarship	-	197	
Interest Allocation	-	733	
Recognition of membership dues and contribution revenue	(52,598)	-	
Amortization of life memberships			(3,157)
Performance awards	-	(8,110)	-
Balance at December 31, 1993	$ 17,096	$ 26,486	$ 40,001

The scholarship account at December 31, 1993 consists of the following categories:

Farkas	$ 593
Frizelle	8,199
Geyer	590
Mansur	3,438
Hawkins	1,500
Pelinka	3,588
Alexander	354
General	8,224
Total	$ 26,486

INTERNATIONAL HORN SOCIETY
NOTES TO FINANCIAL STATEMENTS

Note 3. Deposits and Investments

At December 31, 1993 the carrying account of cash deposits is $92,876 and the bank balance is $99,904, all of which is covered by FDIC insurance.

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

Acquired	Amount	Interest Rate	Maturity Date
Feb. 4, 1992	$ 40,000	4.4%	Sep. 21, 1992

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"THE FUTURE OF HORN PLAYING"

IHS Thesis Lending Library Reactivated

Kristin Thelander

The IHS has reactivated a thesis lending library, a project begun in 1986 by Richard Decker. There are currently forty-eight theses on horn and related brass topics available to IHS members. Kristin Thelander now houses the theses at the University of Iowa, and plans are being made to acquire more recent theses to add to the collection. If you have written or read a thesis that should be in our collection, please contact Kristin Thelander. Gifts will be appreciated!

Thesis Loan Request Form

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Thesis author _____

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Deposit Requirements: Loan requests must be accompanied by a check made out to the "International Horn Society" in the amount of $30.00 US or equivalent funds. The deposit will be kept for the duration of the loan period and returned upon receipt of the thesis in good condition.

Loan Period: Three weeks, with possible extensions if there is no waiting list for a particular thesis.

Postage Expenses: IHS will cover the expense of shipping to the borrower. Return costs must be paid by the borrower.

IHS members wishing to borrow any of the theses listed below should send the loan request form provided above, along with the deposit fee, to:

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

Theses currently available:

Anderson, John Drummond. "Brass Scoring Techniques in the Symphonies of Mozart, Beethoven and Brahms." Ph.D. diss., George Peabody College for Teachers, 1960. Thesis No. 60-5858.

Baer, Douglas. "The Brass Trio: A Comparative Analysis of Works Published from 1924 to 1970." Ph.D. diss., Florida State University, 1970.Thesis No. 71-6959.

Barford, David. "The Horn Concertos of Antonio Rosetti." D.M.A. diss., University of Illinois, 1980. Thesis No. 80-26450.

Betts, James. "A Comparison of Concepts of Horn Technique as Expressed in Selected Instructional Materials for Horn Dating from 1798 to 1960." D.M.A. diss., University of Iowa, 1984. Thesis No. 84-28309.

Bjurstrom, Neil. "An Exploratory Investigation of Orthodontic Treatment as a Factor in the Selection and Performance of Brass Musical Instruments." Ph.D. diss., University of Iowa, 1972. Thesis No. 72-17540.

Bostley, Edward. "The Horn in the Music of Gustav Mahler." D.M.A. diss., University of Missouri-Kansas City, 1980. Thesis No. 81-07080.

Brown, Thomas. "Clarino Horn, Hunting Horn, and Hand Horn: Their Comparative Roles in the Classic Music of the 18th Century." D.A. diss., Ball State University, 1978. Thesis No. 79-18786.

Durday, James. "Music for the French Horn from the Late Romantic Period and the 20th Century." M.A. thesis, California State University-Long Beach, 1977. Thesis No. 13-10151.

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Eliason, Robert. "Brass Instrument Key and Valve Mechanisms made in America before 1875 with Special Reference to the D. S. Pillsbury Collection in Greenfield Village, Dearborn, Michigan." D.M.A. diss., University of Missouri-Kansas City, 1968. Thesis No. 68.

Evenson, Pattee Edward. "A History of Brass Instruments, Their Usage, Music, and Performance Practices in Ensembles during the Baroque Era." D.M.A. diss., University of Southern California, 1960. The-

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Faust, Randall. "Three Original Concertpieces for Horn and Electronic Media, an Explanation of Techniques Used, and a Listing of Relevant Literature." D.M.A. diss., University of Iowa, 1980. Thesis No. 81-14321.
Fladmoe, Gary. "The Contributions to Brass Instrument Manufacturing of Vincent Bach, Carl Geyer, and Renold Schilke." Ed.D. diss., University of Illinois, 1975. Thesis No. 76-6760.
Goldman, Erica. "The Effect of Original and Electronically Altered Oboe, Clarinet, and French Horn Timbres on Absolute Pitch Judgements." D.M.A. diss., University of Oregon, 1984. Thesis No. 84-22845.
Greene, Gary. "Richard Strauss: The Two Concertos for Horn and Orchestra." M.M. thesis, Butler University, 1978. Thesis No. 13-12410.
Greer, Robert. "The Effect of Timbre on Brass-Wind Intonation." Ph.D. diss., University of Michigan, 1969. Thesis No. 70-4090.
Hanson, Wesley. "The Treatment of Brass Instruments in the Symphonies of Gustav Mahler." D.M.A. diss., University of Rochester (Eastman School), 1977. Thesis No. 77-8313.
Herrick, Dennis. "An Investigation of the Frequency Modulations and Intensity Modulations of the Vibrato on Selected Brass Instruments." Ph.D. diss., North Texas State University, 1983. Thesis No. 83-27038.
Hiigel, Lewis. "The Relationship of Syllables to Pitch and Tonguing in Brass Instrument Playing." Ed.D. diss., University of California at Los Angeles, 1967. Thesis No. 68-3263.
Howe, Marvin. "A Critical Survey of Literature, Materials, Opinions, and Practices Related to Teaching the French Horn." Ph.D. diss., University of Iowa, 1966. Thesis No. 67-2633.
Koerselman, Herbert LeRoy. "An Annotated Bibliography of Brass Study Materials which Deal with Performance Problems Encountered in Contemporary Music." D.M.A. diss., University of Iowa, 1976. Thesis No. 77-13153.
Kurtz, Saul. "A Study and Catalog of Ensemble Music for Woodwinds Alone or with Brass from c. 1700 to c. 1825." Ph.D. diss., University of Iowa, 1971. Thesis No. 72-8273.
Laing, Millard. "Anton Reicha's Quintets for Flute, Oboe, Clarinet, Horn and Bassoon." Ed.D. diss., University of Michigan, 1952. Thesis No. 52.
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International Horn Society 1994 Programs and Procedures

Submitted by Kristin Thelander

I. Scholarships (Peter Kurau, chair)

A. Frizelle Orchestral Auditions (Morris Secon, administrator)

These auditions, which are held at the annual International Horn Workshop, furnish IHS Workshop participants under the age of twenty-five the opportunity to compete in the performance of orchestral excerpts. There are two separate competitions, for high horn and for low horn, with one winner selected in each. The winners, selected by a panel of judges, each receive a $200 prize. See IHS Newsletters for repertoire and other details.

B. Jon Hawkins Memorial Scholarship (Peter Kurau, chair)

The Hawkins Memorial Scholarship offers up to $1500 for expenses relating to attending the annual International Horn Workshop, along with the opportunity to receive a lesson from one of the workshop's guest artists. There may be one or two winners, depending on the cost of transportation for the first-place winner. Applicants must be under twenty-four years of age, prepare a performance tape, and write a brief essay relating to their musical experiences and future plans. The winners are selected on the basis of performance ability, a demonstrated need for financial aid in order to attend the workshop, and personal motivation.

C. Farkas Performance Award (Peter Landgren, administrator)

This is a solo performance competition. The IHS Newsletters contain repertoire, deadline, and other information about taped preliminary auditions supplied by each applicant prior to the Workshop. Up to five finalists are selected to perform on a recital at the Workshop; all finalists receive a refund of their registration fee plus $150 to help defray other workshop expenses. In addition, the first-place winner receives a $300 prize and the second-place winner receives a $200 prize. Applicants must be under the age of twenty-five.

D. Symposium Participant Awards

This award helps younger horn students attend the International Horn Workshop by offering them $200 to defray expenses related to their attendance. Applicants must be under the age of twenty, and they must write a brief essay describing the importance of the horn in their lives. There are no performance requirements. Five winners may be selected. Details and deadline information are in IHS Newsletters.

Contributions to the various scholarship funds, including the Farkas, Frizelle, Geyer, Alexander, Mansur, and Hawkins scholarship accounts are encouraged. Donations may be specified on the membership renewal form or may be sent to Ellen Powley (Executive Secretary) at any time.

II. Composition Projects

A. Composition Contest (Nancy Cochran-Block, administrator)

The purpose of the contest is to encourage compositions featuring the horn as a solo instrument or in a chamber ensemble. Scores and cassette tapes of works are judged by a panel of three independent judges. Submitted works must have been written during the past five years, be unpublished and unrecorded on disc, and have received no previous awards. The winning composer receives a $500 prize and the composition is performed, if possible, at an International Horn Workshop. Composers receiving first prize and honorable mention are invited to have their works published by the IHS Manuscript Press. A brochure containing all requirements for the Composition Contest is mailed to composers and IHS members each year of the competition. There will be no composition contest in 1994, but the contest will resume in 1995.

B. Meir Rimon Commissioning Assistance Fund (Kristin Thelander, administrator)

The purpose of this fund is to encourage compositions for horn by offering financial assistance to IHS members who commission a work for horn from a specific composer. Compositions of moderate difficulty are particularly encouraged. The fund has $2000 annually, and awards are granted by the Advisory Council of the IHS. Compositions supported by Meir Rimon Commissioning Funds may be published by the IHS Manuscript Press if the composer so chooses. A $5 application fee, application form, information about the composer and the applicant, and a brief narrative about the commission are to be submitted to Kristin Thelander.

C. Major Commission (Bill Scharnberg, administrator)

Since 1989 the IHS has been setting aside $2500 per year to be used toward the commission of a major composer. Toru Takemitsu was invited by the Advisory Council to compose a work for horn and string orchestra (with or without percussion and/or harp/keyboard); the premiere is tentatively scheduled during the 1996–1997 season, with the Boston Symphony performing the work. Outside grants are also being sought for this commission.

D. The IHS Manuscript Press (Charles Gavin, Editor/Coordinator)

Since its inception in 1989, the Manuscript Press has provided a publication venue for composers who win or receive honorable mention in the IHS Composition Contest, receive Meir Rimon Commissioning Funds, or receive an invitation by the Advisory Council of the IHS. The composers and the IHS share in the profit from sales.

III. North-East-West-South Project (NEWS)

This project is intended to enable hornists to become members of the IHS even though they are from countries whose economic conditions make private memberships difficult or impossible. NEWS memberships are initiated by any member of the IHS who wishes to "adopt" a hornist from another country; sponsorship of a NEWS member for one year costs $15.

Contributions to the NEWS Project are encouraged. Donations may be specified on the membership renewal form or may be sent to Ellen Powley (Executive Secretary) at any time.

IV. Workshops

A. International Workshops (Bill Scharnberg, Workshop Coordinator)

The IHS co-sponsors one International Horn Workshop or Symposium annually, along with a host and host institution.

B. Regional Horn Workshops (Nancy Cochran-Block, administrator)

The IHS encourages regional horn workshops in any country and will support these workshops with $150 for one-day workshops or $300 for two-or-more-day workshops. The total allocation for regional horn workshops in 1994 is $2000. Apply to the IHS Secretary/Treasurer for funds.

V. Publications

A. The Horn Call and The Horn Call Annual (Johnny Pherigo, Editor)

The journal of the International Horn Society is a quarterly publication, with the *Horn Call* issued in November, February, and May and the *Horn Call Annual* issued in August. IHS members are encouraged to submit articles to Johnny Pherigo. The *Horn Call Annual* is a scholarly publication with a board of referees that reviews all submissions.

B. The IHS Newsletter (Virginia Thompson, Editor)

Newsletters are mailed with the four issues of the *Horn Call*. Newsletters contain announcements, news items, and IHS information of a timely nature.

VI. IHS Archive

The Archive, located at Ball State University, is a repository for documents and memorabilia related to the history and development of the IHS. Advisory Council minutes, IHS officers' documents and materials, International Horn Workshop tapes and other materials, regional workshop financial and organizational materials, special collections (e.g., the Max Pottag Collection), and scores of compositions receiving IHS commissions and prizes are housed in the Archive. The current Head of Archives and Special Collections at Ball State University's Bracken Library is Nancy Turner.

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