Journal of the

國際圓號協會
International Horn Society
Internationale Horngesellschaft
Sociedad Internacional de Trompas
Société Internationale des Cornistes

November 1994, Vol. XXV, No. 1

the Horn Call

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THE HORN CALL

Journal of the International Horn Society

Volume XXV, No. 1, November 1994

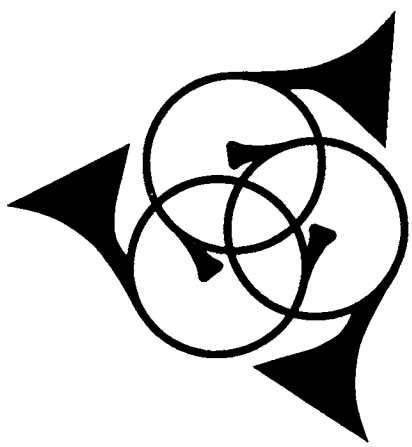

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Table of Contents

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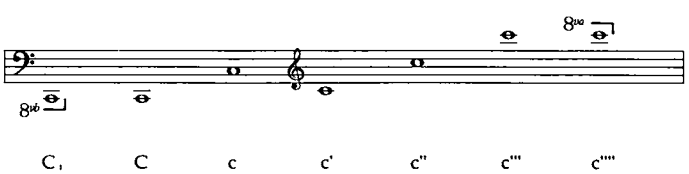
The style manuals used by the *Horn Call* are *The Chicago Manual of Style*, thirteenth edition, and *A Manual for Writers of Term Papers, Theses, and Dissertations*, fifth edition, by Kate Turabian. Refer to these texts for guidelines regarding usage, style, and formatting. The author's name, address,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

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

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

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



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Deadlines for advertisements in the *Horn Call* are August 15 (November issue), November 15 (February issue), and February 15 (May issue). For advertisement reservation forms and complete information regarding mechanical requirements, billing, discounts, and circulation contact:

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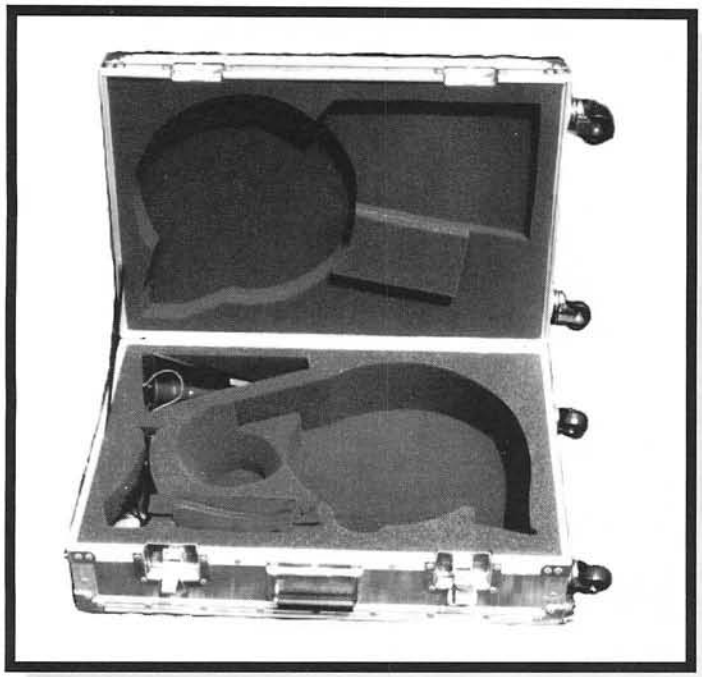

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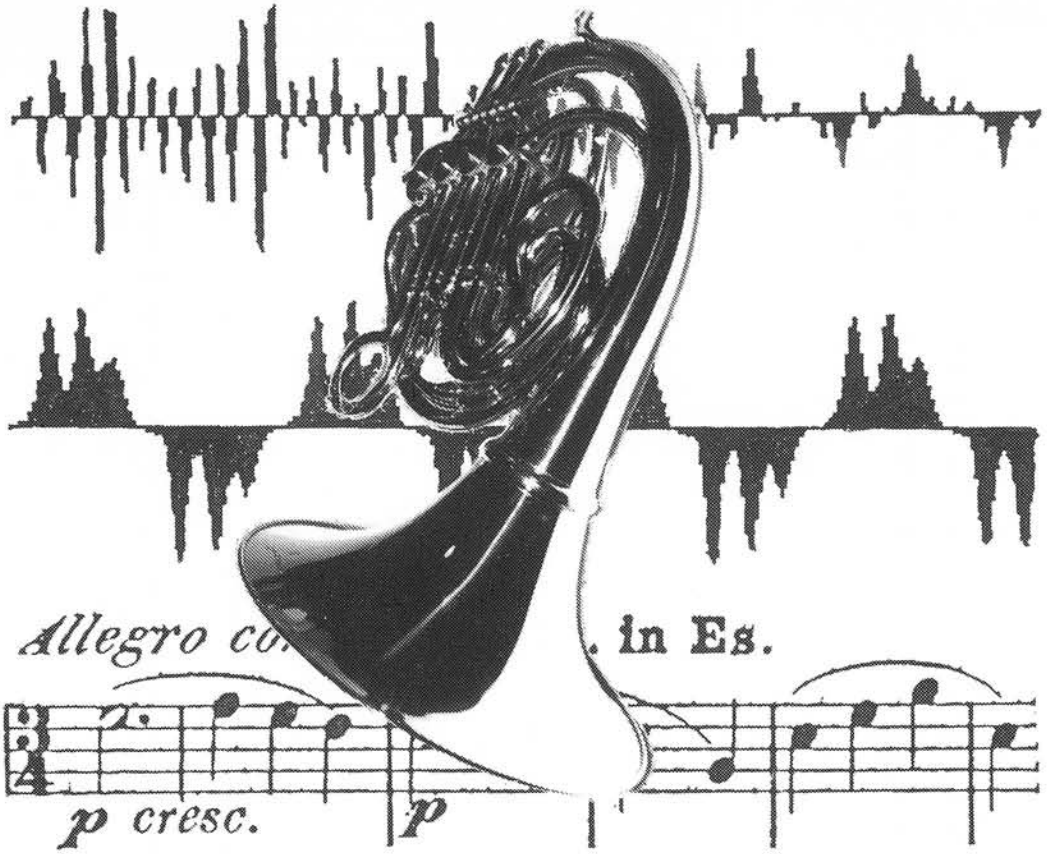

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"The 27th International Horn Workshop" in Japan

Date. July 23 (Sun) 1995-July 28 (Fri) 1995

Place. Shonai region, Yamagata Prefecture (Sakata city, Tsuruoka city, Haguro-town, Matsuyama-town, and other towns and a village), Japan

Organizer. The Japan Horn Society

The '95 International Horn Festival in Yamagata Executive Committee.

The First in Asia

The International Horn Workshop to date has been held in either the United States or Europe on almost every occasion, which made it very difficult for horn players from Asia to attend. This time we have invited many of these people in Asia. It is our hope that the festival will contribute not only to the improvement of the musical and artistic culture of Asia but also promote international exchange with Yamagata Prefecture and the building of bridges between East and West.

Sakata city

It is a port city with a beautiful sea and shining mountains are waiting for the 1995 International Horn Workshop.

Haguro five-story wooden pagoda in Haguro Town

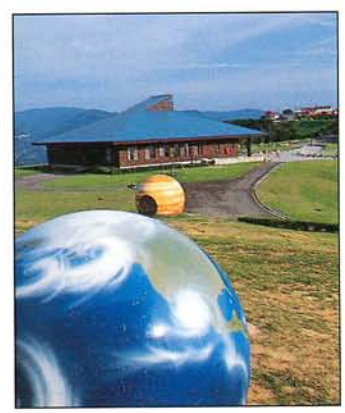
"Dewa Sanzan (three mountains in Dewa)" is the center of Japanese sacred mountain worship with a 1400 year history. Every summer, we have a special concert at the foot of this historic building.

Tsuruoka city

The traditional and cultured castle town of Tsuruoka welcomes the 1995 International Horn Workshop.

Chokai no Mori Matsuyama town

Chokai no Mori has a fine panoramic view. You can see a gorgeous sunset from the top of the hill. A great site for playing the Alps Horn.



Mogami River

Mogami river flows through whole part of the Yamagata prefecture. People call it the "Mothering river". Boating is a big entertainment through the year. You can see how beautiful the Japanese four seasons are. It is said thet the Song of the Mogami River is one of the best three barcaroles in the world.

In the last IHS newsletter of August 1994 information was given about the 27th International Horn Workshop, officially named the 95 International Horn Festival in Yamagata. The Japan Horn Society and the 95 International Horn Festival in Yamagata Executive Committee have provided further information below for the IHS members and other interested persons. In addition, more details and information on how to participate will appear in the February issue of The *Horn Call*. We are very grateful to the editor, John Pherigo, for graciously allowing us the use of the magazine.

August 1994
Japan Horn Society
95 International Horn Festival in Yamagata
Executive Committee

The 27th International Horn Workshop, 1995 International Horn Festival in Yamagata, will be the first held in Asia. The Japan Horn Society and The 95 International Horn Festival in Yamagata Executive Committee (whose members consist of persons from Yamagata Prefecture, fourteen towns within the Shonai region, and various other groups) are working hard to ensure the event will be every bit a success.

Because this year marks the first time the event will be held in Asia, many young horn players are actively being sought as participants. For that purpose, a scholarship system has been introduced.

Moreover, in order to make participation from various parts of the world even easier, information centers have been established in America, Germany, France, and Britain. In order to reduce the hassle and cost of making the trip, once participants have arrived in Japan, organizers are hoping to provide a charter bus service from Narita Airport.

The information available thus far is provided on the following pages. We sincerely look forward to meeting everyone from around the world!

1. Outline of the Workshop
   (1). Date
   Sunday, July 23, 1995 - Friday, July 28, 1995
   (2). Place
   Shonai region of Yamagata Prefecture, Japan
   Events will mainly be held in Sakata city, Tsuruoka city, Haguro town, and Matsuyama town
   (3). Schedule
   * See Program on next page.
   * The excursion planned will be a boat trip down the Mogami River and as it is optional participants will be asked to provide the fee themselves. The exact amount will be made known in the February issue of The Horn Call.
2. Contact Numbers for Information
   The 27th International Horn Workshop
   The 95 International Horn Festival in Yamagata
   Executive Committee
   Toyoaki Watarai, Manager
   address : 1-2 Honcho 3 chome
   Sakata city, Yamagata Prefecture 998
   Japan
   phone : 0234-24-6850
   fax : 0234-24-6851
   * English information line
   phone: 022-214-1778
   fax: 022-214-1779
3. Guest artists (the following thirteen artists'participation is now being negotiated)
   Peter Damm
   Gunter Högner
   Zdeněk Tylšar
   Charles Kavalovsky
   Hermann Baumann
   Radovan Vlatković
   Frank Lloyd
   Josef Molnar
   André Cazalet
   Lucien Thévet
   Marie-Luise Neunecker
   Gail Williams
   Thomas Bacon
4. Information Centers
   For information on the Workshop, entry into Japan, and arrangements for airfare, please do not hesitate to contact the following numbers:
   (1). The United States
   Japan Travel Bureau International Inc.
   New York office
   address : Equitable Tower, 11th floor
   787 Seventh Avenue
   New York, N.Y. 10019
   U.S.A.
   phone : 1-212-246-8030
   fax : 1-212-246-5607
   Los Angeles office
   address : First Interstate Tower
   707 Wilshire Blvd., Suite 3800
   Los Angeles, C.A. 90017
   U.S.A.
   phone : 1-213-687-9881~6
   fax : 1-213-621-2318
   (2). Germany
   Japan Travel Bureau (Germany) Gmbh
   Frankfurt office
   address : Grosse Friedberger Str. 23
   60313 Frankfurt am Main.
   Germany
   phone : 49-69-299-8780
   fax : 49-69-282-604
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   fax : 44-71-836-6215

5. Fees

International Horn Society (IHS) member ····· US$190
Japan Horn Society (JHS) member ····· US$210
Non-member ····· US$225
IHS and JHS member's spouse ····· US$95
Late fee (applications postmarked after May 1, 1995) ····· US$30
One-day registration ····· US$50

6. Accomodations

(1). length of stay

Sunday, July 23, 1995 - Friday, July 28, 1995 (six nights)

(2). fee (covers meals, from dinner on the 23rd to breakfast on the 28th)

A. Western-style room, single or twin bed ····· US$500

B. Western-style room, single or twin bed ····· US$350

C. Western or Japanese-style room, shared with another participant, no air-conditioning, 20-40min. by bus to Workshop site ····· US$210

* Those needing only one-day accomodation will be given a "B" room for US$65, including breakfast. Meal tickets good for one day's lunch and dinner will also be sold for US$17.

(3). rooms reserved before and/or after the Workshop (one night, incl. breakfast)

B. US$65
C. US$20

7. Transportation within Japan

In preparation for the participants' arrival, there will be set-up a travel information counter at Narita airport. There are several modes of travel to Sakata.

(1). By train from Tokyo (one-way, approx. US$130)
Tokyo station (Jouetsu Shinkansen/approx. 2hrs.) Niigata station (Uetsu Honsen/approx. 2hrs.) Sakata station.

(2). By air from Tokyo (one-way, approx. US$140)
Haneda airport (approx. 50min.) Shonai airport (bus/approx. 30min.) Sakata.

(3). By air from Osaka (one-way, approx. US$230)
Itami airport (approx. 70min.) —— Shonai airport (bus/approx. 30min.) —— Sakata.

(4). By charter bus from Tokyo (one-way, approx. US$50)
Narita airport (incl. rest stop, approx. 9hrs.) —— Sakata

* Information on departure times and dates will appear in the February issue of The *Horn Call*.

8. Scholarship

purpose : To advance the studies of young horn players.
eligible persons : College students are targeted but anyone from high school age to 25 years of age are eligible. The number is limited to 50 persons.
amount : Each person will receive US$600.
selection procedure : Persons will be selected based on review of a written report they will submit. Further details will be given in the February issue of The *Horn Call*. However, those persons already receiving scholarships are ineligible.

9. Persons participating from Asia

Because this will be the first time the Horn Festival is held in Asia, in order to make the event a memorable one, invitations are being extended to horn players in Asia.

10. Optional Tour

In addition, another tour is in the planning stage. However, the destination, for example, within Yamagata Prefecture, Kyoto, or Nara, is as yet undecided. The dates of the tour, before or after the Workshop, are also undecided.

11. Other information

health : Public and private hospitals as well as medical supplies will be readied in case there is a need or emergency.
safety status : The Shonai region, the site of the Workshop, is a very safe area, so please do not worry. Relax and enjoy!

The 27th International Horn workshop 「The 95 International Horn Festival in Yamagata」 Program

	9:00	10:00	11:00	12:00	13:00	14:00	15:00	16:00	17:00	18:00	19:00	20:00
July 22 Sat.										IHS AC Member meeting		
July 23 Sun.	Registration Exhibits will be displayed from 9:00 am July 23 to 0:00pm July 28							Dinner		Opening Concert & Welcome Party		
July 24 Mon.	Lecture Open Lesson	Recital		Lunch		Recital			Dinner		Concert	
July 25 Tues.	Lecture Open Lesson	Recital		Lunch	Mass Choir	Concert			Dinner		Concert	
July 26 Wed.	Lecture Open Lesson	Recital		Lunch	Farkas Concert Frizelle Audition	Recital		Move to Excursion Site	Excursion		IHS Party	
July 27 Thur.	Panel disscussion		Ensemble Concert	Lunch	Mass Choir	Recital			Dinner		Concert	
July 28 Fri.	IHS gereral meeting	Recital		Lunch	Mass Choir	Recital			Dinner	Gala Concert Farewell Party		
July 29 Sat.	"The 95 International Horn Festival in Yamagata" Executive Committee Special Program											

Correspondence

Readers are invited to write in response to articles, with questions, or to make suggestions. Please indicate in all correspondence whether it is intended for publication.—Editor

May 10, 1994

The council has chosen wisely the site of the upcoming workshop—Yamagata, Japan. While attempting to establish a sister city relationship between Yamagata and Boulder, Colorado, the Colorado Music Festival and the Yamagata Symphony Orchestra have developed an on-going collaboration since 1991. That summer both orchestras combined for a remarkable performance of Mahler's Second Symphony in Boulder, Colorado.

The following summer, five principals from the Colorado Music Festival Orchestra had the privilege of being guests of the Yamagata Symphony. We served as soloists and also as principals with their orchestra in the Brahms First Symphony. From our arrival in Tokyo and throughout our stay in Yamagata, we were treated like royalty. When we were not performing, we were either sightseeing in Tokyo and beautiful Yamagata or being guests at incredible feasts of Japanese food and drink. We were indeed fortunate to have such generous and gracious hosts. I would implore anyone considering attending the Yamagata workshop to do so. It promises to be a truly unforgettable week.

Sincerely,

Karl Pituch
1543 Azalea Terrace
Jacksonville, FL 32205 USA

♪ ♪ ♪ ♪ ♪

August 29, 1994

Following the publication of "An Interview with Willem A. Valkenier" in the February 1994 issue of the *Horn Call*, I was delighted to receive a letter from Valkenier's son, Paul, which answered some lingering questions from the original interview. Thinking that others might also be interested, I asked for (and graciously received) permission to forward his letter to you for inclusion in a forthcoming issue:

May 3, 1994

Dennis Port, Mass.

I have read your article which was published in the *Horn Call* and have taken the liberty to furnish some information which may shed some light upon your foot notes.

On page 32 the horn builder in Berlin was Kley. I still remember going with my father to his workshop.

Also on page 32 "benevolent" would make sense. He had the highest respect for the trustees. They were a group of five. I was told at times these men with their own money in one sweep would wipe out the annual deficit of the BSO.

As to note 17 most likely Ernest Dane a trustee of the BSO. Sometimes Mr. Dane took part in the negotiation of my father's contract with the BSO.

In addition, Dennis Port is not a city. It is a village in the Town of Dennis. The whole town has a population of about 13,000. Most likely he was comparing the musical activity of the Cape Cod area today with that of Rotterdam at his time.

Sincerely,

Paul G. Valkenier

Incidentally, those desiring further information on Albert Kley may wish to consult William Waterhouse's *The New Langwill Index* (London: Tony Bingham, 1993).

Sincerely yours,

Suzanne Rice
Ball State University
Muncie, IN 47306 USA
00ssrice@bsuvc.bsu.edu

♪ ♪ ♪ ♪ ♪

June 10, 1994

Dr. William Scharnberg
IHS Workshop Coordinator
RE: IHS Symposium Programs

Dear Dr. Scharnberg:

The 1994 International Horn Symposium was a resounding success, as I think everyone who attended will attest. However, these same people are saying that there are some areas that could be improved for future workshops—namely, the addition of masterclasses, lectures, panel discussions, etc.; and attention to the interests and needs of particular constituencies such as seniors, amateurs, educators, and aspiring and/or struggling professionals. The two issues are related.

Enclosed are comments and suggestions from more than twenty attendees; other attendees expressed similar views in conversation. In addition, some of the performing artists stated that there should be masterclasses, etc., to increase interaction and intellectual and educational content of the workshops. Last year, there were no lectures or masterclasses; this year, there were just three lectures and

no masterclasses. Yet most attendees agreed that the lectures were special highlights. It was a unique opportunity and an honor to hear Verne Reynolds and his students talk about his music and the inspiration behind it. Educators and amateurs were grateful for Mary Kihslinger's research into suitable solos for students. Everyone related to Frøydis Ree Wekre's down-to-earth, funny yet pointed and relevant talk on giving and receiving criticism. And Doug Hill's discourse on the value of composing by performers touched many with its heartfelt sincerity and conviction—it was the intellectual highlight of the symposium and produced the most discussion and interaction.

Paul Mansur spoke at the IHS General Meeting on the desire of many seniors to have special events just for them. Choirs, discussions, and social meetings were mentioned as possibilities. Paul requested that other seniors contact him with their suggestions and expressions of interest.

Another person at the General Meeting requested mock auditions for older players and amateurs; i.e., something apart from the contest with its age limit and appeal to aspiring professionals. This is an example of how amateurs are ignored. This year the only activity involving amateurs was the mass choir, and several people expressed a wish for more, smaller choirs so there would be more options and attention to learning and improving performance.

Educators told me that they would like opportunities for discussions, lectures, etc. so that they could learn from each other and share their experiences.

Aspiring professionals could benefit from more advice in the form of masterclasses, lectures, and panel discussions that would expose them to the wisdom and experience of the artists in many practical and musical areas.

The greatest concern I heard at all levels was for more interaction. Artists performing on stage and attendees sitting in the darkened hall only accentuates the distance between them. An attendee is not inclined to speak to an artist in the cafeteria or hallway under these circumstances, but might if they have just participated in a lively debate on a subject dear to both of them.

Intellectual and educational content are also of concern to both artists and attendees. Listening to performance after performance may inspire awe but does little to stimulate the intellect. Attendees are hungry for more substance, and from the comments of some of the artists, I believe that they are hungry to communicate more.

All of the above concerns would be answered by offering a wider variety of sessions. Several people mentioned that earlier workshops included some masterclasses, clinics, lectures, etc. Last year was the first time I attended, and I heard comments and questions about the lack of such sessions. Everyone seemed pleased at the lectures added this year, but they want even more in the future. Most people envision several lectures, masterclasses, choirs, etc., occurring simultaneously. One would thus not be able to attend every session offered, but advantages to this system are more choices (appealing to and satisfying various constituencies), more different types of sessions (less burnout), and smaller sessions (greater intimacy and more interaction). Enclosed is a partial list of suggestions, but then it is easy to list possibilities when one is committed to the idea.

I was told that you, as the IHS Workshop Coordinator, would be the appropriate person to consider this matter and discuss it with the Advisory Council, future hosts, and anyone else appropriate. I hope you are persuaded that this is an important issue for the IHS and future workshops and that you will move to initiate changes.

I am also sending a copy of this letter to the *Horn Call* for possible publication and solicitation of additional comments from other IHS members. From my conversations with a wide spectrum of hornists, I believe that we would find that all, or nearly all, share the concerns expressed here.

Sincerely yours,

Marilyn B. Kloss
IHS New England Region Representative
1 Concord Greene Unit 8
Concord, MA 01742-3124 USA

♪ ♪ ♪ ♪ ♪

August 9, 1994

Marilyn Bone Kloss
1 Concord Greene Unit 8
Concord, MA 01742-3124

Dear Marilyn,

Thank you very much for your letter and comments/suggestions concerning International Horn Workshops. I hope that you are able to use those suggestions in planning your own international and/or regional horn workshops! I apologize that I was not able to respond sooner: we were away for most of the summer at two music festivals and, although your letter was forwarded, I felt my reply, as IHS Workshop Coordinator, should be typewritten.

There are two general topics that I would like to address in my response: 1) the relationship between the IHS and the International Horn Workshops, and 2) the diversity of our membership as it corresponds to those workshops. First, I do not believe most IHS members understand how the IHS and the international/regional workshops relate to each other. The workshops are not operated by the Advisory Council or any branch of the IHS. Each prospective host is sent a copy of a "Workshop Manual" that Paul Anderson originally wrote and that I have substantially revised several times. In this manual, all of the IHS requirements are found on the first ***three pages*** of a 136-page volume. The remainder of the manual includes suggestions from past workshops, copies of the many forms, programs, schedules, checklists, and so forth.

Each prospective host must submit a bid form and financial prospectus to the Advisory Council for acceptance. After the AC selects a site for an international workshop, the host is responsible for virtually every aspect of that workshop, from artist selection, budgeting, format, printing, scheduling, mailing, housing, meals, and so forth. There is an "Artist Selection Committee" appointed by the current IHS President which helps "rank" and suggest further artists after the host has submitted a "wish list." Unless you

have hosted a workshop you simply can not imagine the complexity and enormity of such an undertaking.

So, the host is ultimately responsible for the format of the workshop, and the Advisory Council has strongly stated that, once a site has been selected, the host has the trust and confidence of the IHS in organizing and actualizing the event. New blood and new ideas are encouraged through this process! As IHS Workshop Coordinator, my job has been to seek out prospective hosts, advise each host in the bid process, assist when asked during the preparation of the workshop, to remind the host of the few mandated IHS items, and to keep the workshop manual updated. I have also made it my responsibility to keep abreast of the new and not-so-new hornists in the world and have tried to see that a wide variety of styles, countries, and expertise are represented over several years. If a host asks for advice concerning workshop format, I am pleased to relay comments and suggestions such as the list you have compiled; I would not otherwise pretend to offer unsolicited advice.

In 1979 I prepared a bid to host the 1980 Workshop and appeared at the USC Workshop to present the bid. In the event that my bid was accepted, I had prepared a questionnaire, similar to yours, to be handed out to the participants at the USC Workshop. Fortunately, Philip Farkas was also present with a bid for the 1980 Workshop, and I was able to defer to his expertise! So the questionnaire was never passed out and I came to realize, after listening to so many workshop participants then and in subsequent years, that there was such a healthy diversity of interests, no one could host a workshop to satisfy each hornist present. So, the current system is for the AC to choose each site and host with great care, obviously quite skeptical of a host who has never attended a workshop prior to submitting a bid! IHS members (including the officers and members of the AC) then are obliged to sit on the sideline, but have every right to express individual opinions to the host both before and after the event—and the host has every right to ignore those opinions!

Finally, upon examining your list, I believe the vast majority of suggestions have appeared at some workshop in the past, albeit some several years ago. The only lecture/demonstration/master class topics that I do not recall are: Brass and Wind Quintet Playing, Low Horn Solo Literature, How to Build Natural Horns (have you got ten minutes and a torch), and Orthodontics (see *Brass Bulletin* articles). How about a really important topic like "When and How to Play Viennese Afterbeats?"

As for panel discussions, I do not recall one on Composition Techniques for Horn, How to Organize Regional Meetings (write for the IHS Workshop manual), How to Start a Music Publishing Business (do you think a music publisher would want to serve on a panel to increase competition?), and E-mail Bulletin Boards (?). Frankly, it has been my experience that the panel discussions/lectures/demonstrations are often the first items to be skipped when sleep runs low during a workshop (commonly on the second day). I remember several excellent such sessions at past workshops where I was one of very few in attendance, and I also remember a few weak sessions where I wish I had been trying horns/mouthpieces. Also, it is true that if you do not drink beer it is more difficult to become personally acquainted with many of the artists at workshop!

In conclusion, I want to again thank you for your time and effort in compiling the list of suggestions. I would encourage you and each of your petitioners to write each host if you feel you have a strong case for a particular topic, with full knowledge that the host is calling the shots and may have a different set of priorities. Finally, if I would be more than happy to work with you on a workshop bid for 1997 or 1998! The bottom line is that "if you want to do it right, you have to do it yourself!"

Bill Scharnberg
College of Music
UNT
Denton, TX 76203-3887 USA
817-565-4826

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July 29, 1994

This is the first time I have written to the *Horn Call*. I read it through at least once and some of the articles several times. I do not always agree but many of them are quite arresting for the unique, if questionable, logic (i.e., hand stopping—1/2 tone up or down). I was pleased to read Abby Mayer's article on Willem Valkenier in the April 1993 *Horn Call*. He was also my teacher and I always felt he was "parentis in loco." A lovely man.

I would like to ask the readers of the *Horn Call* to help me find a recording. I am trying to buy a CD of the Schumann Konzerstuck made by the Tyslar brothers. I know it exists but is out of print. I even wrote to Chris Tout at Paxman's and was informed that they had heard of it but had not seen it. Strange! I heard the Tyslar brothers perform it in London in 1988 with Barry Tuckwell on third. It was at the annual Horn Festival of the British Horn Society.

I hope someone can help.

Sincerely,

Wilke Renwick
1317 Laporte Ave
Fort Collins, CO 80521 USA

♪ ♪ ♪ ♪ ♪

June 8, 1994

This piece of blank verse was written for me by one of my pupils (who is also a member of the IHS), and I thought perhaps that it may be worthy of publication in the next *Horn Call.* The boy who wrote it is, for his age, a top-class horn player, and who I am sure will one day make everybody sit up and listen. Keep up the good work, and of course plenty of long notes.

Yours faithfully,

Adrian Crick
36, Brown's Parade
Wendouree
Victoria 3355
Australia

Ode to the French Horn

Dedicated to Adrian Crick

F ar from the zinc and copper mines where you began
R esplendent in your coiled complexity

E ven experts testify to your treachery

N othwithstanding years of careful preparation

C ontrary, curvaceous and challenging piece of tubing
H armonious, heartrending, one of music's most majestic sounds

H ow long will it take for me to tame you?

O r does your challenge lie in your unpredictablity?

R ecalcitrant hunk of brass, will I ever be able to depend on you
N ot to play the trickster when the chips are down?

Paul Brisbane-Webb '93

♪ ♪ ♪ ♪ ♪

July 8, 1994

A couple of comments arising from the recent issue of the *Horn Call.*

Christopher Leuba makes a rather uncharacteristic error of fact when he says Peter Maxwell Davies's *Sea Eagle* has not been recorded before. It is contained in a solo recital by Michael Thompson on EMI Classics CDC 54420 2. This disc was released in 1992.

On page 43, reference is made to Berlioz's "Queen Mab Scherzo" from Romeo and Juliet. This lists the third horn part as being in B-flat alto—it is in fact pitched in A-flat alto. I well remember an exhibition of Berlioz's letters at the Buxton Festival some years ago. On one of these, the composer has reproduce this third horn passage with the comment that the entry of "le 3me cor est tres dangereuse!".

Looking back to an earlier issue I was fascinated by the letter from Anton Horner contained in the April 1993 "Call." In this he refers to French and British players "putting away their tin cans and playing double horns." Our slang term for narrow bore instruments—both horns and trombones—is "pea shooters." However, I am told that when the narrow bore was being challenged for supremacy, its adherents were called the "tin can school of playing." Mind you, the large German horn was equally despised in certain quarters: "Cow horns, we call 'em" was the comment of Thomas Busby, a famous London player in the early part of the century. Even today, when being facetious about the more extreme schools of "big bore" playing, people will imitate the mooing of a cow—one hopes in an affectionate manner! Corno di Bassetto—alas George Bernard Shaw, the famous writer on music in London in the late nineteenth century, was upset by the brass sound of the Hamburg Opera Orchestra when it visited Britain with Mahler in 1892. He commented: "Instead of three distinct and finely contrasted families of thoroughbred trombones, horns and tubas we had a huge tribe of mongrels, differing chiefly in size. I felt that some ancestors of the trombones had been guilty of some mesalliance with a bombardon and that the mother of the horns must have run away with a whole military band!" Shaw's writings are well worth reading for their use of the English language, their wit, and their insight into the musical life of a long gone era; though some readers will no doubt be enraged by opinions such as the above!

Certainly, though, the modern "authentic" movement has progressed in Britain to encompass the late 19th and early 20th centuries. The New Queens Hall Orchestra is performing repertoire from this era on narrow bore "real" French Horns, wooden flutes, gut strings, etc., to great critical acclaim for internal balance and characteristic sound. Incidentally, the orchestra takes its name from the Queens Hall Orchestra under Sir Henry Wood of the London Symphony Orchestra in 1904. The Queens Hall itself was destroyed by bombing in the Second World War.

Yours sincerely,

Paul A. Kampen
71, Springfield Rd., Baildon
Shipley, W. Yorks BD17 5LX
England

From the Editor

The careful reader of this installment of the *Horn Call* will notice a slight change in the title of one of the clinic columns: the **Jazz Clinic** has been changed to **Improvisation/Jazz Clinic.** This change represents a broadening of the mission of this column to include all types of improvisation, not just those normally thought of as being part of the jazz tradition. Readers with ideas for contributions should contact **Kevin Frey,** editor of the Improvisation/Jazz column.

Hans Pizka, our veritable encyclopedia of knowledge about all things related to the horn, has clarified an apparent transcription error in the article on **Willem Valkenier** in the February 1994 issue of the *Horn Call.* The reference to the so-called *Nude Symphony* of Bruckner six lines from the bottom of the first column on page twenty-nine should be *Nullte Symphony,* that is, *Symphony No. Zero.* Thanks to Hans for resolving an intriguing remark in the interview.

As usual, this issue of the *Horn Call* contains a wide variety of articles in the hope that every member will find something that will spark interest and curiosity. Members who missed the workshop in Kansas City last May have the opportunity to experience a written version of the workshop session by **Douglas Hill:** "Compose Yourself." This session has been called (rightfully, I think) the "intellectual highlight" of the workshop and will no doubt send many hornists scurrying to find manuscript paper and pencil (or more likely these days: a keyboard hooked up to a computer loaded with *Finale*) to try their hand at "composing oneself."

Marilyn Bone Kloss has provided an informative article about playing the Bach cello suites on horn, and **Rebecca Dodson** reports on the **Curtiss Blake** collection of recordings at the University of Wisconsin and the project to catalogue this vast collection. If you have the nerve to venture onto the information superhighway, follow Rebecca's directions to access the Blake collection catalogue. I've done it myself, it works, and it's real interesting.

There are three biographical profiles in this issue: an interesting interview by **Drew Stephen** with **Peter Damm** complete with marvelous pictures; a brief sketch, again with a wonderful photograph, by **Hans Pizka** of **Bruno Jaenicke;** and a memorial by **Gary Gardner** for **Eric Birnbaum,** who was tragically murdered in South Africa last spring. Such tragic and senseless events serve to remind us of the capriciousness of Fate and the vulnerability of this fragile thing we call Life.

This issue's clinics include an article by **Jean Rife** on learning to play natural horn, a helpful guide by **Joseph Anderer** to negotiating successfully the treacherous opening to Wagner's *Das Rheingold,* and a fascinating introduction to what **Hafez Modirzadeh** calls Trans-intervallic Improvisation.

In addition to the regular book and music reviews by the ever-dependable **Ted LaBar** and **Bill Scharnberg,** the editor of the *Horn Call,* apparently with too much time on his hands, has offered a review of the new, translated edition of Louis-François Dauprat's *Method for Cor Alto and Cor Basse.* **Paul Mansur,** former editor of the *Horn Call,* also weighs in with a guest recording review. **Christopher Leuba** once again shares his expertise with an informative review of the TuneUp® Intonation Training System.

Do not fail to read the article on the Twenty-Sixth International Horn Symposium by **Virginia Thompson.** Virginia's report, with its attendant photographs, will truly make you wish you had been there. To find out what really happens in the general meeting, read the Minutes of the General Meeting by former Secretary/Treasurer (as well as workshop host and current IHS President) **Nancy Cochran Block.** Students are especially directed to the report by **Peter Kurau** and the Scholarship Committee on the IHS 1994 scholarships as well as the information about applying for the 1995 scholarship programs.

In upcoming issues of the *Horn Call,* look for a profile by **Nancy Cochran Block** of the Latvian hornist **Arvids Klishans;** an article by **Zdeněk Divoký** about the Czech hornist **Miroslav Števek,** and an interview of Eric Ruske by **Jack Dressler.** We will also include an article by **Ian Wagstaff,** first published in the *Horn Magazine,* Spring 1994, in which Ian talks with members of the horn sections of the Royal Opera House and the English National Opera. Also, **Abby Mayer** will share with us a visit he made to the former home of **Richard Strauss** while vacationing in Germany in 1993. All this and more: submit manuscripts; share with me your ideas for articles.

Finally, please note the advertisement for the **95 International Horn Festival** in Yamagata, Japan in July 1995. Don't assume you cannot afford to go without carefully reading the advertisement and exploring all the possibilities. The organizers are making great efforts to make this a memorable and ***affordable*** workshop for everyone, especially students. The Japan Horn Society has set reasonable registration fees and housing/meals costs, made arrangements with information centers in America and Europe for travel assistance, and established many generous scholarships to defray costs for students. It promises to be a historic event for the IHS International Workshops, and I hope many of you will be able to attend.

Johnny L. Pherigo
Editor

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Compose Yourself

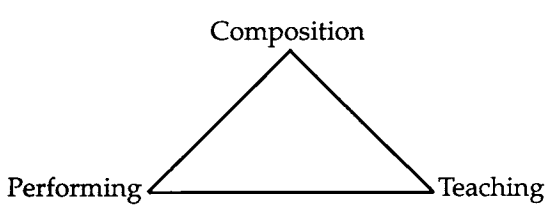
Douglas Hill

What follows is a written version of a talk given on June 1, 1994 at the 26th International Horn Symposium held in Kansas City, Missouri. Consequently the writing style is verbal and informal in its presentation. I thank Johnny Pherigo for his interest in its content and hope others will find it stimulating. The hour of questions and answers that followed its original presentation was most exciting and interesting for me. The full ninety-minute session is available from the symposium headquarters at the Conservatory of Music, 4949 Cherry, Kansas City, MO 64110.

The original reason for using this ambiguous title for my talk was to allow for a discussion of either composure for the self, for you, for me; or to talk about the joys and advantages of musical composition for the performing student, teacher, and artist. As it turns out, both aspects will enter into this discussion.

However, my main point is to encourage every one of you to compose something. Something from scratch. Something that won't be graded. Something that might never even be shared with another, or perhaps something to be played for a friend or even a friendly audience. Any of the above is, of course, your choice.

Upon discussing this talk with a friend, it was suggested that there might be those who would think that I'm advocating composition simply because that's something I've enjoyed doing. Is it worth your time listening to someone talk about something they don't enjoy? Well let me assure you that composition is something I do because I believe in its far-reaching musical importance—for me. It fills a space in my creative self that can be filled in no other way. It is a most significant part of what I will call here "the triangle of musical wholeness."



One of the major elements in the world of musical performance for the twentieth century has been the emphasis on the classical music of the past, primarily of the eighteenth and nineteenth centuries. There are those among my colleagues who feel strongly that this music is somehow greater, more profound than the vast majority of what is being composed today. So, for argument, let's assume that this is true. Let's consider what might be one of the most obvious differences. Think of the composers we most admire and tend often to see programmed: Bach, Mozart, Beethoven, Brahms. If you are a pianist: Chopin, Liszt, Czerny. If you are a violinist: Paganini, Kreisler. If you are a horn player: Franz Strauss, Rossini, Punto. What do these composers have in common? The most obvious is that they were all active performers, and most, I believe, were active teachers. It was expected of them as an assumed part of their musical maturity. This "triangle of musical wholeness" was common to most musicians of that time, not just the famous whose compositions have stayed with us.

In the twentieth century, which composers come to mind as being exceptionally fun to perform, listen to, and consequently found to be often programmed? My first thoughts include Benjamin Britten, Paul Hindemith, and Leonard Bernstein. These composers were all considered geniuses. Why? Because they functioned at the highest levels as performers, educators, and as composers. This was not nearly so unusual 200 years ago, why is it so exceptional today? I believe that it might just be because we specialize our ways and means of musical expression into smaller and smaller compartments ***so that we can compete.*** We have been led to believe that to become exceptionally good at anything we must ignore everything else but that particular specialty.

Let's look at the three points of this so-called "triangle of musical wholeness" more closely. The performer's primary job is to recreate or bring into sound the great compositional ideas of others. This is of course, very important, even necessary. I am one who believes strongly that sound has a great deal to do with music. A thorough performer will study the scores, analyze the musical content both theoretically and historically, and, if so inclined and capable, put a twist of their own interpretation toward a polished and intelligently sensitive rendition of another's music.

The teacher's traditional job is to share knowledge with others and to find ways of encouraging students to love to learn and learn to do all that a performer must to interpret the music of the great composers. To accomplish all of this, a teacher must have a thorough background and working knowledge in music theory, music history, educational psychology, and a good deal of experience as a performer. A few "street-smarts" regarding the business of music also comes in handy.

The composer's primary activity focuses in a different direction from the other two. While performers and teachers primarily look ***outward*** for the necessary information and materials, the composer looks ***inside*** for what's going on musically. The information and materials used by composers are of a more personal, intimate nature when it finally comes down to doing the actual writing. The composer part of each of us has something to say which is a very personal synthesis of all those experiences we've had as performers and teachers. In addition, I believe what's even more exciting is that composing brings what we are as complete human beings closer to our musical surfaces. Our personal histories are all in there; how we played when we were three years old; what we felt about our siblings; our grandmother; the loss of a loved one or a pet; the anger over the stupidities of war; how great it feels to ride a bike real fast or row a canoe real slowly across a pristine lake.

We are all musicians. That's our common language.

Composition is a wonderful way to get inside and find out about ourselves and then perhaps share it in an abstract but effective and important way. This is our way to fully communicate in the deepest sense with others. Call it introspection, self-discovery, or just another effective and delightful way for you to expand your own musical self. It might even cause some personal ***composure*** as you grow with it.

So, what difference might this make to a person who really only wants to perform? (I'm glad you asked.) Let's consider the basic process a composer must undertake. First a decision must be made, from the millions of possibilities, what to compose, where to start. After that, decisions must be made regarding what to communicate and then how to go about it in the most effective way. Such problems are overwhelming to say the least. For a performing musician to start to solve even a few of these problems at whatever level possible is to begin to get closer to the great composers and their music—that very music that we want so much to understand and to perform well.

Musical composition is, aesthetically speaking, at the highest level of problem posing/problem solving that we humans can experience. Musical composition is truly a complicated and profound ***process.*** What we must realize and learn to believe then is that the product is not the reason to indulge in the process, at least not initially. The product, that completed piece of music, is not all that vitally important. It is the process that teaches us what we need to know, that will make us more complete musicians, more competent performers, and more comprehensive teachers. It's not so much the result as it is the work you do and experiences you create for yourself that is of value. It's not the destination, it's the journey that counts.

Why did I say the same thing in so many different ways just now? Because I believe strongly that here we have the primary reason that so many performing/teacher musicians avoid composing like the plague: the ***fear*** of creating a ***bad piece!*** It seems to me that the foundation for this rather universal fear is in part the result of a sickness so prevalent in the classical music world. That sickness is that all such music and musical activities must be judged, they must all be evaluated somehow. It must be decided whether they are "good" or "bad," acceptable or unacceptable. Did we get this tendency from our music schools, or from our private teachers? How did they inherit these attitudes? Where do performers learn to tear down each other's work? Or, even more appropriate to this discussion, where do we learn to tear down our own attempts at composition by raising the work of other composers to often distorted and lofty heights of greatness? Please do all within your power to reject that tendency to evaluate. Simply let history decide if your first composition (that two-minute work for solo horn and tree branches) will pass the test of time and be around for future generations of theorists to ponder. I encourage you to give it a try, for the fun of it and for what you can learn from the experience—about yourself and about the process of composition.

This past spring semester I made an assignment to all of my students. I asked them to write a piece of music. Whatever they decided to write was okay. And, I wanted it to be performed near the end of the semester. (Now, for all you teachers who wish to unify your class of students, this is one way that works. It is called the "common enemy" technique.) I decided, however, that this assignment should be proceeded by two other experiences which could help to ready them for that final, "fun-filled" event. First, I asked them to identify a playing problem which had plagued them for a long time. One that they hadn't been able to solve yet. Then I asked them to devise or compose an etude or set of exercises to help solve that nagging problem and present their solutions/creations to each other at a class a few weeks later. This was the challenge of problem posing/problem solving housed within their own self-acknowledged playing deficiencies. The resultant class was, I felt, quite successful, especially in that they each became interested in the other's problems and solutions and they seemed to have lost track of their own inhibitions and fears of exposing their own defects in public. I feel they also caught a good glimpse of their own capacities to solve some personal playing problems through compositional means.

Later in the semester I invited a guest professor from our faculty who is a highly motivated teacher and unique improvisational performer at the keyboard. Her name is Joan Wildman and she began the class at the beginning of that wonderful/difficult process of improvising in public. Performance without a plan. The artistic ego left unprotected by extensive rehearsals. Such an activity is socially awkward to say the least. But, after she had pairs of students converse through their horns by doing abstract questions and answers, or improvise phrases explaining what they did last summer, or still others explaining what they wanted for dinner, we were on our way out of the fear. At a later class session, Joan had the students take a three-note phrase and play it one after another modifying it only a little. This was done again with two more three note phrases. It gradually became apparent that the group was re-composing a popular jazz standard which was built on those simple three motives. (It was the song "All of Me.") The class had experienced the building of a composition, in this case, a great tune, through the act of improvisation on their horns.

Finally that fateful day arrived for my somewhat bemused group of horn students. It was time for their original, unrestricted compositions to be presented to each other. That particular class session was, without a doubt, one of the most incredible experiences of my teaching career! The students each presented a piece of themselves. No two were at all alike, and each piece seemed somehow to show an honest uniqueness of invention.

We teachers spend our years listening to students struggle with basic repertoire over and over again. That's an important part of our job so we love it. However, most of the serious and at times insurmountable struggles are not the technical ones which are at least easy to identify. The real problems come with simply understanding the composer's intentions. ***How can we as performers understand a composer's intentions if we have never experienced such intentions of our own?*** At no time during the student's

presentations of their compositions was there any problem with the misinterpretation of the composer's intentions.

Now I would like to discuss what the students presented as the reasons or personal motivations for their compositions. You will immediately notice that most of these works tended to be sincere expressions of some small part of their creator's own biography. One student had a very young relative that she liked to sing a lullaby to. This little melody was original to the student so she decided to arrange it for three horns using basic block chords under the tune with some melodic development.

Another student was touched by the beautiful explosion of springtime in Madison as it related to her love of the nature poetry of Walt Whitman. She called her piece "Songs of Seeds" and composed it for unaccompanied horn with the poetry read by the player just before each movement.

A Native American legend that had played an important part in another student's past experiences became the program for a successful work for horn and piano.

The death of a close family member was to be the inspiration for a piece by an older student. That piece never developed. It didn't flow. Instead, the composition for this fellow took a 180 degree turn and became a jazz tune about a nearby neighborhood, which seemed rather like the 1950s to him.

Another student found it rather easy to decide to write about canoeing on the boundary waters area of northern Minnesota. The ending came to her first, then she developed it into a horn duet that flowed back and forth between the parts as if rowing calmly upon a clear, smooth lake.

One of my less inhibited students went to the stage, slouched in his chair, legs reaching out straight, and explained that this was the way his highly improvisational piece came to him after a most tiring day. He glued his favorite ideas together and shared some of his introspective musical thoughts with us.

A few weeks before this session one of my younger students was very frustrated about getting started. After giving her plenty of time to decide for herself, I suggested a few ways to begin. The one she found interesting was to take a piece of manuscript paper and a pencil and draw an arbitrary, wiggly line across the staff. She then put some dots on that line, played them with her horn, and listened to what it sounded like. From that, she chose what worked. She eventually came up with a solo line of music which brought back other ideas she had had before. The result was a Bach-like perpetual melody that she said she wanted to expand upon.

Another very creative solution to the problem of this assignment was to turn the event of the assignment itself into a solo piece with narrator describing, in story form, the whole process of being assigned, being upset that it interrupted a perfectly good day, asking others to write the piece for her, and then eventually coming up with a rather delightful tune in the end. The title was "The Horn Player and Her Teacher," and she was actually a little afraid that this might offend me. Being clever and honest with a sense of humor is certainly not offensive.

There was a student who didn't seem to have a piece ready. It happened rather mysteriously, so I let it go until I could have some time alone with the student. It seems that her rather innocent initial intentions flowed full-force into a horn quartet based on the *dies irae* motive and was a musical working-through of an important loss from a few years back. She simply wasn't ready to share this part of herself with her peers. This is something we all can understand. The importance of the process she experienced, however, can't be so easily understood by those of us who have yet to experience it ourselves.

At this point, let me restate an earlier question. How does this activity of composing actually help a performer? Here's one important example. The last student composition performed on this class was by a young man who had begun as a composition major and changed to music education with a major in horn. His work was a full concerto with piano. He played his piece with great enthusiasm. He had completed the work earlier, so he had played it through many times. (When you write a piece of your very own that you like, you tend to practice it quite often. It feels good.) What occurred at the following week's lesson is my point. This student found that *Villanelle* had become easier to play and a lot more fun. He suddenly knew what to do with it and how. Through his increased, enthusiastic practicing, and the successful performance of his own piece, his love for playing had increased and he had brought together all we'd been talking about both technically and musically. In the case of this young man, I feel he's going to find his musical self from the inside out.

Through this composition assignment my students had to care about what they wanted to say musically. They had to care about ***their music.*** One of them tried to decide what the poet Walt Whitman really meant and what that then meant to her. Next, she had to decide how to put that blend of thoughts and feelings into an abstract soundscape to make the poetry even more vivid for herself and the audience.

Earlier this week at that wonderful tribute to Verne Reynold's music, Verne discussed his choice of poems for the *Song of Seasons.* To a poet, the seasons are rarely just changes in weather patterns. Most often they are symbols of the life cycle of the human being. To realize this through reading the poems brings the composer to one level. To relate it to your own life brings it to another. To decide to compose music to enhance this meaning and communicate it to others is finally at the beginning of all the details a composer will then experience.

So what is most important to discover through your own composing is that every aspect of a musical composition, every little nuance, pitch choice, articulation, dynamic, phrase length, and tessitura chosen by a composer was for a very sincere and important reason. This might sound rather obvious, but let's think about the way we go about learning a new piece. If the composer labors over every detail, shouldn't we, out of respect, in an attempt to discover it's depth of meaning? This great music is for us to discover, ***not just use.*** We can grow as performers along the way by empathizing with the creators of the music we play. The more similar our experiences are the closer we can get to our fellow composer's intentions.

Once a performer reaches a level of ability to play the advanced repertoire, does he or she have the right to ignore the composer's intentions? Is it appropriate to take those rather intimate and certainly personal thoughts and decisions from another human being and bend them to our own convenient preferences? Should we make Haydn sound like Strauss because we play the late Romantic style better, or prefer it, even though Haydn could not possibly have meant it that way? When posed as such a loaded question, most of us would say "of course not!"

I obviously believe that if you experience even the ground levels of composition you will develop an empathy for composers. You will care a little more about their message than before. You will understand their methods and be able to transfer that into new ways of blowing, tonguing, and singing on your horn.

If all of this is so important to us as performing musicians, why isn't it a more integral part of our educational systems? That's another good question. Art, dance, theater, and even English majors base their curriculum on creativity. Can you imagine a graduating art student who has not yet created an original work of art? Or an English major who is not required to compose a story or poem? How is it then that one can get a doctorate in music performance without ever creating and original piece of performance music? We dabble into certain aspects of composition in theory classes, but in that context we often seem unconcerned with originality, creativity, and those problem posing/problem solving decisions that are so important to the actual act of composition. Composition must become a more active part of our musical training, even if that means we do it on our own. Have you noticed how the average person feels comfortable scribbling on a sketch pad to pass the time, or dances all kinds of physical gyrations simply because it's fun? Why don't we just pick up our horns and scribble some sounds or spontaneously dance with the sounds of our horns on an improvised rhythm? I'll bet it's because of the ***fear of sounding stupid.*** I think we all know too much. We feel that we can tell what is great music and what is not, and we are probably right most of the time. So why create something that is inferior to the best we can imagine? ***Why not?***

Do you scribble as well as Picasso or dance as well as Fred Astaire? Why should you compose as well as Brahms? You shouldn't because you are not a composer. So, ***if you agree that you are not a composer you should go right ahead and compose,*** just like you might scribble or dance. The fear of writing a ***bad piece,*** of ***sounding stupid,*** or of creating an ***inferior product*** has just been eliminated.

I read a quote once and I believe it was credited to Picasso who said: "If you want to paint a perfect picture, first become perfect and then just paint naturally."

Stop evaluating, judging—just start. Get some manuscript paper and a pencil. Don't tell anyone what you are doing or why. You don't even have to know yourself. ***Just start!*** Then feel free to toss what you've done and start over again—and again. Remember, it's the process you are enjoying.

Take your horn into a dark and boomy room and play your feelings for awhile with no one around. Improvise in the style of the moment. It will help a great deal if you can think of your horn as your voice and not your nemesis. Blow it freely like it was a folk instrument. As you become more comfortable, add a tape recorder to the room. Save the best thoughts and sounds. Transcribe the ones you like most. Let it develop from there. Have fun with no deadlines and no expectations. Don't even compare your last piece with your first one. Let them each stand alone. Each piece has its own life.

All of this was meant to encourage you to ***compose—yourself.*** I've presented all of these ideas because I believe in them. For me this activity helps to keep the true musical spirit alive. The idealism which drew me into music originally needs to be refreshed now and again. This does it for me. It might for you as well. I do hope so.

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.

Douglas Hill

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Peter Damm: A Profile

J. Drew Stephen

Peter Damm is a musician who hardly needs an introduction; several of his recordings are well-known, he has appeared often at International Horn Society workshops, and most recently he was awarded an honorary IHS membership. It is still surprising to see the extent to which he has dedicated himself to the horn throughout his long career. As an orchestral musician, he spent ten years playing solo horn with the Gewandhaus Leipzig Orchestra, and has just completed his twenty-fifth season as solo horn with the Sächsische Staatskapelle Dresden. As a soloist, he has been active since 1955 (forty years!) and his recordings, covering a wide range of repertoire from early classical to contemporary, include the Strauss concertos with Rudolf Kempe and the Mozart concertos with Sir Neville Marriner for the *Complete Mozart Edition* on the Philips label. He is also recognized as a teacher, both in Germany as Professor of Horn at the Carl Maria von Weber Conservatory in Dresden, and as Visiting Professor in Weimar, as well as internationally through his many masterclasses and workshops. Add to this the active role he has played in the development of the horn, the editing and publication of works in the classical horn repertoire, and the many articles he has written relating to the horn, and it is easy to see that he has touched, in one way or another, all aspects of horn playing.

The following conversation took place in Peter Damm's home in Dresden, Germany in June 1994.

Peter Damm in Weimar, 1955

Drew Stephen: I guess we should start at the beginning like everyone else: Why did you become a musician? Why the horn? Was there a tradition of music in your family?

Peter Damm: Well, no there wasn't a musical tradition in my family in that none of my forefathers was a professional musician. My parents and grandparents were, however, musical and my father played the violin, but only as an amateur. My grandfather sang in a choir, my mother sang in a choir, so one can see that the roots already existed. Myself, I started as a violinist, but not until I was eleven years old. My father didn't return from the war and my mother didn't have a lot of money, so it wasn't until later that I was able to actively pursue music. I don't know how long I had violin lessons, but I played in the school orchestra—a bit of second, third, fourth violin— whatever was available—and it was in this orchestra that I had my first contact with horn ***music;*** we were playing Strauss waltzes and there weren't enough violin parts, so the leader of the orchestra gave us the horn parts and told us to just play everything one string lower.

When I was about eleven years old, I began to attend the concerts of the orchestra in my home town of Meiningen, so I already knew approximately what the different instruments sounded like. Then one day our orchestra received an instrument, a horn, and I said I wanted to play it, but it wasn't as easy as I thought it would be. I can't remember what make of instrument it was; it had *Pumpen-ventille*, but no leadpipe. We had to install a leadpipe and because that took so long that I didn't get any real lessons on the instrument, as I left the school shortly thereafter to apply to the preparation class of the Conservatory in Weimar.

I always wanted to become a musician but my family, all workers, advised me to get a "good education" first as I could always play music later. Fortunately, my mother decided to wait and see and I was able to audition at the school in Weimar.

At the audition I just basically introduced myself—they didn't ask me to play the violin and I still hadn't learned how to play the horn. I was accepted but we didn't receive any confirmation, and my grandfather finally said: "Look, you have to do something!", so I went to work as a forest ranger's apprentice until the confirmation of acceptance finally arrived and I was able to start. In December 1951 I had my first lessons with Karl Biehlig, and from then on I concerned myself with playing the horn.

DS: So you actually started as a beginner with Biehlig?

PD: Yes, I started from the beginning with him. Of course there were already two things in my favor; I had to prove to my family that I could become a musician, and, as a goal, I decided that I had to make money as quickly as possible. Actually that was the only way; the scholarships

were very small, and my mother didn't have a big enough income to finance my studies. Everything went quite well, and I tried to do as much as possible. When I tell my students that I practiced eight hours a day, they simply don't believe me, but since we only had two theory lessons a week, I could practice every day from morning until night. As a result, in 1953, not quite two years later, I was playing in a *Kurorchester*[1] near Weimar. I stayed in the preparation class in Weimar until October 1953, and then I was expelled.

DS: Oh really!

PD: Yes, at this point, my career took a bit of a nosedive, but it was only because we wanted to make music. We had organized a small ensemble and asked if we could play some Strauss waltzes. The director of the school gave his approval at first, but then there was a disagreement, and we were forbidden to play; he even posted a notice to this effect. I wrote under the notice that the rehearsals would take place regardless, and it was for this reason that I was kicked out.

Because of Karl Biehlig, I was still allowed to enter the school, and I continued my weekly lessons with him until I was accepted into the conservatory in 1954. I was also still allowed to attend the orchestra classes, but the biggest problem was that we still had food ration cards, and for this I needed to prove that I was a student. Somehow I was able to get enough stamps so that it wasn't such a bad time for me at all. The first few months were a bit difficult as I didn't have any contacts, but I simply did everything I could—I played wherever music was needed—and actually learned a fairly diverse repertoire because of it. I also continued playing in the *Kurorchester,* which had a concert every Thursday. I started there on second horn—I can still recall my stage fright whenever I had to play a note alone!—and later played some first horn as well. I also played occasionally in the theatre in Meiningen whenever someone was sick, and it was there that I played my first operas: *Hänsel und Gretel* on fourth horn, and Verdi's *MacBeth* on second horn. Then finally in 1954 I entered the music conservatory and remained there until 1957, when I passed my exam and went to the orchestra in Gera.

DS: Was this your first position?

PD: Yes, my first permanent position; up until then I was mostly free-lancing—in the *Kurorchester,* wind bands, military bands—wherever there was money to be made. I also did some of the offstage parts at the National Theatre in Weimar, as well as Wagner's Ring on third horn and Beethoven's Ninth for the first time under Herrmann Abendroth, a conductor who left a big impression on me. Abendroth was an old-school German conductor who conducted the Gewandhaus Leipzig Orchestra before coming to Weimar.

I spent two years in Gera, from 1957 to 1959, and during this time, I learned most of the basic repertoire. At one point a substitute came from the Gewandhaus to play fourth horn—I still remember that the program was Brahms's Second Symphony and Liszt's *Les Préludes*—and fourteen days later the Gewandhaus notified me that they were holding auditions, and asked me to attend. So in 1958 I auditioned there, and was able to start in August 1959. I remained in Leipzig for ten years, and now I've been twenty-five years in Dresden as well.

As a soloist I started in—wait I can tell you this exactly—[at this point Damm goes to a large bookshelf filled with scores, and pulls out a Mozart score with two long columns of dates and places written neatly in pencil on the inside front cover]—that was July 7, 1957: Mozart's KV 447 with the *Kurorchester* near Weimar.

Since we're talking about dates, I performed Richard Strauss's Op. 11 for the first time on June 10, 1957, and the 150th performance was at the recent horn workshop in Florida. Since then I've played it two more times, and at the end of next year I'll add a couple more to that as well.

DS: I can't think of anyone else who has managed to balance a solo career with an orchestral job as well as you have. Did you have any problems with this?

PD: It is sometimes difficult as I have to make up for the services that I miss, and because of that it can be stressful. However, I'm the type of person who feels his best when he is under pressure. For example, earlier this year I had a week where I had a concert every other night, and I felt wonderful because of it. Much better than when I have fourteen days with hardly any concerts or orchestra services. I need a certain amount of stress—healthy stress.

I never wanted to leave the orchestra. For me the orchestra is a very good critic; when we rehearse, especially here in Dresden, we make comments to each other, and it is only in this manner that an orchestra or a group can maintain a high standard of quality. Each person doesn't just play for himself, we all make music together and we discuss ways that we can change and improve. I have often noticed that some players who are active only as soloists are missing a critic, and I have often thought that if they were to play like that in our horn section, someone would certainly say something!

DS: Is the reverse also true, that as a soloist you bring something special to the orchestra?

PD: The experience between both disciplines brings something extra to each one. As a soloist I know exactly how to approach something like the "Moonlight Music" from *Capriccio,* or Tchaikovsky's Fifth Symphony. It's a completely different feeling, and I can really shape it as a soloist. Also the Bruckner symphonies—the Fourth for example, that I've performed well over fifty times with the Staatskapelle Dresden—I know exactly when I have to play as a soloist, and also when I have to move back and blend in with the orchestra. Another thing that has been cultivated in our orchestra is chamber music. A musician who plays a lot of chamber music listens and compensates better, and is more aware of what is happening around him. Through chamber music, you learn to play with other people rather than just playing for yourself. This is a very important point for our orchestra.

DS: I would imagine that during your years in the Gewandhaus and Staatskapelle orchestras that you worked with a number of good conductors. In your opinion, are there any who really stand out?

PD: Oh definitely. There are a few conductors who left such strong impressions that they still last twenty years after their deaths. I already mentioned Herrmann Abendroth, but other conductors are Konwitschny, under whom I

played in Leipzig, and especially Rudolf Kempe. Kempe didn't speak very much, he would merely suggest, but one look from him told you all you needed to know. At the same time, he gave us a lot of freedom so that if we offered him something musical that he liked, he would accept it and work with it. I will never forget the extraordinary recordings and concerts we did with him. With a conductor like Kempe, one realizes just how few great conductors there really are!

In Dresden we had one big advantage over Leipzig in that for our record productions we had many guest conductors who, at that point in East German times, were never seen here. I already named Kempe, but also Karajan came to record *Der Meistersinger* with us. I actually started here in Dresden, in March 1969, with a record production of *Fidelio* under Karl Böhm. Until then, I knew Böhm only by name, and it was very exciting for me to actually meet him and work with him in person.

DS: Is there one piece—an opera or a symphony—that you could consider your favorite piece?

PD: There are pieces that I don't like, and pieces that I enjoy playing, but I don't think I could name one piece that is my favorite. Perhaps Bruckner's Fourth, or *Till Eulenspiegel.* Certainly I would put Bruckner near the top of the list; quite simply, I love this piece and I think I understand it well.

I also enjoy playing the Strauss operas; *Der Rosenkavalier* for example, that I've been playing since 1959 and *Salome.* I guess what I'd really like to say is that rather than naming one piece as my favorite, I tend to like best the piece I happen to be playing at the moment. Of course there are also the times when you aren't in the mood to play at all. This occurred with Tchaikovsky's opera *Eugene Onegin,* that I played for the first time in 1959, and then over and over again until I couldn't stand to listen to it anymore. But then we did a record production with Levine, and suddenly it was a completely new world! Working with him, and of course fantastic singers as well, I began to love the piece all over again.

It's the same with horn concertos. As I've said, I've played Strauss over 150 times, but every time there's somehow something new. Over the years one gains experience, and because of my association with the piece, and also as a person, I've matured. I've also recorded the Mozart concertos twice; once with the Staatskapelle Dresden and Herbert Bloomstedt, and then a very impressive collaboration with Sir Neville Marriner and the Academy of St. Martin-in-the-Fields. These are fond memories for me. I can also say that I've been working with the text of the Mozart concertos for decades, and there are even lectures which have developed out of this, and now my edition that's been published by Breitkopf and Härtel. These recordings are the result of decades of research.

DS: Speaking of the Mozart concertos, I understand you have a very unusual license plate number.

PD: Yes! That is "KV 417." That was related to a performance of that concerto in Amsterdam. It was a lovely trip, and because of my experience there, when they issued the new plates, I decided that I wanted to name my car "KV 417."

DS: Working in a world-class orchestra gives one the opportunity to travel and meet many people. I believe you even met Benny Goodman at one point?

PD: Yes, that is a good story, a lovely story. We were on tour with the Staatskapelle in New York. I don't recall the date exactly, but I believe it was two years before he died. We were playing in Carnegie Hall that night—our dressing rooms way up in the top of the building—and the youngest member of the horn section came up and said: "You must come quickly; Benny Goodman is waiting for you at the stage door!" and I answered: "Michael, surely you don't expect me to believe you! There's no way I'm going to walk down all these stairs just to discover that this is a joke." You must realize that I was a bit skeptical since we often played this type of joke on tour where we would phone someone in his hotel room and get him to come down to the lobby on a lark—and you have to assume that eventually someone is going to play the joke on you!

Anyway, he finally convinced me, and we went down with another colleague, and there at the door was a rather small man. I introduced myself and asked: "You are Benny Goodman?" He answered yes, but I still couldn't believe it so I asked again: "The King of Swing??" It really was him!

With Herbert Blomstedt, rehearsing for the world premiere of "Komposition für Horn und Orchester" by J. Herchet—October 27, 1983

It seems that he had bought my recording of the Strauss concertos with Kempe, and since I was in New York, he decided to meet me and to get to know me personally. He invited me out for a drink after the concert—we played Beethoven's *Eroica* that night—and now I can say that I drank a beer with Benny Goodman! Here, I can even show you this picture that he sent me afterwards, and this letter, and this is his last address in New York.

DS: I'm sure you'll keep these things forever!

PD: Definitely! I mean, for me he was a musician who didn't just have one side, but many. When you think about it, look at all the big composers who wrote music for him: Bartok, Hindemith—he didn't just concentrate on swing, but also played classical music well. I have to say that I really admire him and regret that I also wasn't able to work in this fashion. This music—jazz, dixieland, swing, blues—is my world. I love to listen to it, and even have a good feel for it, but I never learned how to play it, and I do regret this.

DS: I imagine that it was difficult to learn jazz in Germany in the 50s.

PD: Yes, not only was it difficult, but also problematic. Also a bit political in that everything that came from the "West" was viewed with suspicion, or even forbidden as "Western influence," etc.

DS: What was it like to be a musician in East Germany?

PD: Well, that depended on the size of the orchestra you played in, and whether you considered your job as a means of earning your daily bread or as a hobby. Personally, I always saw my job not only as income, but also as a hobby, so that one would complement the other. I always considered music my life, even when it was a difficult service, or when you couldn't wait for the rehearsal to be over.

It was mostly difficult in the small orchestras; it still is today and everywhere really. Whoever plays in a small orchestra where the income isn't very high must do a lot of work, even extra work, just to survive. But when you were fortunate enough to play in one of the big orchestras, and I think Gewandhaus and Staatskapelle are certainly orchestras that are respected internationally, then you had a bit more freedom. Of course you couldn't do everything, and when I think of the years that I was with the artists' agency in Berlin, it was very difficult. All the concerts that I did in the West were through the initiative of outside invitations, and I wasn't always allowed to leave the country! I discovered much later that there were two years where the agency simply told everyone that I wasn't available. I now know why that happened, but of course I only found out about this much later. However, after I came to Dresden, as long as I could arrange with the other horn players to have the time off—I have to say that the horn group here is terrific; we are always willing to help each other—then I could accept most offers, and was allowed to travel.

Another problem was that we had to give up part of what we had earned—a so called "mandatory transfer" into East German currency—and there wasn't much money left over. Often I would sit in my hotel room and calculate how much money I would have left over for food if I bought the music that I needed. Generally I couldn't afford to eat in restaurants, but had to eat in supermarkets, or wherever it was cheapest, and in this manner I was able to buy music. Almost all the music that I have was obtained in this way. Finally I went to Berlin, to the Ministry of Culture, to explain that it was necessary for me to buy music to get new repertoire, and that it was ridiculous that I was performing as a soloist but had only enough money to eat in a supermarket, and they agreed to reduce by ten percent the amount that I had to transfer. In the end I was traveling quite often, and even had the feeling that my feet were planted in both worlds. Occasionally I was even given a permit to travel by car, which could make a big difference; traveling to Munich by train took an entire day whereas with a car, you could be there in six hours. One does forget all of this very quickly. Now if I decide I want to do something in Vienna, I can simply get in my car and go; I don't have to ask permission, and apply for permits and so on.

DS: Is there one performance you have done that has a special meaning for you, that brings either good or bad memories?

PD: There is one performance of Strauss's First Concerto that I did with the Munich Philharmonic that I won't soon forget. The first thing that disturbed me was that the conductor, an older Polish gentleman, had prepared the Second Concerto, and I had prepared the First! Then, on my way to the hall, on the night of the concert, I noticed that my pants were a bit loose; a potential problem as I wasn't wearing suspenders. I'm still not sure what happened—the tuxedo was new, and I know it fit when I tried it on—I can only assume that somehow it got mixed up with someone else's. Anyway, there I was on stage, I took a deep breath, played the opening fanfare, and suddenly felt my pants sliding down! I panicked at first, especially since I was playing from memory, and then forced myself to just concentrate on the music. Somehow I made it—my pants fortunately stayed hanging on my hip bone, the pant legs all folded at the bottom like an accordion. I can't help thinking about this every time I play in Munich, and especially when I play in that hall.

DS: Do you see yourself as part of a tradition in either Dresden or Germany?

PD: Yes, I feel that I am part of a tradition. Every big orchestra, whether it's the Berlin Philharmonic or the Gewandhaus Leipzig or the Staatskapelle Dresden, has its own individual style and tradition that one can recognize, and every new member will need a certain amount of time before he can adjust to it. This was also the case when I came to Dresden from Leipzig. I played differently from what they were used to here—I still do today—and we talked about this when we were negotiating my contract. Still it was necessary for me to fit in properly, and this took time. On the other hand, you must not compromise your individual style in order to do this. In my case the mixture turned out very good, and I believe I have matured over the years. I received a good foundation from my teacher, and was interested in taking this further. In addition, my work as a soloist continually challenged me. Naturally there were other things which stimulated me as well; Dennis Brain for example whose Mozart and Strauss recordings I heard only after his death. This was in 1960 when I won a prize at the International Music Competition in Munich,

and I used part of my prize money to buy my first Dennis Brain recordings. He lived in a different world from me and there was no chance for me to hear him before this, and when I did I discovered that it was possible to play certain things differently than we had learned from our teacher! I also have a cassette of the very first time I played Strauss with an orchestra, and if one follows my development, even between the two recordings of the Mozart concertos, one notices a change, especially in the shape. Even in the last couple of years there have been decisive changes that others have heard as well. I believe that my entire life has run in seven year cycles, with important decisions and events occurring every seven years. I even had to make an important decision around the time of my fifty-sixth birthday, a decision which I believe made me more musically expressive. Were I to record the Strauss concertos again today, I'm sure that it would be a different musical statement from my previous recordings. One should never stay the same, but constantly keep changing and developing.

DS: What do you feel are your responsibilities as a music educator?

PD: I like to think of myself as holding three jobs: orchestral musician, soloist, and teacher. However, in the interest of my career as a performer, I've kept the number of students that I've had at any one time quite low; never more than four students in one school. Of course, there were times when I was happy to have even one student who was genuinely interested in the horn. I have invested a lot of time in some students only to discover later that nothing had come of it. This can be disappointing, but I still find the work interesting. What I find much more interesting are the seminars. I worked for many years at the International Music Seminar in Weimar where my goal was to bring the East and the West together. Many friendships developed because of this as well as several East-West bonds that were very important for the students here. After the German reunification I stopped working there because I felt I had achieved my goal. At the moment I'm less interested in working in large cities. Each summer I travel to Tyrol, Austria where I work with two other colleagues at the *Brandenburger Horntage*. The students have lessons with all three teachers, which gives them the chance to learn from and compare our different methods and approaches to horn playing. Apart from private lessons, we also do a lot of ensemble playing, and all of this takes place in a small town with an ideal atmosphere for working and relaxing. I enjoy working with young people, especially when they are interested in learning. As long as there are people who want to learn from me, I will continue to teach.

DS: I'm sure you've had some marvelous experiences in the recording studio.

PD: My first recording was Schumann's Konzertstück with the Gewandhaus Horn Quartet in Leipzig, conducted by Franz Konwitschny. This was a big challenge for me; I had never before encountered a piece with such difficult technical and endurance problems. We rehearsed for thirty hours before going into the studio and because of this we were able to record quite quickly. If I'm not mistaken, this is the very first studio recording of this piece.

The recordings that I enjoyed most are the ones I did with Rudolf Kempe. I recorded the complete Strauss tone poems with him, and I especially recall a wonderful recording of the "Moonlight Music" from *Capriccio*. I also did a recording of *Der Meistersinger* with Herbert von Karajan that was magnificent. We had just done the ending, and then Karajan told the choir and soloists to stay where they were, as he wanted to do the *Vorspiel*. We did the whole thing in one take and it sent shivers up and down my spine! That was many years ago, but even today when I think about it I still get goose-bumps.

DS: Did you do any special recordings as a soloist?

PD: Yes, the recording of French music for horn and piano that I did with Peter Rösel for example. The program was a special request from the East German record company (VEB Deutsche Schallplatten, Berlin). We prepared the program, performed it in concert, and then brought it into the studio. The recording was very difficult; the producer squeezed every little bit out of us and the tension was so great that we were almost in fits of rage! However, when it was all over we realized that he was right, and we were very satisfied with the result. Another interesting collaboration was the Britten *Serenade* with tenor Peter Schreier. He is an incredible musician, and the rapport between us was remarkable. The atmosphere throughout the recording session was very pleasant. I find that when I am in the studio, the level of concentration is very high, and I tend to forget about time. I enjoy making recordings because of the special atmosphere.

DS: As a teacher, what do you recommend to young horn players today. Should they simply practice a lot?

PD: It is very easy to tell young horn players to practice, practice, practice. That is of course a big part of it, but idealism is important as well. I once had a student who practiced six hours a day, but with no results as he was just doodling. I had other students who were able to accomplish as much as he in just one hour. It is important not just to practice, but to practice intelligently.

I think the most important thing for artistic development is a good foundation; everything must function properly, and you must be technically capable of performing all that is required of you. A good teacher is necessary to help lay this foundation, but then you must build upon it yourself. You can't simply complete your studies and say O.K., now I'm finished; this is when you start to do the fine tuning. After you get your first position, you not only have to continue to work, you have to prove that you have the ability to solve problems on your own. This type of dedication is not easy. In Gera, I had a very nice colleague. Sometimes, we would have one performance on Wednesday, and the next on Sunday, and when this happened, he would simply leave his horn in his locker and say: "Take care, I'll see you Sunday." He never took his horn with him, and I would be left wondering why I was bothering to practice. However, because of my years in Weimar, and also the need to prove to my family that my career in music was worthwhile, I was able to develop and maintain an attitude towards daily practice which I still have today, and when I look around for the people who started out on first horn with me in 1957, I notice that there is hardly anyone left.

In 1965–66, I began writing down my "daily training

program," and I still follow it today. I believe it is important to have a system so that you are always working towards a goal, and if one has the discipline to follow a routine, it is possible to maintain everything in good working order. It is in this respect that our job most resembles that of an athlete. I don't play the same thing every day; there is a warm-up phase, and a phase for lip flexibility and tone formation, not just in the high range but low notes as well. Then I have many exercises which I can choose from to prepare me for what I am playing at the moment. For example, if I have to play a high Baroque work, I will work towards developing strength in the high register. This whole thing is not a warm-up, although that is part of it, and it is not practicing; that is something which comes later. It is simply a daily routine which is designed to keep me in shape. It takes one to one-and-a-half hours to complete, and if I do this in the morning, and nothing else during the day, I'll still be fit for the concert that night.

During my career I've concentrated almost exclusively on playing the horn, and there are many things that I had to give up to do this. I'm not sure that this was always for the best, but I believe that when one is serious about playing the horn, he must realize that there are certain sacrifices which must be made.

Horn playing is not just playing but also singing, you really have to sing on the horn. I don't see myself as a "heroic tenor" if one can divide horn players into categories. Of course on the job you can't always choose—you must play whatever arrives on the stand—but I prefer to play more lyrical things. Still, when we did Wagner's Ring here, I played the "Call" for the first time both in concert and on record. I'm sure there are other horn players who can play it more powerfully, or with more virtuosity or louder than I did, but I played it as demanded, and did that as well as I could. That is my philosophy of playing the horn. One should never remain in one place. That's the worst thing there is in life.

Peter Damm

Selected Discography

CD:

Music for Horn and Organ, with H. J. Scholze, Organ (Ars Vivendi)

G. A. Homilius	*Komm heil'ger Geist*
G. A. Homilius	*O, heil'ger Geist*
G. Finger	*Sonata for Horn and Organ*
J. L. Krebs	*Was mein Gott will*
B. Krol	*Missa muta Op. 55*
F. Poulenc	*Élégie*
G. B.Viviani	*Sonata prima for Horn and Organ*

Music for Horn and Piano, with Peter Rösel (Ars Vivendi)

P. Dukas	*Villanelle*
C. Saint Saëns	*Romance Op. 36*
C. Saint Saëns	*Romance Op. 67*
M. Poot	*Légende*
H. Busser	*La Chasse de Saint Hubert*
E. Bozza	*Sur les cîmes*
J. Françaix	*Divertimento*
J. M. Damase	*Pavane variée*
G. Rossini	*Prélude, Thème et Variations*
C. Gounod	*Six mélodies* (Nos 3 et 5)

Romantic Horn Concertos, Staats. Dresden/S. Kurz (Ars Vivendi)

C. Saint Saëns	*Morceau de Concert Op. 94*
C. M. von Weber	*Concertino Op. 45*
G. A. Lortzing	*Konzertstück fur Horn und Orchester*
R. Schumann	*Konzertstück f. 4 Hörner und Orch. Op. 86*

Horn Concertos from the Court of Saxony in Dresden (Tocuma)

J. D. Zelenka	*Capriccio in F*
G. F. Telemann	*Concerto in D for Two Horns*
J. D. Heinichen	*Concerto for Two Horns* (D. Pansa 2nd Horn)
J. F. Fasch	*Concerto in D*
J. J. Quantz	*Concerto in D#*

W. A. Mozart: *Horn Concertos*, Staats. Dresden/Bloomstedt (Eurodisc)

W. A. Mozart: *Horn Concertos*, Academy of St. Martin-in-the-Fields, Sir Neville Marriner (Philips)

R. Strauss: *Wind Concertos*, Staatskapelle Dresden/Kempe (EMI)

U. Zimmermann: *Nouveaux Divertissements d'après Rameau*, Osnabrücker, Sinfonieorchester/U. Zimmermann

J. Brahms: *Horn Trio Op. 40* with J. Suk (vln), W. Genuit (pno) (Acanta)

B. Britten: *Serenade for Tenor, Horn and Strings* (Campion) P. Schreier (tenor), Slowakisches Kammerorch./B. Warchal

R. Schumann: *Konzertstück Op. 86*, Gewandhaus Leipzig/ Konwitschny

Record:

Music for Horn and Piano, with A. Webersinke, Piano

S. Köhler	*Sonate für Horn und Klavier Op. 32*
W. A. Reuter	*Canto appassionato*
R. Schumann	*Adagio and Allegro Op. 70*
P. Dukas	*Villanelle*
L. van Beethoven	*Sonate Op. 17*

Concertos for Horn, Staatskapelle Dresden/S. Kurz

A. Vivaldi	*Concerto for Two Horns* (I. Vincze, 2nd Horn)
J. Reicha	*Concerto concertant for 2 Horns Op. 5*
P. J. Fick	*Concerto for Horn and Orch.*
J . M. Sperger	*Concerto for Horn and Orch.*

Early Classical Horn Concertos, Musica NOVA/H. Haenchen

G. P. Telemann	*Concerto for Horn and Orch.*
C. Förster	*Concerto for Horn and Orch. in E♭*
J. Haydn	*Concerto for Horn and Orch. No.1*
Anonymus	*Sonata da caccia for Horn and Orch.*
J. Beer	*Concerto for Posthorn, Jadghorn and Strings*

R. Strauss: *Concertos for Horn*, Staatskapelle Dresden/ H. Rögner

L. van Beethoven: *Quintet for Oboe, 3 Horns and Bassoon*

W. A. Mozart: *Quintet KV 407*

F. Schubert: *Auf dem Strom:* P. Schreier(ten) and W. Olbertz (pno)

S. Kurz: *Concerto for Horn and Orchestra.* Staatskapelle Dresden/S. Kurz

F. Geissler: *Sonate*, A.Webersinke, Piano

J. Cilensek: *Konzertstück für Horn und Orch.*, Dresdner Philharmonie/J. Winkler

P. Hindemith: *Concerto for Horn and Orch.*, Dresdner Philharmonie/H. Kegel

Selected Recordings with Orchestra:

A. Bruckner: *Symphonies 1–9:* Staatskapelle Dresden/ E. Jochum

A. Bruckner: *Symphonies 4 and 7:* Staats. Dresden/ H. Bloomstedt

W. A. Mozart: *Posthorn Serenade KV 320* (P. Damm, Posthorn): Staatskapelle Dresden/N. Harnoncourt

R. Strauss: *Complete Tone Poems:* Staatskapelle Dresden/R. Kempe

R. Wagner: *The Ring* (including "Siegfried's Horn Call"): Staatskapelle Dresden/M. Janowsky

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Notes

[1]A Kürorchester is a seasonal orchestra, located in a vacation town, that plays mostly light repertoire (i.e., Strauss waltzes).

J. Drew Stephen has a Bachelor of Music (Honours) Degree from the University of Western Ontario, and an Aufbaustudium Diploma from the Staatliche Hochschule für Musik in Freiburg, Germany where he studied with Ifor James. Since 1991 he has been the alternate solo-horn with the orchestra of the Landesbühnen Sachsen in Dresden, Germany.

The Bach Cello Suites on Horn

Marilyn Bone Kloss

Hornists are playing the Bach cello suites more and more—in practice rooms, in recitals, and even (by choice and sometimes by requirement) at orchestra auditions. There is nothing else like these suites for horn, and although they are not easy, they are rewarding both technically and musically.

Daniel Katzen, second horn in the Boston Symphony Orchestra, had an experience that illustrates how seriously playing the suites on horn is being taken. He was in the audience on the stage at Tanglewood in 1992 when Yo-Yo Ma played all six suites, with a supper break. A few days before, Ma had invited Katzen to his home to discuss the suites, knowing that Katzen plays them on horn, and then expounded and demonstrated from memory for an hour and a half. It was clear that he respected Katzen's efforts to perform this sublime music on horn.

Even earlier, in 1951, Richard Mackey, fourth horn in the Boston Symphony Orchestra, played some movements of the suites for Cleveland Orchestra conductor George Szell. Mackey's teacher, Willem Valkenier, renowned BSO player and professor at New England Conservatory, arranged the session, which was not actually an audition. Szell wrote back to Valkenier that he liked Mackey's playing of the suites, and the next year he invited Mackey to play fourth horn in the orchestra. The job never materialized because the third player decided to take that position, but several years later, Mackey auditioned for and won the third horn job.

Wendell Hoss Horn Edition

Many hornists grew up with the Wendell Hoss transcription for horn, published by Andraud in 1950. Hoss is described by a former student, Thomas Greer of Phoenix, Arizona, as a "complete musician." Greer, who currently plays with the Quintessence Wind Quintet and Sun City Symphony and also has a custom mouthpiece business, says that Hoss was principally a symphony player (Chicago, Eastman-Rochester, Cleveland) and teacher (Eastman), although he was perhaps more famous for playing for various movie studios, including twenty-five years on contract at Disney. Hoss was also a fine chamber musician, and played the horn, according to Greer, "like a woodwind instrument." He would not accept the limitations of the instrument; he had played the viola as a youngster and sometimes played the horn (usually a five-valve Geyer B-flat) as though playing a viola or cello. Hoss's teachers included William Frank and Walter de Mare, both of whom played in the Chicago Symphony Orchestra along with Hoss.

Hoss started the Los Angeles Horn Club along with Alfred Brain (uncle of Dennis), Art Frantz (still living in Newport Beach, California), and James Decker, who played with a reincarnation of the club at the 25th IHS Horn Workshop in Tallahassee in 1993 and who is still active as a studio and concert performer and professor at USC and CSU-Long Beach. Decker speaks of Hoss as "an ethical man and musician who established the 'code of ethics' by living the example. We all tried to live up to that ideal. He never spoke evil of anyone's playing, and you could always depend on him to do the right thing." Decker says that in playing and recording sessions with the club, everyone got an equal chance to play; there were no favorites or jealousies.

Decker recalls Hoss, already quite advanced in years, demonstrating the cello suites at the second IHS Workshop in Tallahassee in 1970. Greer says that Hoss always loved the suites and felt he was breaking through barriers in playing them. However, he preferred performing only works written specifically for horn; he didn't intend the suites for public performance. He thought the suites particularly good for learning how to pass smoothly between registers. Hoss also studied the cello masters, listening to recordings by Piatagorsky and Casals, for example, and he idolized the simplicity and greatness of the music. His edition is now published by Southern Music, and the royalties are donated to USC in accordance with his will. (For more on Wendell Hoss, see the article in the October 1980 edition of the *Horn Call*, written by Norman Schweikert shortly after Hoss's death on April 15, 1980.)

The Hoss edition of the cello suites is written in the treble clef (see Figure 1), an octave higher than the cello version; played on a horn in F, it thus sounds a fourth higher than the cello. Some hornists prefer this range because it is lighter and brighter than the cello range and more playable on the horn. Michael Thompson, a British virtuoso, prefers this range and thinks that the cello range is too muddy on horn. He played several movements, with considerable flair and brilliance, to break the ice in a masterclass at a Horn Day sponsored by Osmun Brass in Boston in April 1992. Greer still plays from his original copy of the Hoss edition, with markings from years of study, some markings made by Hoss himself. He likes the recording by Pierre Fournier, which he says is "always restrained and beautiful, never affected, and I have always tried to take his stylishness to heart." He describes Hoss's playing in the same terms: "very musical, very beautiful and unaffected. His whole personality was in accord with his musicianship."

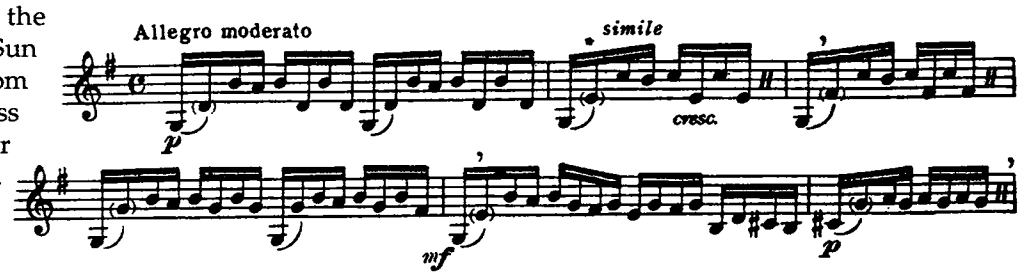

Figure 1. Wendell Hoss edition

The Hoss edition is valuable for its expert rendering of the cello part into something that a hornist can possibly play. Even when playing from a cello edition, the Hoss edition is helpful in making decisions as to what to leave out, what articulations work on horn, and where to breathe.

Conversely, for someone who plays from the Hoss edition, studying a cello edition is valuable for options on what could be put back in, at the very least giving some insight into what Hoss was working from and what choices he made.

Why Play a Cello Edition?

Some hornists play from a cello edition because they want to work on their low register (for control, stability, and flexibility), others to be authentic, and still others because of the more relaxed feeling possible in that range.

Richard Mackey says that everyone "should play the suites in the original key. There is such great resonance in that register. We have all that tubing and that range; why not use the full range? Bach would undoubtedly have gone even lower if the cello had the notes." Mackey found that his high register got better as he played the suites; "the continuity gained in the low register seemed to spread upwards."

A bonus is facility in reading C bass clef (similar to reading E-flat horn but down an octave and with an added sharp) and tenor clef (similar to reading B-flat horn except for the key). Professional hornists may not have such opportunities—Mackey says, "My colleagues want a real cellist"—but amateurs sometimes get to play cello parts in string trios, quartets, etc. With winds, it's usually easier to find hornists than bassoonists, so we can play bassoon parts in wind quintets, sextets, octets, etc. In brass ensembles, we can read trombone or tuba parts if necessary. And we can play bass clef voices in ensembles reading from choral or piano scores.

Sources for Cello Editions

Three manuscripts of the suites are extant, according to the preface of one of the cello editions. The earliest is almost certainly in the hand of Anna Magdalena Bach, legible but with numerous errors and omissions in notes and slurs.

The other two sources, by Johann Peter Kellner and J. C. or J. J. Westphal, were probably copied from the first, with additional slurs and editing. The fifth suite in the Kellner is written for normal tuning rather than the *scordatura* or *discordable* (the A string tuned down a step) that is considered original.

When looking for a cello edition, be sure that the fifth suite is written in modern notation; no non-cellist would want to play from the *scordatura* notation, where every note played on the tuned-down A string is written a major second higher. Schirmer, for example, has an edition with only *scordatura* for the fifth suite. The way to tell at a glance is to see if the first note of the Allemande (Figure 2) is a middle C (the tonic of the c minor suite; thus, normal tuning) or a D (*scordatura*). Some editions have both, on separate staves, as shown here.

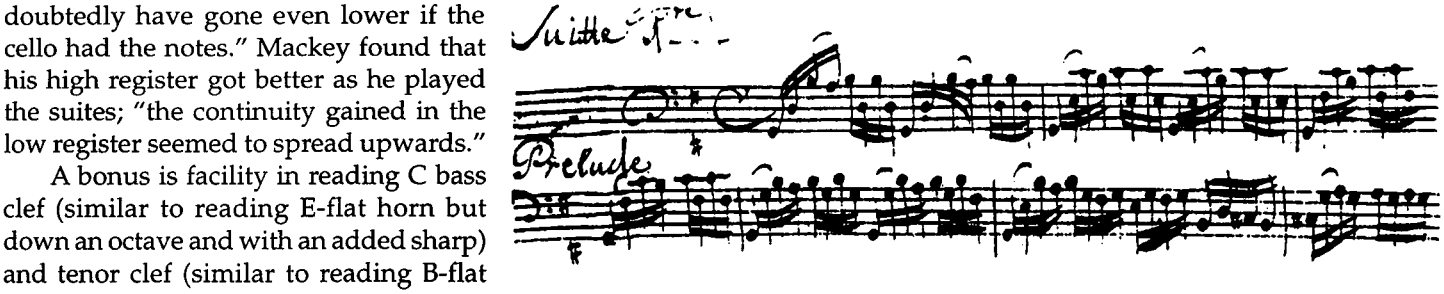

Figure 3. Anna Magdalena Bach manuscript

Diran Alexanian Edition

The Alexanian edition, published by Salabert, has been recommended over the Internet email discussion group, and by others. It is in two parts: the first (Figure 3) is a facsimile of the Anna Magdalena Bach manuscript, and the second (Figure 4) is printed notation with stems up and down to show how Casals thought of the lines polyphonically. Alexanian was a student of Casals; since Casals wanted his students to play exactly as he did, Alexanian noted his phrasings and musical ideas so as to be able to replicate them. Both parts of this edition are worth studying, although the price is rather high (about $50).

This is not a good edition to play from, however. It is quite difficult to read because of the extensive annotations, fingerings, bowings, positions, etc. and does not always stick with the original. In the preface, he says (in the English translation from the French),

> I have thought best to make certain changes. Thus, to avoid a lessening of sonority of the A string I have written the fifth Suite (the so-called "discordable") for the normally-tuned violoncello. In consequence of this I have had to adopt the "thinning" of certain chords already adopted in former publications.

The whole preface is in this same unhelpful, obscure style.

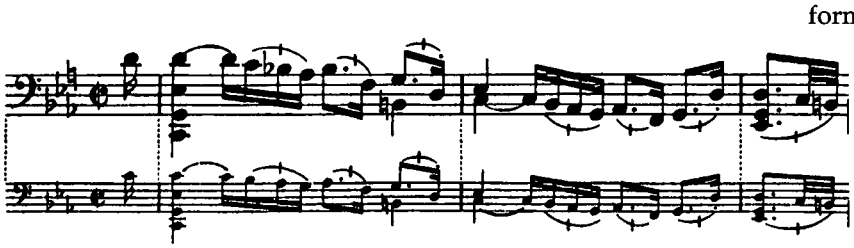

Figure 2. Scordatura versus normal tuning (Pratt edition)

How to Approach the Suites

There are six suites, in the keys of G, d minor, C, E-flat, c minor, and D. The difficulty increases from

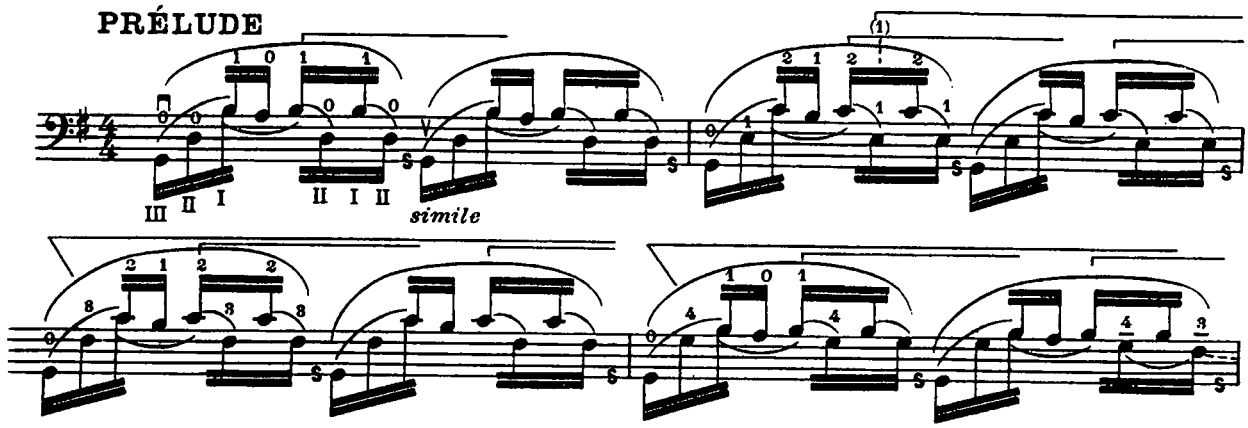

Figure 4. Diran Alexanian edition

the first suite to the last (as Yo-Yo Ma pointed out to Daniel Katzen) at least for cellists—as Katzen says, "The difficulty is not so linear for us; they are all difficult on the horn!" There is a symmetry in the key structure, with minor suites in the middle of two groups of three. The fifth suite (*discordable*) requires the A string to be tuned down to G, and the sixth is for a five-stringed cello (not the *viola pomposa* as is sometimes claimed). Much of the sixth suite is written in tenor clef to accommodate its higher tessitura.

Except for the first movement, all the movements are in binary form, and they follow a typical suite arrangement of French Baroque dances as follows:

Prélude	lengthy, serious, and of greater technical difficulty than the other movements
Allemande	a German dance in duple time (Allemande means "German" in French)
Courante	a moderate dance in triple time with running notes (*courir* means "to run")
Sarabande	slow triple meter, dignified, usually without upbeat
Menuets (1, 2) Bourées (3, 4) Gavottes (5, 6)	two of each, with *da Capo*
Gigue	quick triple time, with dotted rhythms and wide intervals

The Préludes are in no set form; "through-composed" is the term usually applied. Since they are so difficult, most players recommend leaving them until after becoming acquainted with the other, more dance-like movements.

The Sarabandes often have many double and triple stops, requiring ingenuity (and choices on what not to play) on the part of a hornist; they also call for greater control of breathing and phrasing than the other movements.

The Menuets, Bourées, and Gavottes are particularly delightful, with the contrasting movements (sometimes in the parallel minor or major key) suggesting the trios of later periods. The Menuets are in moderate 3/4 time with no upbeat; the Bourées are in quick duple meter with a single upbeat; and the Gavottes are in moderate 4/4 time with an upbeat of two quarter notes and phrases usually ending and beginning in the middle of a measure.

The Gigues, in 6/8, 12/8, or 3/8 time, are of lively character appropriate for closing the suites, and they are fun to play on horn.

Some favorite movements to start on are the Gigue and Bourées of the third suite and the Menuets of the first suite. The Sarabande of the fifth suite (Hoss edition) is reportedly soon to be a standard audition piece; it was required for the 1991 fourth horn audition at the San Francisco Symphony. Cincinnati required the Gigue from the third suite for their fourth horn audition in 1975; Katzen has also chosen to play it at various other auditions over the last twenty years.

The horn has the possibility of playing notes lower than the cello. In the Preludium of the fourth suite, for example, a sequence pattern moves down to the low concert C and then jumps up. The horn can continue the pattern down further (Figure 5), and this works quite well, especially for those who appreciate the challenge of the really low range.

One possibility is to write out your own edition. It doesn't take long to write down the notes, and the process will make you more familiar with them. Then you can personalize the phrasing, dynamics, and breath marks, using all the editions at your disposal, plus your own musical and scholarly judgment.

Hornists' Preferences and Comments

Daniel Katzen has played four of the suites in public and gave a lecture/demonstration at a New England Horn Ensemble meeting in March 1994. Katzen plays the Peters edition edited by Hugo Becker—"it's clear and seems authoritative"—but he recommends the Hoss edition for ideas on playing hornistically. He also recommends the Alexanian edition for the facsimile (as close to the source as we can get) and the musical interpretation of the second part. Katzen plays the suites in the cello range now, but learned from the Hoss edition first and still refers to it occasionally.

Katzen tries to look at the suites with a fresh eye. In some movements he leaves ornaments out the first time through, then adds them on the repeat; this allows a clear

hearing of the underlying melody, and the ornaments inject new interest the next time around. Katzen also takes the last note of Menuet II in the first and second suites and makes a crescendo to the *da Capo*, connecting to the first note of Menuet I (the same as the last note of Menuet II) without tonguing. In the second suite, Menuet I begins with a triad. Katzen suggests playing just the top note, the fifth, the first time through, adding the third on the repeat, and finally adding the root on the *da Capo*. A *crescendo* from Menuet II aids in building the chord on the *da Capo*.

Richard Mackey has always played from the Peters cello edition. His teacher, Willem Valkenier, told him to buy it,

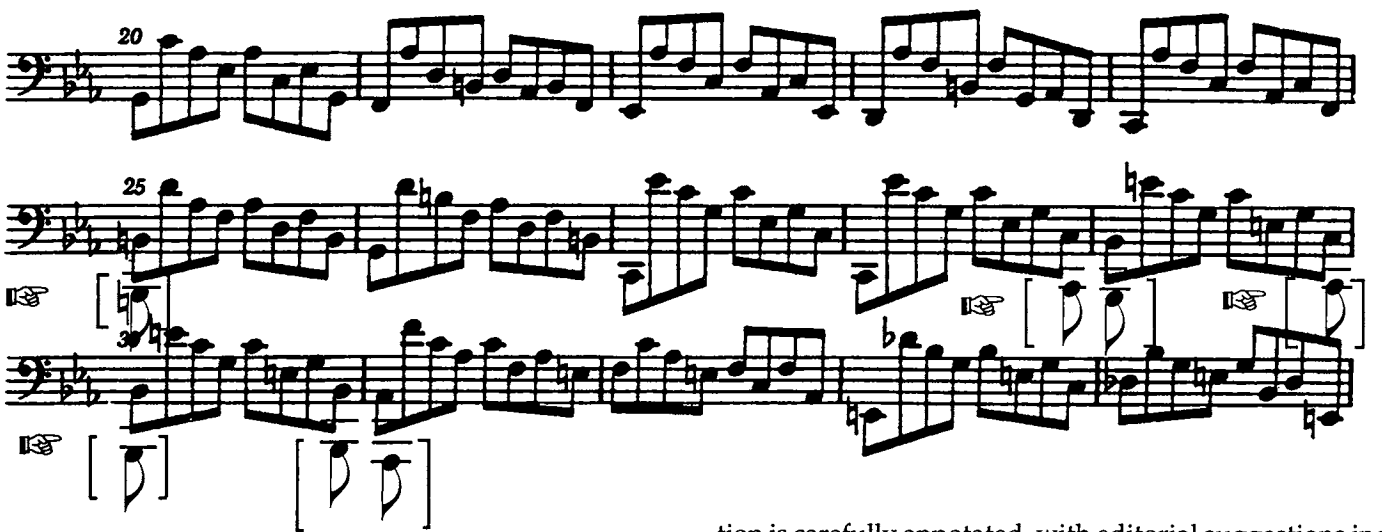

Figure 5. Preludium, Suite No. 4

and Mackey found that it corresponded to what Casals played. Now it just seems "right." From what he has seen of them, transcriptions of the Anna Magdalena Bach manuscript have too many errors and slurs that don't work. Mackey likes recordings by Rostropovich, Dutch cellist Anner Bylsma, and some of the younger cellists, who do "interesting interpretations."

Edward Deskur, who plays second horn in the Opera Orchestra of Zurich and natural horn with Concentus Musicus of Vienna, is enthusiastic about playing low horn and has written articles on the subject for the *Horn Call*. However, up until now he has worked "seriously" on only the Sarabande of the fifth suite, from the Hoss edition, for auditions. But he plans to explore further in a Polish cello edition that he has recently discovered and likes. Published by PWM (Polskie Wydawnictwo Muzyczne) and edited by Kazimierz Wilkomorski, this edition features a facsimile of Anna Magdalena Bach's manuscript opposite the edited notation. An introduction in both Polish and English shows examples of differences in phrasing by other editors and gives an explanation of the *discordable* notation. Deskur also likes the recording by Anner Bylsma, which he says "has lots of phrasing and is very exciting."

Johnny Pherigo, Professor at Western Michigan University and editor of the *Horn Call*, plays from the Hoss edition. He has found the new Polish edition by Wilkomorski the most useful in making minor revisions to the Hoss. Although he played the complete fourth suite a few years ago on a recital, Pherigo agrees with the idea that "hornists are better off playing the suites only for themselves." He likes the Janos Starker recording, and says the Rostropovich "is good, too."

I started with the Hoss edition when I was in high school. When I bought a cello edition (at Mackey's suggestion), I looked through the editions available at the store and chose the one that seemed the cleanest and most honest; it is published by Stainer & Bell and was edited by George Pratt of the University of Keele in 1978. Although I have found a couple of wrong notes and rhythms, this edition is carefully annotated, with editorial suggestions indicated as such, and a bare minimum of slurs and fingerings, so it's easy to read. It also has large print and is laid out well. The fifth suite has the original notation with the sounding pitches on a line below. The comments in the preface indicate respect for the original intentions and meticulous care in editing, as is shown in the following example:

> I have taken what I believe to be the most authoritative text, that of Anna Magdalena Bach, and reproduced as exactly as possible the notes and the ornaments, and the articulations implied by her admittedly haphazard slurs.... Any exceptions to these principles are noted in the critical commentary.... I have only added ornaments from the other two manuscripts when analogy dictates.

His comments on cello bows and the bow technique of Bach's time are useful for style; he says, for example, that "changes of bow should not generally be heard as self-conscious articulations but, rather, *legato* and as matters of convenience." I like Yo-Yo Ma's recording, probably because his interpretation leans toward the contemplative, an aspect of the suites that particularly appeals to me.

The Suites as Music

"Technical mastery is not enough," says Harry Shapiro, former second horn in the Boston Symphony Orchestra. Shapiro hasn't played his horn in many years, but he works

with the New World Symphony in Florida and the Tanglewood Music Center students. "The suites must be played with expressiveness; otherwise, they can be deadly boring." He adds, "It's important that tempo be maintained as well. You can't suddenly get slower just because it's difficult. The phrases must always make sense and be very musical." Shapiro hears many students playing the suites these days, on various wind and brass instruments in addition to cello and horn.

"While the suites were originally intended for study and performance on the cello," comments Daniel Katzen, "we horn players can learn a great deal about musical line, harmony, and expression by playing them as well. I feel it is within the bounds of acceptability to do this on the horn, as Bach was very open to his music being played on other instruments. Through playing, and ultimately performing, the suites, we gain insight into profound music that is otherwise usually not available to us."

Richard Mackey started playing the suites about forty-five years ago, but says that they are "so profound, you never finish working on them, like an exercise that is mastered and put away—they are never good enough. The music in them is so great, and the music is the most important part of playing them."

Thomas Greer speaks of the suites as "absolute music, perfect by themselves." He says that when he first started to play them as a student, he thought they were simple, but the more he plays them, the more depths he finds in them.

Most hornists who play the suites talk about them passionately. Someone on the Internet commented that if he could take only one piece of music, it would be the Bach Cello Suites, and Johnny Pherigo says they are his "desert island" pieces. I agree; they always go with me. They are music for the soul.

Marilyn Bone Kloss earned BME and MM degrees in horn at Indiana University, taught public school music, and freelanced. Later she earned a degree in engineering from Northeastern University in Boston while working at Raytheon Company. She now works for a small software company, plays in a community orchestra, and organizes meetings and edits a newsletter for hornists in the New England area. *Thanks to Daniel Katzen, Richard Mackey, Harry Shapiro, Thomas Greer, James Decker, Edward Deskur, and Johnny Pherigo for their contributions.*

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Eric Harold Birnbaum (1949–1994)

Gave of Himself Completely to Share His Musical Artistry with the Entire World

Gary D. Gardner

Eric Harold Birnbaum (1949–1994), at his home in Mafikeng, South Africa, March 1993

Eric Birnbaum and I became close friends when we worked together in the newly-formed Rishon Le-Zion Symphony Orchestra in Israel in 1989. As co-principal/third hornist of the orchestra, he assumed the position of principal horn of the Rishon Le-Zion Brass and Percussion Ensemble, under my direction as Assistant Conductor of the orchestra. I was extremely impressed with his professionalism when he always managed to find a way to perform something convincingly as requested by me or other directors. He never wasted rehearsal time either mentally or verbally rationalizing that the manner in which he had just played something was already better than what the director was now asking. He had complete respect for his supposed superiors, but more important, he had the same respect for his colleagues. He did not need to promote himself by putting other people down. He just seemed to understand what needed to be done in a spirit of professional mutual cooperation and found a way to accomplish that challenge most efficiently.

After Eric left the Rishon Le-Zion Symphony he kept in constant contact with me by telephoning me in Israel from New Jersey and later to me in the U.S. after he became principal hornist of the National Chamber Orchestra of Bophuthatswana, South Africa in 1991. I do not know how he managed to afford all those calls, but it was apparently his investment in keeping our friendship. I sincerely appreciated hearing from him on a regular basis and had hoped we would somehow figure out a way to work together again. In fact, the last time he phoned me was in March to find out how I was doing after I had been hospitalized from a crash on an expressway in St. Louis. Unfortunately I was still in the hospital, so he spoke with my wife and was truly concerned about my physical well-being. Now I am terribly sorry that I was not home to speak with him at that time, because he was murdered in that racially and politically troubled region of South Africa just a few days later on March 26, 1994. It was tragically ironic that during this time he was more concerned about my minor health problems than those matters that led to his own vicious killing.

In one of our recent telephone conversations I had asked Eric how dangerous it actually was to be living in South Africa at that time because of the number of violent news reports we had been hearing. He explained to me that many of those news reports had been typically blown out of proportion and that he felt perfectly safe. Having grown up in Chicago, I do realize how it is entirely possible to be just around the corner from the location of a violent incident and not know anything about it until it is vividly portrayed on the news. In fact, when I worked as principal hornist of the Orquesta Sinfónica del Noroeste de Guadalajara, México in 1972–73, I was convinced Guadalajara was much safer than Chicago all through the night. However, on several occasions I did hear gunfire during the night from my rooftop apartment bedroom. Yet I was somehow never worried about walking around town at any time of night. Perhaps I was still young enough to believe I would not be shot at unjustifiably because I was just a hornist wishing to perform my best for the people. Such a respectful gentleman as Eric Birnbaum has excruciatingly been sacrificed to prove to us how ridiculous my youthful concepts of safety had been.

What cannot be understood by the majority of the population who stay relatively within their own neighborhoods for their entire lives is: Why do we do it? Why do those of us who have worked so hard with so much discipline just to be a professional-level musician take the risk of working abroad? I also learned the answer to this during my time in México. On one tour I was being featured as soloist in Mozart's Fourth Horn Concerto, and before one of our scheduled evening concerts we played an open-air pops performance in a nearby village. After I finished the Rondo to Mozart's Fourth Concerto the men standing around the square threw their sombreros into the air and cheered wildly. They had never seen nor heard a live symphony orchestra before, but it was obvious that they did appreciate the music. That was where all my disciplined practice was rewarded and I was especially proud that I had presented my best effort to enrich their lives in such an artistic fashion. I am certain Eric Birnbaum must have encountered similar positive reinforcement throughout his career to maintain his motivation for giving his highly-developed talent to all people of the world.

Eric Harold Birnbaum was born in Dover, New Jersey on January 9, 1949. In 1968 he graduated from Ridge High School in Basking Ridge, New Jersey, where he had played in the band under the direction of his father, Norris Birnbaum, the high school band director. He had studied horn privately with Howard Howard of the Metropolitan Opera and completed his B.A. degree with a major in history at Utah State University. From 1970–74 he served in the U.S. Air Force performing with the McGuire Air Force Band in New Jersey and the McChord Air Force Band in Tacoma, Washington. While in the U.S. Air Force bands he was awarded four citations. He was also a member of the U.S. Army Reserve Band in Willow Grove, Pennsylvania. Under the G.I. bill Eric trained at the Royal Academy of Music in London for two years, where he studied with Ifor James and became principal hornist of the orchestra.

In the U.S. Eric Birnbaum had held positions of associate first horn of the Huntsville, Alabama Symphony; third horn of the Tacoma, Washington Symphony; and third horn of the Plainfield, New Jersey Symphony. In 1987 Eric joined the Natal Philharmonic in Durban, South Africa and substituted in the Capetown Symphony before leaving South Africa. As I previously mentioned he worked with me in Rishon Le-Zion, Israel in the middle of the 1988-89 first season of the newly-formed orchestra. Eric felt working conditions and the quality of the orchestras in South Africa were on a high professional standard and he wished to return to South Africa. He joined the National Chamber Orchestra of Bophuthatswana, South Africa as principal hornist on January 15, 1991.

The precise details of Eric's murder may never be known. March 26, 1994 has officially been recorded as the date of his death. However, authorities were not alerted by the National Chamber Orchestra to search for Eric until he failed to attend a rehearsal on the morning of Monday, March 28th. His bloody and battered body was found in a parking lot in the city of Mmbatho. His apartment, located in the nearby town of Mafikeng, was found wide open. No one will ever know how his final moments of life were spent.

Upon learning of Eric's malicious murder, Nolan E. Miller, principal hornist of the Philadelphia Orchestra, sent a sympathy card to Eric's parents, Norris and Ruth Birnbaum. In addition to the printed message Nolan wrote:

> My wife, two daughters and I were very shocked and sad to hear about Eric.
>
> As you may know Eric had been in touch with me over the last 15 years, discussing various aspects of horn-playing; he also bought a brass Kruspe horn of mine about 10 years ago.

Throughout the years Eric had this Kruspe and other horns repaired exclusively by Walter Lawson and they became close friends as well. Walter's sympathy note to the Birnbaums stated:

> Eric was a kind and gentle person. His enthusiasm for horn playing was contagious and we had many conversations about it.

On Good Friday, April 1, 1994, an article about Eric entitled, "Devoted musician killed in S. Africa," was printed in the Newark, New Jersey Star Ledger. In it Marion Walton, a classmate of Eric's at the Royal Academy, is quoted:

> It was a real coup for those orchestras in South Africa to get someone with Eric's background at the Royal Academy. He was a star down there. This is just a tragedy. He was friendly and warm but always a complete professional.

In response to the Newark Star Ledger article, Eric's parents received a telephone call from a South African citizen who happened to be in New Jersey when the article appeared. While expressing her condolences about Eric's tragedy, she continued to explain that what had happened was not the wish of the vast majority of South African citizens like herself. South Africans appreciated and had respect for what Eric had done for their country. Internationally dedicated musical artist Eric Harold Birnbaum had made a positive contribution to the culture of many people throughout the world. The tragically inappropriate ending to his life was that he would have continued to contribute positively to the people of the world for many more years to come had such a horrible event not taken place.

Gary D. Gardner has been principal hornist of orchestras in: Rishon Le-Zion, Israel; Singapore; Jackson, MS; Savannah, GA; Guadalajara, México; and St. Joseph/Benton Harbor, MI. Selected as a prize-winner of the Rome Festival Orchestra Concerto Competition in 1977, he returned to Italy in 1979 as a faculty member of the Sessione Senese per la Musica e l'Arte in Siena. In addition, he served on the faculties of Delta State University in Cleveland, MS, VanderCook College of Music in Chicago, IL, and the 1987 XVIII Festival de Inverno de Campos do Jordão, Brazil. He was awarded two Fulbright Lecture Grants from the U.S. government in 1989 and 1994 to teach and conduct in Honduras and Colombia.

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Bruno Jaenicke 1887–1946

Hans Pizka

A few weeks ago I received a letter from my friend Helmut Fintl, principal horn player in Wiesbaden. The contents of this letter may be brought to a broader readership now. There were notes about two famous hornists: Karl Stiegler (1876–1932), who began his orchestral career in Wiesbaden, later moving to the Vienna Philharmonic, and Bruno Jaenicke (1887–1946).

Here now a few notes about Jaenicke's biography: born on September 28, 1887 in Dessau, he received his first horn lessons in Dessau at the Sondershausen conservatory. He became an extra horn player for the Court Orchestra there very soon. After serving his duty time at the military band in Stuttgart, he joined the theatre orchestra in Coblenz (1908–09) and for the four-months summer season the bath orchestra at Baden near Zuerich (1910). From 1910 to 1911 we find him as principal horn player in Freiburg/Brisgavia (the place where Ifor James is teaching now). From November 1, 1911 he succeeded Chambervirtuoso Gustav Schulze as principal horn player of the Royal Chapel in Wiesbaden—Stiegler held the same chair years earlier—and married Schulze's daughter. Jaenicke participated at the Munich Opera Wagner Festival as additional solo player ("Long Call," *Tristan & Isolde*). On September 2, 1913 he asked that his contract might be resolved because he had received the challenging offer to become principal horn player of the Boston Symphony (1913–1919). His contract with Wiesbaden became resolved, because he could name Mr. Joseph Himmer from Zuerich as his successor. Gustav Schulze had two sons (Robert & Adolph), who later played as second & fourth horn to their brother-in-law Bruno Jaenicke, when he moved to New York in 1921, after two years with the Detroit Symphony (1919–21). In New York he played as co-principal with Franz Xaver Reiter with the New York Philharmonic. Jaenicke led the horn section of the New York Philharmonic from 1922 to 1943. His marvelous sound is still preserved on a recording of *Ein Heldenleben* by Richard Strauss with the New York Philharmonic under the baton of Karl Mengelberg. Jaenicke died on December 25, 1946 in New York.

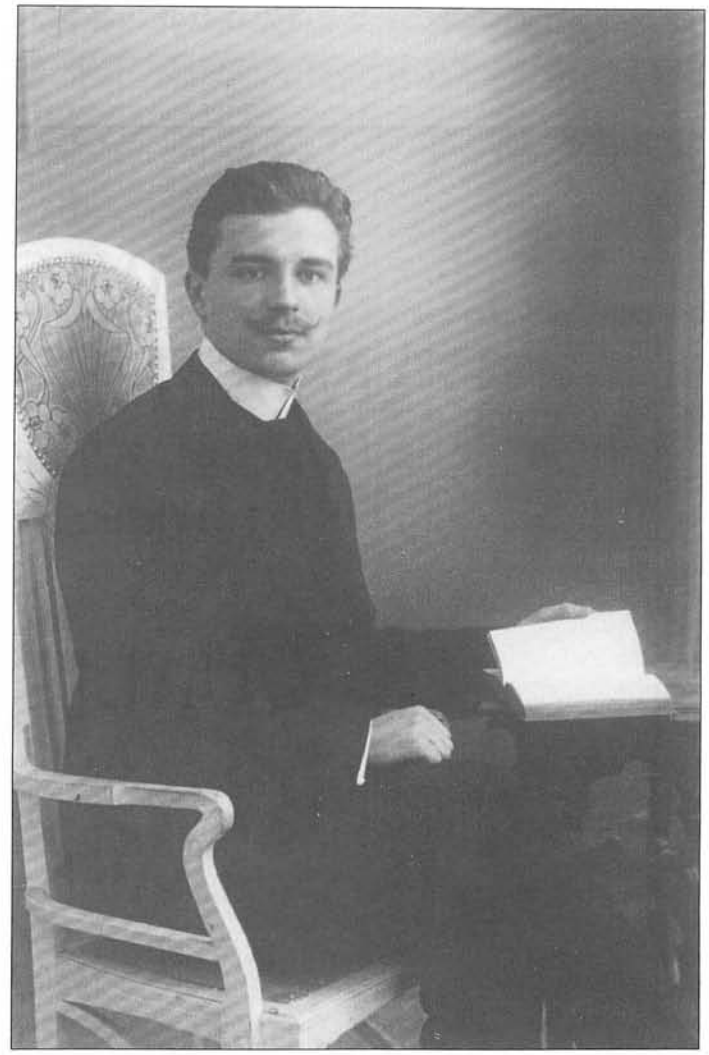
It is true that Dr. Karl Muck, the famous conductor, who was responsible for the Bayreuth Festival Orchestra for some years, invited Jaenicke to fill the vacancy with the Boston Symphony. Here is the text of the offer by telegraph:

> Bruna Jaenick, Tapezier Elmer, Matten Interlaken.
>
> Ploetzlich vacanz erster Horn Boston, Saison vierzig Wochen Gehalt sechzig dollars wöchentlich pensionsfonds freie Reise Eintreffen erster Oktober erbitte umgehend Dratantwort ob Sie annehmen und auf legale weise Wiesbaden freikommen können.
>
> Dr. Muck
> TobelbadOerstreich

translation:

> Bruno Jaenicke, c/o upholstery Elmer Matten, Interlaken (Switzerland)
>
> Immediate vacancy principal horn Boston, season 40 weeks, income $60 weekly, retirement fund, free travel, arrival 1st of October, request answer by wire if you accept and if you can resolve Wiesbaden contract legally.
>
> Dr. Karl Muck, at Tobelbad, Austria

(Quite an offer: 40 weeks for $2,400, an equivalent of about $80,000 today for a full-year season.)



Bruno Jaenicke, from around the time of his appointment to the Boston Symphony Orchestra

From Anchorage to the Internet: A Major Horn Recording Collection Goes On-Line

Rebecca Dodson

The Curtiss Blake Collection of horn recordings, representing approximately 9,000 musical works featuring the horn in a solo or chamber ensemble medium, is currently housed in Mills Music Library at the University of Wisconsin-Madison. In 1988, the library was awarded a grant with which to purchase approximately 4,000 items—mostly LPs, with some compact discs, 78s, and cassettes. At this time, the library has catalogued 2,000 items, thus making them available for study. This article will provide something of the history of the collection, Mr. Blake's vision for the material, a brief description of how the items have been organized in Mills Music Library, and instructions for the use of the Blake Collection by students, scholars, and other friends of the horn worldwide.

Curtiss Blake began purchasing horn recordings in 1958 when he enrolled at Augsburg College. Hampered by a student's budget, he accumulated material rather sporadically until he began his studies at the University of Minnesota (1962–1970). Inspired by the university library's holdings of composers' complete works and other resources, Mr. Blake began to seek out recordings of the many new works to which he was being introduced. In 1971, after finishing a composition degree at the university, Mr. Blake moved to Alaska where he began to build his collection in earnest. Presently he deals with between thirty and forty auction, or set-price, dealers, each of which sends him catalogues from which he selects out-of-print or unusual items appropriate to the focus of the collection. In addition, he also deals with a similar number of current-issue recording dealers. As a member of the Association of Recorded Sound Collectors (ARSC), Mr. Blake is in constant contact with many others who share his interest in recording collections.

Mills Music Library has continued to purchase material from Mr. Blake, and as the collection grows, so does its value as a tool for research and study. The complete collection now numbers over 6,000 recordings. Approximately 15,000 titles appear in Blake's discography, and over ninety percent of the items from this collector's discographic wish list has been acquired. From the outset, Mr. Blake intended for the collection to be a part of a library's holdings. Since the spark for collecting began in such a setting it seems only fitting that it should ultimately enhance a similar one. Mr. Blake feels that by placing the material in a forum for public use, he is part of a continuum which extends into the past and into the future—from the great libraries of ancient civilizations to the unfolding lives and careers of today's students of the horn. Mr. Blake hopes to devote more time to collecting since he has recently retired from twenty-two years of public school teaching in the Anchorage School District. Mr. Blake's musical interests and abilities extend to other areas beyond that of horn performance. He is also an established composer and arranger in both instrumental and vocal media. He describes himself as "a great fan of all people who are interested in expanding their knowledge" and "especially a fan of horn players."

With an understanding of Mr. Blake's vision, one can better appreciate the value of his collection. It contains many rare and unusual recordings, such as the Karen Khachaturian Trio for Horn, Violin, and Piano featuring Boris Afanasiev (Melodiya C10 19903) and selections performed by the London Wind Quintet featuring Alfred (A. E.) Brain produced by Edison Bell in 1921–1922 (EB 3476), as well as numerous more common recordings of standard works from the horn repertoire. While the value of the former is immediately apparent, that of the latter, while perhaps not as obvious, is equally great. For example, there are currently thirty-nine recordings of the Brandenburg Concertos which have been fully catalogued. It is possible to listen to a wide range of interpretations, spanning over fifty years and at least nine countries. These include the 1935 performance by the Busch Chamber Players under the direction of Adolf Busch and featuring hornists Aubrey Brain and Francis Bradley (Columbia LX 436) as well as an electronically realized version entitled *Switched on Brandenburgs* (1980). This variety of material, featuring performances from the mid-thirties to the present, provides a valuable tool for performance practice study. In addition, one is able to hear musicians from many different parts of the world playing the same piece, allowing for a direct comparison of style, interpretation, and sound preference.

It is important to note that the value of the collection extends beyond the world of the horn and its students. Although the collection was originally conceived to feature the horn as a solo instrument (concerto, sonata, etc.), it has been expanded to include the horn in chamber music, jazz, and occasionally popular idioms. Orchestral works which feature the horn are also included (for example Mendelssohn's *Midsummer Night's Dream*). A survey of the use of the collection in Mills shows that faculty and students from many areas are finding the collection useful. Accessibility to all who are interested has been a goal toward which both Mr. Blake and Mills Music Library have been striving.

The Blake Collection is being catalogued in machine-readable format according to the standards described in the second edition of Anglo-American Cataloguing Rules (AACR2). Those items which do not have a record in OCLC (Online Computer Library Center, Inc.), an international bibliographic utility, are given one. Those items which have only minimal bibliographic records, or which contain errors (such as those recordings which were discovered to feature *Herbert* Baumann and Ifor *Jones*!) are corrected and enhanced. As a result, anyone who searches for these recordings using OCLC will find the accurate and complete cataloguing which such a collection deserves. Once this material is downloaded into the University of Wisconsin's electronic library catalog, it is available for searching not

only by persons in the library itself, but by anyone with access to the Internet. Library connections via TELNET exist worldwide, and allow access to a seemingly endless store of information. To access the University of Wisconsin library catalog, type the following command from a TELNET prompt:

TELNET NLS.ADP.WISC.EDU

When prompted for terminal type, press [RETURN]. From this point, follow the on-screen instructions to enter the Madison catalog. Once this has been accomplished, one can call up a screen of instructions to aid in searching. It is possible to view a list of all materials in the collection which have been fully catalogued to date by entering the command:

se Blake collection [RETURN]

then:

d 1-2000 list [RETURN]

It is also possible to limit your search to include only those items which feature a particular artist, composer, or both:

se Blake collection and au Mozart and au Brain

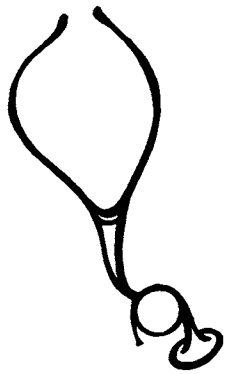
The result of this search will be all of those items in the collection written by Mozart and performed by Brain (or vice versa).

The materials in the Blake Collection do not circulate, and therefore must be used in Mills Music Library. However, the bibliographic information which is now online can also be a valuable resource. The acquisition and cataloguing of the Blake Collection complements a long tradition of horn studies at the University of Wisconsin. It also brings the vision of Curtiss Blake to its fullest realization. Any questions or comments about this collection or how it may be of use to you are welcome. Please feel free to contact the University of Wisconsin's Mills Music Library at B162 Memorial Library, 728 State Street, Madison, Wisconsin 53706, (608) 263-1884, or contact me directly by email: rmdodson@macc.wisc.edu if I can be of any assistance.

Rebecca Dodson is a doctoral candidate in horn performance with a minor in musicology at the University of Wisconsin. She was awarded a Bolz Fellowship in August, 1992 to begin cataloguing the Blake Collection. She also serves as a Teaching Assistant in the musicology department and performs as a free-lance hornist. Biographical and other information about Curtiss Blake was taken from a recorded interview made September 25, 1993.

Curtiss Blake, his wife, and two daughters live outside of Anchorage in a log house on the side of a mountain and describe themselves as feeling like "true Alaskans."

An Open Letter to Thinking Hornists...



Clinics

Natural Horn Column

Jeffrey Snedeker
Column Editor

Natural Horn: A Self-Guided Study for Beginners[1]

Jean Rife

Natural horn playing, like most skills, comes most quickly to a player with a good teacher, and today many good natural horn players are teaching. But twenty years ago, those of us who chose to play natural horn had to teach ourselves. I was fortunate to learn at a time when many new groups were starting—groups such as Banchetto Musicale (now Boston Baroque), Aston Magna, and the Smithsonian Chamber Players—who needed horn players. Thus I had the chance to play in this country and in Europe as groups were developing individual stylistic approaches. These associations led me into solo playing and recording, and eventually also into teaching. Learning natural horn at that time was new and exciting, but it was also uncharted territory. Different players discovered different ways of working—but without guidance, we sometimes took wrong turns. We would have been grateful for a guiding hand at times.

Since natural horn teachers are still geographically far apart and hard for some people to get to, I offer the following guide to learning the instrument for the player who is seriously interested in performing Baroque and Classical music on original instruments. Like any self-taught subject, it requires discipline and regularity, but like any of the arts, it also requires a sense of play and creativity. Having the skill to play at our most creative level more than repays the struggle to gain that skill.

Equipment

Ideally, the player should have one or two of the good natural horn reproductions being made today.[2] The best makers model their instruments on good horns from the period, and their work is done with care. While there was no absolute European standard in the early eighteenth century for how to build anything, let alone natural horns, we can limit the possibilities, and we know something of what was ***not*** done. When you choose a builder from among the many working today, question them and read their literature to discover their attitude toward original makers, what horn they copy and how carefully they do it. Look at their instruments for careful workmanship. While a good original and good craft do not guarantee a horn you will enjoy playing, start with these criteria and then play the horn just as you would a modern horn—looking for a good in-tune harmonic series on each crook, for a sound you like, and for ease of playing in both the high and the low register.

I recommend first acquiring a Classical period horn, because it is more similar in response and technique to a modern horn than is a Baroque horn and the literature is more accessible. It is also easier to play Baroque music on a Classical horn than it is to play Classical and early Romantic music on a Baroque horn. Later, if you find yourself drawn into the work, a Baroque horn can be a nice addition to your gaggle of horns.

Classical period horns were generally made in two traditions. The German or Viennese horns have a faster taper in the lead pipe, so more of the tubing is cylindrical. These horns have less resistance, are somewhat darker in tone color (having fewer overtones), and take more air before gaining an edge to the sound. They also tend to be more secure in achieving accuracy. French instruments have a longer taper and can be made brassy with less air. Though somewhat riskier regarding accuracy, they have set a standard for sound in this century at least (as have other French instruments such as harpsichords). This preference is worth considering. Play and listen to both types if possible, then choose what you like.

Within these two traditions, there are two types of Classical horn: those with internal crooks in the place of the tuning slide, and those with terminal crooks that are inserted between the corpus and the mouthpiece. The former,

called *cor solo* in France and *Inventionshorn* in German-speaking countries, are much more stable for playing solo music or difficult ensemble music such as the Mozart Quintet, the Beethoven Sextet, or the Brahms Trio. The French instruments of this type are generally crooked in the solo keys of D, E♭, E, and F, and cannot be tuned to the higher keys such as A, B♭, or C, whereas the German *Inventionshorn* has crooks in all keys an orchestral player needs. Horns with terminal crooks—the *cor d'orchestre* —are much more convenient for playing orchestra music, and especially for opera with its quick key changes, since these crooks are much easier to change than internal crooks. Ensembles who play classical music on original instruments currently perform at A=425 to 430, or about halfway between A and A♭, so ensure that you can tune your horn to that standard on all crooks. On a Korg, A=425 registers fifty cents flat.

Baroque horns differed from Classical horns in several respects. Most notably, a "normal" Baroque horn had a smaller bell, about nine inches in diameter, although larger bells of the same period have been reported. There was no tuning slide—this appeared after 1760—so more of the tubing was conical. While the pitch of the time varied from one locale to another, the twentieth-century standard for Baroque music is A=415, or exactly one half-step lower than A=440. Players tuned the horn by inserting tuning bits between the lead pipe and the mouthpiece; now a Baroque horn may come with a long tuning bit which can be adjusted by two or three inches, and which is considerably more stable than the series of one- to two-inch tuning bits, one inside the other. It is stylish in certain circles today to play with tuning holes—holes drilled into the horn which can be covered to bring the out-of-tune harmonics into tune without using the hand in the bell. This is one solution to a sticky problem of intonation, but one with no historical basis. Baroque horns did not have tuning holes.

Many players use modern mouthpieces in their Baroque and Classical horns to avoid the adjustment anxiety and woes of changing mouthpieces. However, mouthpieces copied from originals, either turned on a lathe or made with sheet metal shaped around a mandrel, have a less piercing sound that blends more beautifully with gut strings, harpsichords, and wooden flutes. They also make it easier to bend the pitches so that the out-of-tune harmonics might come closer to the standard pitches in the equal-tempered major scale.[3]

Eighteenth- and nineteenth-century mouthpieces differed for high or low players, and there now exist copies of both types. But one wonders if specializing on a mouthpiece is very practical nowadays. Formerly, a teacher would have decided early on if the student were going to be a high player or a low player, while today players are taught to play equally well in the low register and the high register. That said, the perfect modern mouthpiece on your Geyer or Schmidt may not work very well on the natural horn, and an old mouthpiece can sometimes feel like a godsend for a low C crook. Experiment! I have found my screw-rim mouthpiece very practical, because I can change cups and continue to use the same rim, avoiding too much confusion to those tiny muscles in my face.

Today we can choose among good reproductions not only of several Classical and Baroque horns but of mouthpieces as well, and all are well worth investigating. In the real world, some of us have started learning on museum antiques, some on first-rate reproductions, and some on unmentionable reproductions. We have started on old single horns (discarded from marching band inventory) with the valves removed, or even on double horns with the valves held down. We play on whatever mouthpiece seems to work best for the job at hand, and if that is our modern mouthpiece (maybe we are also performing Schoenberg opus 9 that week, or the B minor Mass with a huge modern orchestra), we do it anyway. Start with what you have at hand, and improve your equipment as you learn more about the instrument and about what works best for you.

Technique

The eighteenth century differentiated between low and high players more than the twentieth century. The low player stayed mostly below a written g", and the mouthpiece was set ***within*** the lower lip to give a fuller sound with more accuracy and flexibility in the lower register. The high player set the mouthpiece ***against*** the lower lip for a high embouchure which gave more flexibility and range in the upper register but a harsher sound in the middle and lower range. Today it is standard for players to be trained in both registers, and part of our technique is to be able to make a smooth, or at least a quick shift from one register to the other. It is worthwhile to consider the music from the viewpoint of a specialty in one register and to decide what kind of embouchure might be appropriate, based on the range of the piece and what we can discover about the player for whom the composer wrote. This kind of exploration sometimes makes a technical passage easier or shows us a sound more fitting for a piece.

The Telemann Concerto in D, for example, would probably work best on a high embouchure and the Beethoven Sonata in F on a low embouchure. However, Haydn used both extremes in his Concerto No. 1, as he did in much of his orchestral music of the early 1760s (such as Symphony No. 51) and in his E-flat Divertimento a tre. (These pieces invite speculation about the players he knew!) Our ability to play both high and low is very useful in such pieces.

The hand position is similar to that we use on modern horn, except that the fingers are more often held in a naturally curved position, instead of flat against the bell, and the player can use the fingertips as well as the heel of the hand for tuning. Morley-Pegge lists proper hand positions for the whole scale as preferred by teachers from Duvernoy (1803) to Pree (1911), including Dauprat, Gallay, and Oscar Franz.[4] An important part of the hand technique that is not often mentioned is learning to listen to the sound of the stopped horn. Stopped horn can sound either slightly covered, and be fairly similar to the sound of the open horn, or it can sound forced, as in the twentieth-century *cuivré.* To try to match the sound of the open and stopped notes, one should use as open a hand position as possible to preserve good intonation, neither forcing the air nor creating unnecessary resistance in any part of the air column. Save the *cuivré* sound for special effects such as the appoggiaturas

in the first movement of the Beethoven Sonata.

For the Baroque horn, we are less certain of a historically "correct" hand position. While it is beyond the scope of this article to argue this, I believe that the position of the hand in the bell was codified in the second half of the eighteenth century, but known and used much earlier. It is likely that some horn players and players of the coiled trumpet had been using the hand in the bell for tuning for many decades prior to the first extant documentation of this technique.

A less obvious aspect of natural horn technique is that of articulation and use of the air, but in some ways, these make the biggest difference between modern horn playing and playing earlier music on original instruments. First we learn from the instruments themselves. A hard tongue with insufficient support may get you by on the modern horn, but the natural horn may fight back with a burble or an unrecognizable blat. Longer crooks take more air and steadier air, and they respond very slowly. The effect is similar to trying to play a piece on the modern F horn while holding down all three valves. Strong, steady use of the air on natural horn will help you play better and more freely on your valved horn too.

Articulation on the natural horn is much more detailed because of the music you play. Baroque music in particular demands that you attend to both the long phrase and to local details and gestures. Many of these effects are beautifully explained in classics such as *On Playing the Flute* by Johann Joachim Quantz. It requires only minor adjustments to adapt articulations from what was suitable for a German flutist to what is suitable for us as horn players. These details are best learned by listening and performing with other players and singers practiced in Baroque and Classical performance.

I will repeat here what should be obvious to every player of a wind instrument. We learn most from singing or even speaking the music and transferring that information into the music we make on the horn. This practice eliminates our horn hang-ups. As we listen to others and learn more from research, we inform our singing, but we often know more within than we realize right from the start. Listen and respond to your own voice.

Music and Etudes

For all of our playing lives most of us have warmed up on exercises that were modeled (consciously or unconsciously) on natural horn exercises. The most effective way to start learning is simply to transfer these familiar patterns to the new instrument. Warm-up exercises such as those recommended by Farkas, Tuckwell, Frøydis Ree Wekre, and Douglas Hill[5] all work well, since they start with the easiest open notes. Begin on the F crook and do a series of these open horn exercises, then change crooks and move outward to the E crook, the G crook, the E-flat crook, etc. Gradually add notes such as b', a', c#" and f" for elementary hand technique. Oscar Franz has several pages of exercises for natural and stopped horn.[6]

The earlier you think of the natural horn as a chromatic instrument, the easier the technique will be to learn. Duets by Nicolai, Mozart, Duvernoy, and Gallay give us a chance to work on hand horn and play with another musician, which is more fun and gives you a chance to work on intonation. Several of the early horn method books, such as those by Domnich, Duvernoy, and Dauprat, contain duets for horn and bass instrument.

But real music is most interesting, and any experienced horn player's repertoire contains many pieces originally written for natural horn. The Telemann Concerto a Tre is a perfect piece for the first public effort, as are Douglas Hill's duets or Danzi's Sonata in E-flat. Both Haydn concertos, while somewhat difficult to play, have lots of good music with very little handstopping, and are perfectly suitable as early pieces, especially if you already play them on modern horn. The Saint-Saens Romance and the Beethoven Sonata work well for early handstopping pieces as do Mozart's D Major Concerto, K. 412, the slow movements from his E-flat concertos, and Schubert's five duets in E-flat. For material to practice, earlier music such as Handel's *Water Music* and the aria from his *L'Allegro ed il Penseroso*, several of Bach's cantatas, and orchestral excerpts from Beethoven, Mozart, Haydn, and Brahms provide material that is rewarding and not too difficult. Follow your musical interests and consult Jeffrey Snedeker's list[7] in the *Horn Call* for more ideas. Later, Bach's Brandenburg Concerto No. 1, the Mass in B minor, the Brahms Trio, and the Mozart concertos and quintet offer many challenges. Do not forget some of the terrific twentieth-century repertoire.

Once again, start with the more familiar crooks. Higher crooks are easier to play and respond more quickly than the low C and B-flat needed in certain Haydn masses and in the Brahms second piano concerto. These crooks require a light tongue and great amounts of air, plus extra time for the extra tubing to respond. Since they are a bigger adjustment for the modern player, first build experience and confidence on the short and medium crooks before working with the longer ones.

There are two prevalent approaches to learning natural horn. Some people learn by practicing very hard whatever piece they have been asked to play first in public. Others work very hard on the technical exercises. It is very tempting to leave out the more methodical technical work, because it is a slow process to build up a solid technique, and when you have a gig coming up, the threat of public embarrassment can be a powerful motivation to focus on just that music. I recommend a balanced approach. Spend half of your practice time, even if it is only an hour a day, on the methodical work needed to build up a solid technique, and use the other half to work carefully on the music you will perform.

Community

The people we play with are the best source of musical information, since we learn best from hearing and imitating. It is ideal to have a group of string and wind players who are well versed in Baroque and Classical performance practice so we can learn from them first and then extend our own study beyond. Summer workshops such as Oberlin's Baroque Performance Institute, or Richard

Seraphinoff's natural horn workshop at Indiana University offer good opportunities. Whatever lessons you can get from horn players more experienced in period instrument performance—or even from performers on other instruments—will also help. Recordings teach us someone's idea of an interpretation, but it is really more interesting and beneficial to play with other live musicians. So, whenever possible, ***play.***

Again, the best way to start playing is to start with the familiar and move fairly quickly into the unfamiliar. This applies to the music, to the community we play with, and to the crooks we are playing. It is probably also easiest to start in a situation where we have some control, such as a duo with piano, horn, or a bass instrument, or with an easy trio piece.

Probably the most difficult way to start playing with others is to play in an opera, which, as unlikely as it sounds, is exactly where many players have gotten their first requests to play natural horn. Even though opera horn parts may look easy, each aria generally requires a different crook, and each crook requires that we use our air in a different way and be aware of the new tonality before we play the first note in the new key. To complicate matters, sometimes the crook is different from the key of the aria! One example occurs in the finale to the first act of *Don Giovanni* (m. 477); the horns are in low C, the piece is changing keys, and after a brief period in E-flat the horns must play octave Cs in a diminished seventh chord. If we were expecting to play the tonic in the key of C, this can really shake our confidence, and therefore the note. Two practices help. One is to learn the music as thoroughly as possible from recordings, from study of the score, and from lots of practice. The other is to ignore the natural horn, to pretend you are holding your trusty valved horn with its proven reliability, and to think through the transposition and finger the note you would be playing with the valved horn.

Research

If you are interested in further reading about the natural horn, Jeffrey Snedeker lists several excellent resources.[8] I recommend starting with Morley Pegge's book, *The French Horn.* It is fun to read around in and shows some nice pictures. Dauprat's tutor is probably the most important original source we have for early horn technique, and Viola Roth has just published a beautifully printed and bound English translation of this work.[9] Domnich and Duvernoy also have tutors that are of interest. Quantz's *On Playing the Flute,* mentioned above, provides a background for good performance practice. Graduate theses on different aspects of the natural horn can be ordered from University Microfilms in Ann Arbor. Your music librarian can help locate these and help keep you up to date. If you have questions that are not answered in this literature, there is always the opportunity to do your own research. We still have many questions. Some are unanswerable but are still worth asking and investigating.

Players come to the natural horn at many levels. Seasoned professionals, students, and amateurs have all shown an interest in learning to play the instrument, and each player has a slightly different reason for wanting to do so. With such a wide variety of players, prescribing a single method for learning would miss the mark. Knowing the limits of what was "proper" and "correct" in each period gives us grounding to start learning, a framework to work within, or a range of possibilities. But we are free to "play" in every sense of the word—play to create and hear musical sound, play to have fun, play to "do personal research," as Wekre so aptly puts it in her new book, *Thoughts on Playing the Horn Well.* While bibliographic research has rewards, as musicians we gain more from the music we play on our instrument. This requires that we use our good ears, that we remain at once both eager and patient, that we work with attention and discipline, and that we reach out to other musicians and to audiences.

Notes

[1]I would like to thank Richard Seraphinoff for his considerable input into this paper. Thomas Hiebert also gave me several helpful comments after hearing the presentation of this paper in July 1994 at the Tenth Early Brass Festival, Amherst College, Amherst, MA.

[2]See: Richard Seraphinoff, "Natural Horn Makers,"*Historic Brass Society Newsletter* 3 (1991): 11–18.

[3]See: Richard Seraphinoff, "Early Horn Mouthpieces," *Historic Brass Society Journal* 1 (1989): 93–100.

[4]Reginald Morley-Pegge, *The French Horn,* 2d ed., (New York: W. W. Norton, 1973), 99.

[5]Philip Farkas, *The Art of French Horn Playing* (Evanston, IL: Summy-Birchard, 1956); Barry Tuckwell, *Playing the Horn* (London: Oxford University Press, 1978); Frøydis Ree Wekre, *Thoughts on Playing the Horn Well* (Stabekk, Norway: Frøydis Ree Wekre, 1994); Douglas Hill, unpublished handouts.

[6]Oscar Franz, *Complete Method for the French Horn* (New York: Carl Fischer, 1906).

[7]Jeffrey Snedeker, "Introduction to the Natural Horn Column," *The Horn Call* 24, no. 1 (November 1993): 27–28.

[8]Ibid.

[9]Louis-François Dauprat, *Method for Cor Alto and Cor Basse,* ed. Viola Roth (Bloomington, IN: Birdalone Music, 1994).

Jean Rife is known primarily for her pioneering work on natural horn, which she taught herself in the early 1970s. A prize-winning soloist on this horn, she has performed and spoken for audiences across the United States and Europe and has recorded both as a soloist and in ensemble. Her latest recording is with Boston Baroque performing the Brandenburg concertos on the Telarc label. She free-lances in Boston and teaches horn at the University of New Hampshire in Durham and horn and chamber music at the Massachusetts Institute of Technology.

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Ensemble Excerpt Clinic

Jean Martin
Column Editor

The Prelude to Das Rheingold

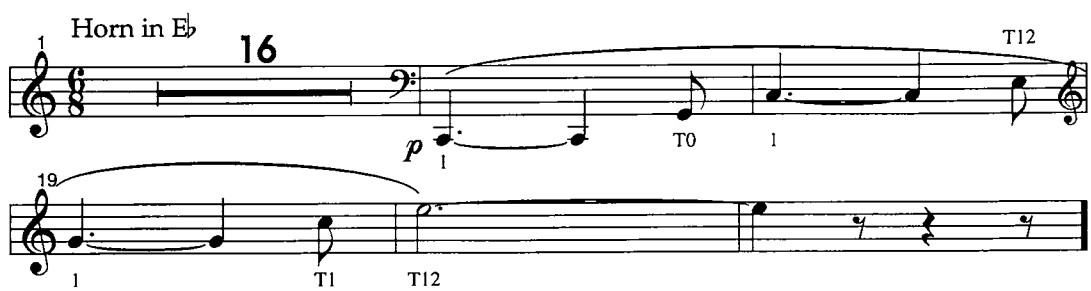
Joseph Anderer

Richard Wagner's love for the brass instruments is universally well known. Of all the brass, he was perhaps fondest of the horn (a fondness not necessarily reciprocated by horn-players who have to contend with his idealistic demands!). Several of his horn passages stand out as almost unique in the world of music (at least in his day): the offstage horn ensembles in Act I of *Tannhauser,* Act II of *Tristan und Isolde* and the beginning of Act III of *Gotterdammerung* come to mind, as well as Siegfried's horn call (*Siegfried,* Act II), perhaps the longest horn solo in any operatic or symphonic work in the standard repertoire, and unaccompanied until the final bars! Also in this category is the beginning of *Das Rheingold.* Surely the first minutes of *Das Rheingold* are the longest statement of a single chord before Philip Glass! However, the simplicity of this passage is largely lost on horn-players. Each player in turn is expected to sound an arpeggio which encompasses a range of some two-and-a-half octaves, softly and in legato. To make matters worse, the first few entrances are virtually unaccompanied! This challenging passage has been making appearances on audition lists lately, meaning that many horn players who aren't likely to have to play this piece in the opera pit are nonetheless being asked to prepare it in order to gain employment in a symphony orchestra. In this article, I will try to describe how I have approached this passage in the context of performing and recording it with the Metropolitan Opera (I was the poor guy who had to start things off when we made our CD recording, and also two years later when we taped the entire Ring Cycle for television.).

Das Rheingold is 155–160 minutes long without a pause (at the pace of my boss, Maestro Levine, anyway). So after warming up, the most important preparation is that last trip to the bathroom—so often in horn-playing, the rule is "better safe than sorry!" Thus prepared, one finds oneself waiting patiently until the stage manager has ascertained that all of the cast members are present (fortunately, there is no true "prima donna" role, male or female, in this opera). The Met has a policy of not admitting latecomers until an intermission; *Rheingold* has no intermission, so we start a bit late rather than tick off someone who is two minutes late holding $180 worth of tickets! While we're waiting, the lights start to dim—our *Das Rheingold* starts in darkness. You empty your condensation one last time, fumbling in pitch blackness to get the slides back into the horn. Next, the lights gradually start coming up, and, finally, a downbeat! You see it, and you hear a faint low sound in response to it—take note, our bass section is all the way on the other side of the pit, barely audible—but then, fortunately, the bassoons enter (this is measure five—you looked it up in the score!) If you're lucky, you'll hear them re-articulate their "B♭" in measures eleven and fifteen, but if you're ***smart,*** you'll keep your eyes glued to the conductor, since the bassoons are halfway across the pit and not much more audible than the basses to your adrenaline-clogged mental processing center. Finally, it's measure seventeen—time to go to work! This is when it occurs to you that the TV cameras might be focused on your embouchure in close-up.

Now at this key moment, it is time for me to get serious and share with you what ***I*** do to make this passage ***sound.*** First and foremost, before we begin to consider technical matters, bear in mind that this is music which sets the scene for the opera by describing, in musical terms, the Rhine River. Each horn arpeggio is a gentle undulation of the waters. One needs to be aware of this if the passage is to have the appropriately placid, rocking character which helps the audience "get their feet wet," as it were.

The first technical challenge is to get smoothly from the initial low E♭ (I refer to the ***sounding*** pitches in this article) to the g' in the upper octave. Although all the notes are harmonics of the Horn in E♭ (first valve on the standard double horn), I find it much more reliable to move keys from note to note:



Certainly, this is not the only possible fingering combination, but the principle is to move keys between the notes, in a sequence that is well in tune on ***your*** horn. Some experimentation (easier with an electronic tuner) is necessary to know what is best on a given horn. I find this method to be extremely helpful in preserving the rocking 6/8 rhythm which is ***essential*** to the character of this figure (otherwise, either sticky slurs turn the rhythm into something resembling 2/4, or the rhythm is too punched out, losing the tranquillity the river possesses before the appearance of Alberich). However, if playing most or all of the passage on the first valve is the most reliable and comfortable way for you, by all means, please ignore my advice, and accept my congratulations! And if your instrument is a Wiener Horn, I suppose alternate fingerings are pretty much out

of the question.

The next bit of advice I'd like to give has to do with avoiding the feeling that you're climbing Mt. Everest to get to that final concert g'. Poorly approached, it can feel like quite a reach. I find it very helpful to "set" my embouchure for the g' before I start playing the passage. In an effort to make the initial note sound its best, it is easy to forget your destination. It is perfectly possible to play a comfortable low E♭ with the sensation that your lip is prepared to sound the top g'. It ***does*** take a bit of practice, but 1) that's life; 2) there is quite a worthwhile payoff when you work it out; and 3) it just might come in handy next time you play first horn in *Ein Heldenleben*!

At this point, if you've done your homework, you can negotiate this passage smoothly with good intonation. You ought to be feeling pretty good about this, but you still might have the frustrating experience I had when I heard the tape of my first broadcast of this piece. I found that the first couple of notes were very soft in relation to those that followed. Of course, we all learn from our teachers to play the lower notes in a given passage a bit stronger, but in *Rheingold*, we must remember that both the basses and the bassoons are far way, and what *seems* like the appropriate dynamic for the entrance may actually be too faint in the hall. Remember to compensate a little for this misleading acoustical phenomenon, and play the first couple of notes a bit stronger than the others. Even in an audition, the effect of "breaking the silence" might encourage one to tread too lightly at the start, making it virtually impossible to follow through at the same dynamic. It's important even in a soft dynamic to compensate for the weakness of the lowest notes.

Of course, I (and perhaps a few of you, as well!) always look for ways to cheat and make life seem a bit easier. So, for those of you looking for shortcuts, I cannot resist pointing out to you what I discovered in our horn parts at the Met when I first played *Das Rheingold*. There were inserts in the parts, redistributing the work, so that the first three notes were played by one player, and then the third note was picked up by another, who continued on up to the concert g'! This solution was devised and used many years ago, and the story is told that von Karajan (whose production of the Ring Cycle was started the Met but never completed) looked over at the horns and saw this passage being divided up. At first he looked puzzled, but he then grimaced knowingly and said not a word. I was reminded of this when I next listened to the recording which was my favorite from my student days (not Karajan's, but let's just say that it's at least as famous and justly respected). Imagine my surprise when my expensive new sound system revealed that the players on that recording also divided up the first few calls in precisely the way I described above! Of course, with this solution one loses the satisfaction that comes from a secure and beautiful execution (bad choice of word?) of Wagner's remarkable musical thought, though as I said before, "better safe than sorry" is a theme which runs through the history of horn-playing, for better or worse!

Certainly I need not remind you that this last bit of wisdom will be completely useless to you when you are taking an audition! Besides, I have been around long enough to realize that each new generation of players finds the challenges of the horn literature a bit easier than the previous generation. I hope my advice proves useful and does not seem superfluous. But, if this excerpt is easy for you, I hope to hear you at the next audition for the Met Orchestra, and I look forward to working with you!

Joseph Anderer is a founding member of the Orchestra of St. Luke's and St. Luke's Chamber Ensemble. In 1984 he joined the Metropolitan Opera Orchestra, where he has been third horn since 1990. He is on the faculty of Rutgers University.

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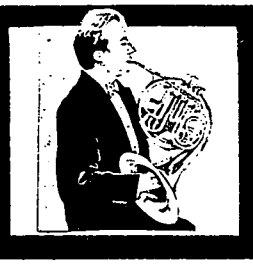

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Improvisation Clinic

Kevin Frey
Column Editor

The study of improvisation is to focus on, within a contextual setting, the processes that affect and determine choice and change in musical practice and how they determine personal and cultural identities.

This statement, taken from the description of the Improvised Music Studies program at San Jose State University, begins the **Improvisation Clinic.**

By design, the new title reflects the broad range of musical systems that continually influence musical development. The more we look, we realize improvisation is integral to all musical processes.

In Western music, for example, the Baroque musician was expected to improvise from skeletal melodies and to improvise ornamentation based on the practice of the day. But the practice of today is not so easy to pinpoint. The "common practice" of Western art music is an increasingly smaller part of the musical fabric come across by musicians. The ability to aurally comprehend and respond to any number of musical situations is becoming the "common practice." Improvisation, therefore, is necessary to the training of today's musician.

Volume XXV of the *Horn Call* will include a three-part series written by Dr. Hafez Modirzadeh, adjunct professor at San Jose State University and currently in Iran conducting research. He looks at the essence of jazz as a dynamic force that is constantly evolving. This is refreshing, because jazz is frequently relegated to the status of something that was, a specimen to be examined in a bottle, keeping us safe from its message and meaning. The essay addresses the difficulties a musician faces in the post-modern climate and suggests a pathway for exploring improvisation that is ultimately singular and personal.

Although trained as a saxophonist, the concept Dr. Modirzadeh presents here is not idiomatic and can be translated easily to horn playing and any style of music. I bring to your attention John Clark's text, *Exercises for Jazz French Horn or Improvisation Oriented Exercises for the Horn* (published by Hidden Meaning Music, 711 Amsterdam Ave., Suite 18N, New York, NY 10025) to be reviewed next issue. Also recommended is the *Lydian Chromatic Concept* by George Russell (Concept Publications, 1959). Many of the concepts in the article are inspired by Russell's pivotal work.

The three articles are excerpted with permission of the author, with the full text planned for publication in *Jazz Player Magazine* (Dorn Publications, Medfield, MA).

Trans-Intervallic Exercise for the Post-Modern Improviser

Hafez Modirzadeh

Introduction

As the next century of music-making approaches, more creative musicians of this generation find themselves with an enormous variety of reference points to draw from when developing their styles of practice. Jazz is certainly in a category that has relied on focusing on the present and future more so than on past notions, hence its revolutionary status throughout much of this century. Recently, however, we find a sort of nostalgia taking over what so-called "jazz" represents from younger musicians bent on re-creating styles of the past thirty to fifty years. The peculiar position all this leaves us in is to choose, sometimes consciously, what historical reference points of the jazz language we wish to express and identify with (i.e., swing, hard bop, free jazz, fusion, etc.)

In a sense, rap and hip-hop have ushered in a sort of "jazz post-modernism," where almost any musical reference can be spliced or sampled (through technology) into a creation that goes beyond one historical style or traditional practice. For example, a couple of years ago, I was called to a hip-hop session to overdub on saxophone a jazz style over a rhythm track that included, among the expected urban soundscapes, a polyphony of Bulgarian women's voices. Jazz musicians are usually comfortable with this, a musical expression that has historically depended on moving between several cultural reference points at a time, open to "fusion" in the truest sense of the term. In other words, today's improviser, jazz or otherwise, may find that reference points, musical or otherwise, are indeed up for grabs!

After Charlie Parker and the initial "modern" jazz pursuit of the 1940s and 50s, Ornette Coleman's "free" reaction to formal tune structures may have paved the way for what I am here calling "post-modern" (this term is taken a literally as possible). Ornette's concept and approach, "Harmolodics" (harmony-motion-melody), allows for the spontaneous shift of tonal centers and rhythmic landmarks according to intuition, thus moving beyond the traditionally contrived harmonic and rhythmic reference points of the preceding era. Consequently, John Coltrane tapped into a world spiritual source, and through the so-called "avant-garde" revealed a cosmic inspiration for pentatonicism not far removed from certain Asian cultural philosophies, while his own African-American tradition allowed for the rapid shifting and recombining of these tonal centers in order to induce his particular brand of sound-scaping. (Cecil Taylor, and since the late 60s, Anthony Braxton, among others, have been contributing forces toward this end as well.)

For the past twenty-five years, though, through other creative, fusion, and neo-classical movements, these ear-

lier approaches have been digested in a way that leaves the uninitiated possibly confused with where to begin study, since the number of historical references and conceptual approaches to draw upon now seem limitless. *Trans-Intervallicism* ("trans" referring to moving "across" or "between"; "interval" referring to "steps"; all suggesting a way of "stepping across or connecting between" tones) is a conceptual process that breaks down all melodic reference points into a purely intervallic training, which eventually is applied to any style or musical approach.

The following material is intended for a return to scratch, where each of us can begin the mastering of certain basic precepts in music.

Part One: Mastering Intervals with the Cycle of Fifths/Fourths

Intervallic training usually comes to us through a particular style or tradition of musical practice (i.e., jazz or classical). We learn a melodic language on our instruments with all its own idiomatic phrasings, sequences, and clichés, reinforcing an overall approach that may be fulfilling on the one hand, but ultimately predictable on the other. In order to strengthen our intuitive reflexes, from sight-reading to any kind of performance situation, improvising exercises must become a norm in developing musicianship.

Indeed, after awhile it becomes difficult to practice something fresh and original, to keep coming up with new exercises that will stimulate our creative impulse, regardless of the style in which we play. The following method, with patience and persistence, may enable one to master all intervallic relationships in a more personal and melodic way.

I. The Cycle Exercise (the first of a series of progressive exercises)

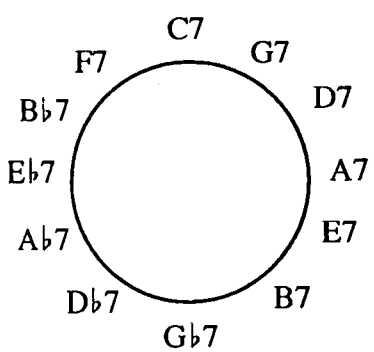

Figure 1: Cycle of Fifths

Individual Practice

1. a. One must begin by practicing the complete cycle of twelve natural fifths (or its inversion of fourths), in one direction without breaking its structure by skipping any part of the intervallic progression. (Fig. 1)
1. b. The cycle should be improvised rhythmically, with phrasings, accents, and dynamics applied in order to render as musical and creative a statement as possible. (Fig. 2)
1. c. The challenge throughout this exercise is tomaster self-imposed limitations.

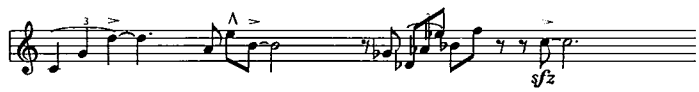

Figure 2

Duet Practice

2. a. Improvise duets with a partner, where both players never break the cycle.
2. b. Start on the same tone (or any interval you easily hear).
2. c. Echo each other's rhythmic velocity as you play the unbroken cycle.
2. d. Determine who is the "leader" by consensus (verbal or musical).
2. e. End when you each arrive on the same beginning interval (unison or other).

Your musical improvisations become more relaxed, confident and mobile, their indeterminate lengths entertaining you on the one hand, challenging your control on the other, in all forcing you to remain true to an unbroken cycle. Mastering, from any direction, the octave and fifth (or fourth) intervals throughout the range of your instrument should be the inherent goal of this exercise. (Fig. 3)

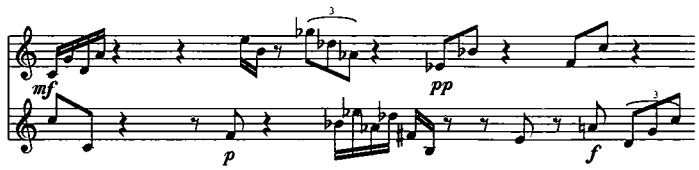

Figure 3

Next issue: Exercises in Systematically Breaking the Cycle

Hafez Modirzadeh is an Iranian-American saxophonist, composer, and ethnomusicologist who currently teaches Improvised Music Studies at San Jose State University in California. (Contact at 408-924-4632). Awarded several NEA Jazz Fellowships for developing an original cross-cultural perspective to improvisation, Hafez's most recent work can be found on his CD debut In Chromodal Discourse, *released by Asian Improv Records, 1433 Grant St., Berkeley, CA 94703.*

PEABODY PROFILES

"Musically speaking, I don't believe in cloning myself through my students. Each student has his or her own musical language and personality that I enjoy discovering and bringing out."

PETER LANDGREN

is a hornist who is nobody's clone. Snatched up by the Baltimore Symphony Orchestra to fill the third horn position while still in his senior year at the Cincinnati College-Conservatory of Music, he has been Associate Principal for the past 15 years and on Peabody's faculty for 14 of those 15 years. Mr. Landgren has performed at Peabody every one of those years in a solo recital, chamber music concert or as a guest artist with one of Peabody's student ensembles.

Mr. Landgren has performed with the Chamber Music Society of Lincoln Center, and with numerous orchestras throughout the United States performing a wide variety of horn concerti. As a soloist and chamber musician, he is a particular champion of contemporary music, both commissioning new works and premiering works that have been written for him. He has also recently released his first solo recording on compact disc, *Romantic Recital*, a collection of works for horn and piano from the Romantic Period with Peabody faculty colleague and internationally acclaimed pianist Ann Schein.

At Peabody, Mr. Landgren has served with distinction as Coordinator for the Brass Department. He also conducts wind and brass sectionals for Peabody's two orchestras and coaches chamber music in addition to his studio teaching. As an active member of the International Horn Society (and former advisory council member), he is a frequent guest artist for regional and international workshops. He is also on the faculty of the National Orchestral Institute.

Mr. Landgren's other principal role is as a husband and father, who enjoys discovering and bringing out the individual personalities of his three children.

The members of Peabody's distinguished horn faculty include:

David Bakkegard
Principal horn with the Baltimore Symphony Orchestra

Mary C. Bisson
Third horn with the Baltimore Symphony Orchestra

Reviews

Book and Music Reviews

Arthur LaBar
Contributing Editor

Thoughts on Playing the Horn Well
Frøydis Ree Wekre (66 pages)
Published by and available from the author: Nordliveien 8A, N-1320 Stabekk, Norway. (1994) ($20 US)

Frøydis Ree Wekre is one of the great performers, pioneers, and teachers of our time. Those of us who were at the IHS Symposium in Kansas City last summer will remember that Ms. Wekre was elected by the Advisory Council to Honorary Membership, a status reserved for those very few who have made the greatest international impact on the horn world. Most members probably know that Frøydis (everybody calls her Frøydis, don't they?) recently retired from many years in the Oslo Philharmonic, partially to devote herself more fully to the craft of teaching. Anyone who has seen a master class of hers has observed what a dynamic, energetic, and positive teacher she is. Her new book, which appears to be written for teachers and for maturing players, follows the same themes as her teaching.

The book is divided into sixteen sections of "Thoughts on...." various subjects. Consistent with her live teaching style, Frøydis emphasizes throughout the book the importance of a positive self-image and high self-esteem.

About a third of the book is devoted to "Thoughts on playing well and warming up." The author makes the point here that horn players cannot afford to be too rigid in their warm-up requirements. There are many times when it is necessary to play without a real warm-up. She also advocates varying the warm-up routine according to the playing schedule for the day. Another point she reinforces is to practice with a purpose: to set definite and attainable goals for your practice by which you can measure your progress. Frøydis helps by defining goals for each of the extended number of warm-up examples she gives, many of which she has collected from others. Younger players may find some of the examples a bit daunting at first.

One reason I say that the book is addressed primarily to teachers, is that, especially in "Thoughts on the work of the facial muscles," the author raises almost as many questions as she answers. To know that a person with the stature of Frøydis still struggles with the same questions that trouble the rest of us reveals her personal humility and insatiable curiosity. This very search for answers may be confusing to students, since divergent techniques of many of the world's standard schools of thought on brass playing are objectively compared. In the process, I learned a lot about methods and techniques with which I was not familiar. For just one example, I don't recall reading before such a detailed analysis of lip aperture functions. In the end, Frøydis usually chooses one method, but still leaves the door open for those who think another way works best for them.

In "Thoughts on intonation," three methods are discussed: tempered intonation, melodic intonation, and harmonic intonation, each being distinctly different from the other. Naturally, the well-versed musician should be fluent in all three, but knowing all three will take some serious study, as she explains. By way of further insight into her character, readers will notice that Frøydis uses the term "research" interchangeably with the word "practice," thereby emphasizing that every moment behind the horn should be one of discovery.

Frøydis draws little distinction between teaching others and being your own teacher. What is one of the most important things a teacher can teach, either to another or to oneself? Self-confidence. She even goes so far as to provide a list of confidence-building words that should be freely dispensed in all lessons and practice or performance sessions. And here's a kernel of Frøydis-wisdom I now have posted on my bulletin board: "Some musicians wait until they are 100 percent sure of a good result before [performing]; as a matter of fact, they are still waiting! Music is about sharing and communication. To be a master when alone in the practice room is not the ultimate goal."

The final page is a list of "Interesting Literature." Here, and elsewhere, it is obvious that Frøydis has spent her life in a quest for mastery and knowledge. Anyone who shares those objectives will find in her book, if not definitive answers, a wealth of thought-provoking ideas that can advance us all in our individual journeys down the same

pathway.

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Scherzo and Trio from Beethoven's Third Symphony, for four horns
Arranged by Andrew Skirrow
Camden Music, 19A North Villas, Camden Square, London NW1 9BJ, England
Theodore Presser Company, Bryn Mawr, PA 19010 USA, US agents (1991) ($22 US)

A fun arrangement of the famous movement from the "Eroica" Symphony. It works very well for four horns. A nimble fourth player is required, of course, the lowest note being a sole pedal sounding B♭. Overall within the reach of a good student group. Well laid-out parts with good page turns.

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Quintett in Es/E-Flat for Piano, Oboe, Clarinet, Horn and Bassoon, KV 452
Wolfgang Amadeus Mozart
Edited by Hellmut Federhofer, Bärenreiter-Verlag, Karl Vötterle GmbH & Co. KG, Kassel, Germany
Sole agent in US: Foreign Music Dist., 13 Elkay Drive, Chester, NY 10918 USA (1990) ($21 US) Duration: 22 minutes

Another in the series of urtext editions from the *Neuen Mozart-Ausgabe,* this one follows the autograph in the Paris *Bibliothèque du Conservatoire national du musique.* The editor quotes from a letter Mozart the son wrote to his father Leopold in April, 1784: "I have written two great concertos and then a quintet, which received extraordinary applause; I myself consider it the best I have written in my life till now." It appears that the passage of time has proven Mozart right. Performers should note that only by studying the piano score can the wind players tell Mozart's original written intent. Wind parts contain Federhofer's editorial markings.

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Horn Duets by Thomas Morley
Transcribed by Leigh Anne Hunsaker, edited by Keith Johnson
Harold Gore Publishing Co., 314 South Elm Street, Denton, TX 76201 USA (1991) ($10 US)

This collection was taken from Morley's *First Booke Of Canzonets to Two Voyces,* published in London in 1595, a combination of songs and instrumental fantasias. Fans of the Julian Bream Concert will recognize several of these tunes from some of its old albums. I find the rhythms in these imitative works to be endlessly fascinating and great studies at the same time. The melodies of the slower ones in particular are very expressive, and all of them can be most enjoyable to play with a friend. Twenty-one canzonets make up the volume, with the music printed large enough to be easily read by two players at once and written entirely within a most moderate range.

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Sonatina, Op. 59/1 for horn and piano (1991)
Romanza, Op. 59/2 for horn and piano (1991)
Variationen, Op. 59/3 (1986) for horn and piano (pub. 1993)
Scherzo Brillante, Op. 96 (1983) for horn and piano (pub. 1993)
Jan Koestier
Editions Marc Reift, CH-8126 Zumikon, Switzerland

Jan Koetsier is well known for the large number of fine works he has composed for most instruments in the brass family. He was born in 1911 in Amsterdam, and now lives in Upper Bavaria.

Most members will probably recognize more than one of these fine works. I am most familiar with the beautiful Sonatina and Romanza, both of which are proper recital standards. I am used to the old manuscript edition of the Romanza. Now they are available in engraved editions. I admit I did not know either of the two later works, but they compare most favorably to the skillful writing of the earlier ones.

The *Variationen* quickly lays out a brief, tonal, and pleasant A, A1 theme followed by four contrasting variations and a coda, which rounds off the work with a return to the theme. If one takes the *L'istesso tempo* for each variation literally, Variation III will go like the wind with its *veloce* triplets buzzing around like bees. A brilliant triple tongue is also required. Very effective if you can bring it off. Variation IV is a comical mixed-meter interplay with the piano, calling for *chiuso* and fluttertongue effects.

The character of the Scherzo Brillante is revealed in its title. It is a one-page presto in sounding F minor, following the Romantic formal and harmonic model, ending with a flourish up to c'''. An energetic piece, just right for a transition point in your recital.

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Rondo mit Mozart (Rondo with Mozart), for oboe, clarinet, horn and bassoon
Herbert Baumann
Musikverlag Hans Sikorski, Hamburg, Germany (1993)

Ever since beginning my service as a reviewer for the IHS, I have complained to myself about the lack of good new pieces for the wind quintet. Well, this one is for wind quartet, but it is a good one. Baumann, born in Berlin in 1925, chose a theme from a Menuett (KV 15) written by the child Mozart in his eighth year. With that point of departure, he has developed a fresh sounding work filled with nice surprises, just right for a short program opener.

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Techni-Cor, Exercises journaliers suivis de traits d'orchestre (Daily exercises and orchestral excerpts), Volume II: Staccato (1993), and Volume III, Articulations (1994)
Daniel Bourgue
Gérard Billaudot Éditeur, 14 rue de l'Echiquier, 75010 Paris, France
Theodore Presser Company, Presser Place, Bryn Mawr PA 09010 USA, sole US selling agent. (Approx. $29.50 US each)

Regular readers of this column may remember a review of Volume I of the Techni-Cor series on *Flexibilités* (see the *Horn Call*, October, 1992). Since then, I have looked forward to succeeding volumes of this promising five-part set. After the discussion and diagram sections, the main portion of these books are set aside for six "days" of routines. The routines are based on use of the natural harmonics and are designed to improve particular aspects of one's playing. Each daily routine is followed by a sampling of orchestral and chamber music examples employing the techniques just learned.

The subtitle of Volume II, "Staccato," caused some confusion for me at first, since there is little discussion of what I would call actual staccato style. When I substituted "The Attack," in my own mind, I found the book to be very good. I can't call the book "Tonguing," because Professor Bourgue states at the outset that players should be first taught to attack without the tongue, so that "one is aware of an important element in the production of the sound—the lips." In fact, he goes on to list a series of attack exercises that should be accomplished without use of the tongue. Following on information in Techni-Cor I, the author goes a little further into the use of vowel sounds that should be used after the attack. "Tu," he says, should be replaced by "ta," to avoid bringing the lips too far forward. And he also goes into consonants that should be used to more broadly vary the styles of attack we have available to us. There is one technique which Mr. Bourgue advocates which may be controversial, and that is his preference for vertical alignment of the lips, as opposed to having the lower lip slightly behind the upper.

Volume III: Articulations, logically follows the book on Staccato (attacks) in that both vowel and consonant sounds are more thoroughly exploited. The consonants to be used are not limited to T, D, and K. Bourgue also teaches careful use of G, H, and even L. His effort is to promote both variety and clarity. Of the three volumes available thus far, I believe Volumes I and II to have the most valuable material, although with regular practice of the daily routines in all three books, my experience shows that flexibility and security will increase dramatically and quickly.

Music and Book Reviews

William Scharnberg
Contributing Editor

Brass Bibliography
Mark J. Fasman
Indiana University Press, Bloomington and Indianapolis (1990) ($37.50 US)

Admittedly, this is a belated assessment of a very significant source for brass players. Mr. Fasman has compiled a 452-page index to writings on the history, literature, pedagogy, and acoustics of brass instruments. For example, all the articles in the *Horn Call* to 1990 are listed in this volume by subject, author, and title. However, the reader should be cautioned that the author overlooked important books and articles for brass players in compiling this source. For example, articles in non-music magazines such as *Scientific American* are not included, nor are there listings for several older books and pamphlets that can be found in many brass teachers libraries. There are no listings concerning general musicianship (e.g., Farkas's *The Art of Musicianship*) or performance practice. Having mentioned omissions, however, the volume is so comprehensive in the realm of journal articles that it deserves a very high recommendation as a standard new reference.

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Deux Soliloques
Edith Lejet
Éditions Amphion, 215 rue du Faubourg Saint-Honoré 75008 Paris (1992)

Edith Lejet, a Professor of Composition at the Paris Conservatory, wrote *Deux Soliloques* as the compulsory piece for solo horn at the June 1993 Conservatory competition. As an "exam" piece for students completing their curriculum, this work incorporates a gamut of contemporary techniques. The composer's exacting verbal directions may necessitate the use of a good French dictionary. Although it is a virtuoso solo, Professor Lejet clearly has strong musical convictions and a sense of drama. Both movements are written in proportional notation and make good use of the low register down to written f♯. Although there are a few high notes up to c‴, at only one point in the first soliloquy is the higher tessitura sustained, thereby creating a solo that can be practiced for longer periods of time than many. The second movement demands greater finger dexterity and lip flexibility. Whether you perform this solo or simply use it to test your skill against the 1993 horn class at the Paris Conservatory, you owe it to yourself to purchase a copy.

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Instances II pour cor solo en fa
Jean-Claude Schlaepfer
Editions Marc Reift, 8126 Zumikon, Switzerland (1993)

Here is the required solo horn piece for the forty-ninth Concours *International d'Exécution Musicale de Genève 1993.* The composer was born in Geneva in 1961 and, after a distinguishing himself as a pianist and composer, now teaches harmony at the two conservatories in his home town. The composition is a prime example notational complexity. Along with more conservative techniques such as fluttertongue, the hornist is asked to "blow without playing," span a range from pedal C to c‴, and to perform quarter-tone pitches. There are also many metrical intricacies that perhaps appear more complex than they sound. Clearly, requesting a composition such as this at an international competition demonstrates the inclination of the judges towards precision and technique. It is quite possible that much of the work's complexity would be lost on a general audience.

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Sonatine
Willem Kersters
Scherzando Music Publishers, De Haske Muzielkuitgave BV, Windas 2, NL-8441 RC, Heerenveen, Holland (1993?)

Sonatine is published as one of four works for horn in the recent *Denis Wick Solo Collections* series. Two of the other works are by Jan Segers, including printed versions of *Essay* for horn and piano and *Study for Horn and Tape.* A two-page preface about Denis Wick and one page about the composer are printed in English, Dutch, French, German, and Japanese. Willem Kersters (b. 1929) is a native of Antwerp and currently teaches at both the conservatory there and in Maastricht. The Sonatine is a three-movement work, the first a brief setting for unaccompanied horn, making use of stopped horn and wider intervals. The second movement, also rather brief, begins as a very slow-moving variation of the opening movement and gradually becomes stronger and more animated, only to relax again into the opening motive. The *finale* is a rondo-like variation of material from the previous movements. All three movements, particularly the last, feature idiomatic horn writing in a dissonant late twentieth-century genre. The horn range is wide (written d–c‴) but the mechanical technique is quite reasonable, and the piano part is both well-written and relatively uncomplicated. If you are looking for a strong new solo in this idiom, brief enough not to offend conservative audiences, this could be a good choice.

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Konzerti Nr. 1 D-Dur, Nr. 2 Es-Dur, Nr. 3 Es-Dur, Nr. 4 Es-Dur
W. A. Mozart, edited by Francis Orval
Editions Marc Reift, 8126 Zumikon, Switzerland (1993)

More Mozart editions! This time by Francis Orval, who has designed the set to replicate his CD performances on the Macrophon label. These are distinctly not intended as "scholarly" editions, rather as very scrupulously annotated performance possibilities. Each phrase and nuance is carefully marked to represent Professor Orval's definitive approach to our "standard" concertos. The horn parts are in D and E-flat respectively, and the piano reductions are traditional. These editions are highly recommended if you prefer to have an explicit interpretation available, but not advocated if you have a strong or persuasive imagination!

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Jazz Duets for French Horns
Dave "Mad Dog" Machell
Virgo Music Publishers, P.O. Box 1068, Knowle, Solihull, West Midlands, B94 6DT, England or 9018 Walden Road, Silver Spring, Maryland 20901 USA (1993) ($9.95 US)

From a large catalog of brass solos and ensembles, this new edition seems to be the publisher's only offering for horns. If you crave jazz-style horn duets, these are pretty hip for hornsters. The titles tell all: "Horns Night Out (Andante Pesante con raunch)," "Bungalow Jones Boogie," "Big Band Cameo," "11 1/2 Street Hop," "Swing Gumbo," "Elke's Salsa," "Hornzapoppin'!," and "Bass Viol Blues/Base, Vile Blues." Hindered by only two impossible page-turns, the manuscript is quite readable at dusk under a street lamp or in a smoke-filled nightclub—certainly places to enjoy these!

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Zwölf Duette für Waldhörner (oder Klarinetten), *Op. 50*
Karl Kreith
Blasmusikverlag Schulz GmbHl, Am Märzengraben 6, D-79112 Freiburg-Tiengen, Germany (1994)

According to the preface, Karl Kreith (c. 1746–1803) performed as timpanist in the Vienna *Hofkappelle* and composed more than one hundred works, mostly solo and chamber music for winds. These duets were unearthed in the library of the Schlosses Keszthely in Hungary, originally printed in Vienna by Giuseppe Eder in 1802. *Mag. art.* Armin Suppan is responsible for this edition. If we assume the duos were composed for a specific pair of hornists, we clearly see a first horn with a secure high range (most of the duets witness the first ascending to written c''' and in one duet up to e''') and a second with excellent flexibility, yet never descending to low c. Although the music admittedly does not rank with Classical-era masterpieces, the collection would be excellent for hand horn practice on various crooks, with challenging passages for both partners.

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Fanfare for Barcs for Four Horns
Kerry Turner
Phoenix Music Publications, Jacob Obrechtstraat 23, 7512 DG Enschede, The Netherlands (1994) (Hfl 20/$11 US)

Originally published by Music Press Distributors and reviewed in the *Horn Call* (October 1992), this rhythmically intense fanfare, together with Turner's Quartet No. 1 (Hfl 40/$22.25) and Quartet No. 2 "Americana" (Hfl 40/$22.25) are now available exclusively from Phoenix Music Publications. Unless you are new to the IHS or have been hiding under a rock for the past couple years, you certainly know the name Kerry Turner from his performances with and compositions for the American Horn Quartet. This brilliant fanfare was written to commemorate the quartet's tremendous success at the 1989 International Philip Jones Brass Chamber Music Competition in Barcs, Hungary.

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Concerto for Four Horns
Walter Perkins
Phoenix Music Publications (1994) (Hfl 45/$25 US)

Concerto for Four Horns can be heard on the American Horn Quartet's recent "4 x 4" CD. The first movement, entitled "Introduction and Fanfare," both introduces the ensemble and establishes a festive atmosphere. From here, individual movements are designed to capture some trait of each quartet member. These movements are: "Burlesque," "Tarantella," "Dialogue," and "Eastern Dances," featuring the fourth through first horn, respectively. Anyone who has heard the American Horn Quartet knows that these are virtuoso performers and this "Concerto" is a both a showcase and testament to that virtuosity.

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The Plow That Broke the Plains
Virgil Thompson, arranged for Brass Quintet by Jay Rozen
G. Schirmer, Inc., New York (1993) ($36 US)

Jay Rozen, tubist with the Southwest Texas State University Brass Quintet, selected and arranged a set of four movements from Virgil Thompson's 1936 film score. The movements are: "Prelude," "Cowboy Songs" ("Houlihan," "Laredo," and "Git Along Little Doggies"), "Blues," and "Finale" ("We're Goin' to Leave Ol' Texas Now"). This is tonal, tuneful, entertaining music suitable to accompany a film about life in frontier America. The idiom might be best described as folk music orchestrated by a sophisticated composer, complete with polyphony and subtle twentieth-century harmonies. The first trumpet part is the most demand-

ing, with a relatively high tessitura, ascending to e''' (for B♭ trumpet). The work was arranged for a college faculty quintet and is most suitable for an ensemble at that level.

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Toccata
Giovanni Battista Martini, arranged for Brass Quintet by Peter Knudsvig
International Trumpet Guild Publications, P. O. Drawer 2025, Columbia, SC 29202

The International Trumpet Guild, as part of its array of publications for trumpet and mixed brass ensembles, reproduced this arrangement for quintet. Unfortunately, no information about the arranger nor the price of the edition was included with the copy sent for review. Both the *Toccata* and this arrangement are well-suited to brass, creating a two-minute flourish of activity sure to rouse a crowd, either at the beginning of a concert or directly after intermission. Very highly recommended for a quintet where both trumpeters own and are competent on C instruments.

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The Bliss of Sexual Ignorance
Gordon McPherson
Oxford University Press, Music Department, Walton Street, Oxford OX2 6DP, UK (1992)

Here is a unique composition! It is scored for horn, celeste, and piano, is rather whimsical in its harmonic language, vacillating between nineteenth-century parlor sounds and twentieth-century dissonance, and the title should entice a crowd. The preface states that the work is partly inspired by a short story from the pen of Katherine Mansfield. The composition was written in 1988 but not performed until 1991 at the Royal Scottish Academy of Music and Drama. It is published in score form, which is clearly the best solution for proportional notation, but the manuscript has been reduced to the point where an enlarged copy might be necessary for performers with failing eyesight (or short memories). The hornist begins with low, easily producible multiphonics (written b♭ and f) and later becomes more active, not reaching forte until the third of four pages. The tempo is marked "Very slow," and the two keyboard parts are not difficult, consisting primarily of briefly-held four or five-note chords. Although the horn part is also uncomplicated, there is a single soft, high phrase near the end (to c''') that may suddenly challenge some hornists. If you are looking for the unusual, this publication fits most of the parameters.

Method for Cor Alto and Cor Basse by Louis-François Dauprat

Johnny Pherigo
Guest Reviewer

Birdalone Music of Bloomington, Indiana, Viola Roth, editor, has recently published a new, translated edition of Louis-François Dauprat's *Method for Cor Alto and Cor Basse.* Louis-François Dauprat (1781–1868) was horn professor at the Paris Conservatoire from 1816 to 1842, and he was a member of the Paris Opéra from 1808 to 1831 and solo horn after 1817. This monumental method for natural horn, first published in Paris by Zetter in 1824, has until recently been available only as a photocopy from a poor-quality microfilm of the later (1843?) French edition published by Schonenberger.

In preparing this new edition, Roth made the decision to produce a facsimile version with English translation. This decision had far-reaching ramifications, because it meant that the new edition would be similar in size to the original, with an attendant impact upon production costs and, ultimately, the purchase price. The new edition's dimensions are 13.5" x 10.75" x 1.875", it weighs six pounds, totals 485 pages, and is priced at $150 for regular cover/binding. A limited number of full-leather hand-bound copies are available for an extra charge. The original musical examples were cleaned up for better reproduction, but one can be confident that all the musical examples are as they were in the original edition, including occasional errata. The necessity of making the translated English text fit into the space left by the orginal French text was a special formatting challenge, but it was handled skillfully. The binding, cover, and paper are all of first-rate quality and designed for long life. The translation itself was a collaborative effort, with contributors including Douglas Vallou, Joseph Hirshovitz, Michel Garcin-Marrou, Pascale Létévé, Elénore Jacot, Francis Orval, and Jean-Pierre Sonnet.

The three-part format of the original has been preserved, to which Roth has added a highly informative introduction, two appendices of materials cited in the original, a Register of Names with brief biographies of persons cited in the original, and an index. Part One introduces the student to all the basic technical and musical concepts of playing the natural horn and provides extensive musical material for practice. It consists of 193 pages with twenty-eight chapters, thirty "Lessons,"—technical exercises, twelve etudes, and five sections on ornaments. Separate exercises for *cor alto* and *cor basse* exercises are provided—usually on facing pages with *cor alto* on the left-hand page and *cor basse* on the right hand page. Dauprat comments that he formatted the exercises in this manner because:

> some exercises require special explanations and instructions, which should be as close to them as possible. The exercises for *cor alto* and *cor basse,* being the same in structure, are placed on facing pages, since it would be useless to have to write them [the instructions] for the one and then for the other. (p. [37])

Part Two discusses less specific subjects such as stage fright, playing concertos, aspects of a good cadenza, "taste and grace," etc. It runs for 161 pages, has twenty chapters, and almost 100 pages of exhaustive technical passage work in various meters and articulations. Part Three is intended to be instructions to young composers on composing for horn. It contains twelve chapters followed by a "Grand Table of the General Range of the Horn." In the third part Dauprat discusses genres, crook classification, clefs, notation and transposition, the use of crooks in different keys, ranges of various crooks, and writing for orchestral, solo, and accompanimental purposes. He also draws examples from the horn writing of previous composers, especially Gluck and Haydn. Part Three runs for approximately ninety-seven pages.

Dauprat's method was the most comprehensive treatise on the horn written at the time, and it retains great resource value today. As Roth rightly points out in her introduction, Dauprat's writings reflect the opinions of only one man and are not the only possibilities. Nevertheless, the opinions of one the stature of Dauprat carry more weight than most. Because Dauprat addressed musical topics such as ornamentation, articulation, expression, and cadenzas with a thoroughness and clarity that neither his predecessors (i.e., Hampel/Punto, Duvernoy, and Domnich) or successors (i.e., Gallay, Meifred, Mohr, and Brémond) approached, and because he lived and worked during the zenith of the natural horn as a solo and orchestral instrument, his method is perhaps the most important primary source hornists have for early nineteenth-century performance practice.

In addition to the wealth of discussion on matters technical and musical, Dauprat offers an exhaustive number of exercises, etudes, and studies for applying his principles to the horn. For the modern natural horn player, this method offers a thorough practical study of the instrument; the only difficulty is in deciding where to start. Although there are other natural horn materials available, both old and new, none approaches Dauprat for its comprehensiveness.

Dauprat's approach to the natural horn is as a diatonic instrument from the start and moves quickly to a fully chromatic instrument. Because of this and the progressive nature of the technical studies, even the modern valve horn player will find a wealth of musical material for working out technical aspects of the horn. The challenges and rewards of the Gallay etudes, also written for the natural horn and long used by valve horn players, are also evident in the studies in the Dauprat method. The modern hornist also will find in the text confirmation of modern concepts of playing, including a recommendation of two-thirds/one-third upper/lower lip mouthpiece placement (p. [23]), right hand position (p. [22]), articulation (p. [78–81]) and breathing (p. [24–25]). His discussion of intonation (p. [31–34])

makes it clear that equal temperament did not yet prevail in his day, and I must say that his discussion of notation (p. [30]) offers the only logical, convincing explanation I have read or heard regarding the practice of writing bass clef horn parts an octave "too low." No, I won't tell you—you'll have to buy the book to find out.

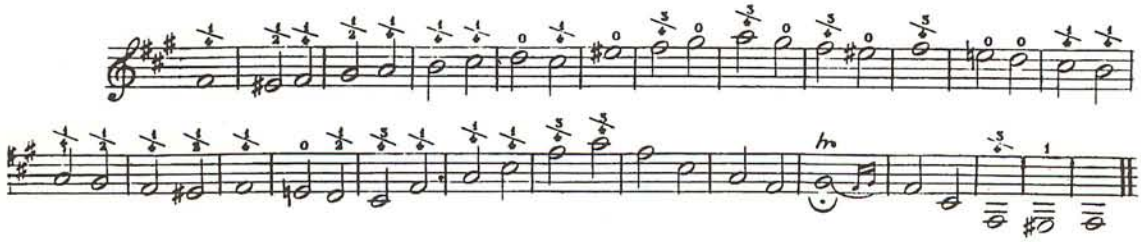
Some of Dauprat's statements seem at odds with modern opinions. For example, he notes with approval that the horn mute had fallen into disuse with the development of hand technique, and he comments that this "foreign body . . . noticeably lowers the pitch when it is placed into the bell" (p. [355]). Most modern players struggle with sharpness, not flatness, when the mute is inserted. Dauprat also asserts, and offers corroboration by quoting from Gluck (p. [390]), that the horn is fundamentally a soft instrument that normally should not be used with drums, trumpets, and trombones. Although the modern orchestra conductor may be skeptical about this assertion of subtlety and refinement on the part of the horns, it is worth remembering that the most successful method of achieving tone evenness between open and closed notes on natural horn is to make the open notes softer.

Although the valve had been patented in Germany approximately ten years before the publication of Dauprat's method, he seems to have been unaware of its existence in 1824. He does not mention the valve anywhere, including Chapter 3: "on the changes and improvements that some would like to see applied to the horn." It appears that the valve did not make its appearance in Paris until 1827. (See Jeffrey Snedeker's article on the early valve horn in Paris published in the *Horn Call Annual*, no. 6, 1994.)

Dauprat appears to have been both conservative and progressive at the same time. As a conservative, he insisted on the *cor alto* and *cor basse* genres in both practice and nomenclature. A *cor basse* player himself, he felt the designations "first" and "second" horn were a slight to *cor basse* players. He railed against the *cor mixte* style and the overreliance of the F crook at the expense of the timbre and expressive possibilities offered by the other crooks. At the same time, he was progressive in promoting the possibilities of the natural horn and in his method pushed the natural horn to expressive uses that only a few years ago would have seemed impossible to modern players. His opinions about intonation in sharp keys and the resulting hand positions are fascinating if mystifying (see example). He advocated using as many as four horns all crooked in different keys and undoubtedly influenced Berlioz in this regard. He also campaigned for the use of all the crooks, including C alto, A-flat, and B-natural, which had fallen into disuse. His success was more limited here, but the A-flat third-horn passage in Berlioz's "Queen Mab" scherzo and the B-natural passages in Brahms's first and second symphonies suggest his efforts were not entirely in vain.

Roth states in the introduction that a comparison of the Zetter edition, used here, and the later Schonenberger edition was beyond the scope of this project. The *Historic Brass Society Journal* has published two installments (1992 & 1993) of a translation of the Dauprat text by Jeffrey Snedeker. Snedeker bases his translation on the Schonenberger edition, and while a cursory examination of the two translations did not reveal any serious inconsistencies, it did reveal an additional paragraph of text in the twelfth chapter ("Article" in Snedeker). In this chapter, "On the Modifications of Sound," the Zetter/Roth translation lists three qualities to consider in producing sounds: pitch, intensity, and timbre. To these three the Schonenberger/Snedeker translation adds a fourth: "fullness" (Plénitude) of sound. In this (later) paragraph, Dauprat obviously wishes to distinguish between volume of sound (intensity) and fullness, which he says "can pertain to strong sounds as well as weak [i.e., soft] sounds." (Snedeker, HBSJ 1992, p. 181)

To summarize, this new edition of Louis-François Dauprat's *Method for Cor Alto and Cor Basse* by Birdalone Books is a first-class edition of one of the most important treatises ever written for the horn. Both its size and its price are daunting but well worth the strain on the budget and the arm muscles. Acquisition of this publication is highly recommended for anyone with a serious commitment to the history, performing, or teaching of the horn. For the serious natural horn aficionado it is virtually required, and no music library that takes its mission seriously can afford to be without it.



Dauprat Method, Part I, page 69

Recording Reviews

John Dressler
Contributing Editor

Disc Title:	*Live in Grenoble*
Artist(s):	**Arkady Shilkloper,** horn and flügelhorn Misha Alperin, piano
Label:	RDM Company CDRDM-305015
Timing:	69:10 minutes
Recording Date:	1993
Recording Location:	Moscow

An unusual blend of traditional and jazz styles is featured on this disc. Utilizing both multiphonics and more straight-forward performance practices on both horn and flügelhorn, Shilkloper gracefully maneuvers through challenging chord changes and chromaticism set up by pianist and composer Alperin. A beautiful folk-music idiom is also present in several selections. Pensive as well as agitated and more up-beat cuts on this album are juxtaposed at a fine pace to make an enjoyable hearing from start to finish. Rhythmic interest is especially creative in the faster moving sections. The listener is especially drawn to the unique fusion of Russian, Moldavian, and Balkan elements with jazz structures. Free and straight-ahead jazz styles are somewhat reminiscent of that of Dave Brubeck and others. Shilkloper, formerly a hornist with the Moscow Philharmonic and the Bolshoi Theatre Orchestras, presents a warm mixture of intense musicianship and laid-back style.

Contents:
Overture Bulgarian Boogie
Etude Romance
Alone Folk Story
Russian Folk Song

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Disc Title:	*Horn and Harp Soirée*
Artist(s):	**Sören Hermansson,** horn Erica Goodman, harp
Label:	Grammofon AB BIS 648 (Sweden)
Timing:	63:34 minutes
Recording Date:	September 20–23, 1993
Recording Location:	Church of St. John the Evangelist Elora, Ontario, Canada

Hermansson and Goodman team up for a thoroughly enjoyable excursion through primarily early nineteenth-century French and Italian duos. Both the Paisiello and the Boildieu selections are performed on the hand horn to give the listener an aural understanding to how all the selections might have been received by contemporary salon-goers. The entire disc has an intimacy different from that created by horn and piano. Detail and musicianship by both players is truly apparent in this setting. Many of these pieces feature either a binary slow / fast form or the popular theme and variations design. Because they were composed during the same stylistic period, the repertoire here does tend to run together in sound if listening to the entire disc in one sitting. The Chaussier, however, while only three minutes in length, forecasts more of the Romantic-era sound to come. It is rewarding to have presented here five world-premier recordings of what will prove to be to many listeners new literature for exploration. Appreciation and thanks to the performers and the technical assistants for printing the name of the publishers of these selections. Hermansson performs this disc on an Alexander 102 and a Raoux Cor Solo copy by Richard Seraphinoff. Mr. Hermansson, born in 1956, is a former pupil of Wilhelm Lanzy-Otto and is formerly solo hornist with the Norrköping Symphony Orchestra. Since 1988 he has appeared internationally as soloist with orchestra and as a chamber musician.

Contents:

Duvernoy	*Deuxième Nocturne*
Dauprat	*Sonate*
Spontini	*Divertimento*
Paisiello	*Andante*
Boildieu	*Solo*
Dauprat	*Air Ecossais varié, Op. 22*
Bochsa	*L'Echo*
Chaussier	*Elégie*

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Disc Title:	*Mozart: Concerti for Horn and Orchestra*
Artist(s):	**William Ver Meulen,** horn Houston Symphony Orchestra Christoph Eschenbach, conductor
Label:	I.M.P. Masters MCD-85 (Pickwick)
Timing:	56:25 minutes
Recording Date:	July 12–16, 1993
Recording Location:	Stude Concert Hall Rice University, Houston TX

From the opening thematic statement of K. 412 one is drawn to the total sense of direction of the melodic line given by the artist. Ebb and flow of the melodic shaping is very nicely done in all the movements: fast and slow tempi alike. Interpolations are added by the soloist in the first, second, and fourth concerti at the half-cadence nachschlags-markings; original cadenzas are utilized in both the third and fourth concerti featuring a fine and elegant display of legato compound intervals. Eschenbach leads especially tender middle movements, bringing oboes to the fore. The listener will especially enjoy the spirited reading given the rondo-finale of the third concerto; one experiences the *en dehors* mood first-hand! Mr. Ver Meulen performs here on a custom F/B-flat double horn made by Canadian Keith Berg. Sonically, the disc seems to highlight bass frequencies. While not noticeable continually, it was a little distracting in the *tutti* sections. Echo effects by the soloist are particularly well-marked on the audio spectrum. A bold and commanding recording. Since 1990, Ver Meulen has been principal horn with the Houston Symphony Orchestra and member

of the Houston Symphony Chamber Players. He received musical training at the Interlochen Arts Academy and Northwestern University. Previously he has been a member of orchestras of Chicago, Columbus, Honolulu, Kansas City, and St. Paul.

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Disc Title:	*Grosse Hornisten, v. 1*
Artist(s):	**Karl Stiegler, Hans Berger, Gottfried von Freiberg,** horns
Label:	Hans Pizka Edition CD-04
Timing:	56:06 minutes
Recording Date:	1994
Recording Location:	various venues

Hans Pizka has initiated a set of discs which highlight legendary hornists. It is now possible to hear the artistry of these masters from previous recordings. A most representative repertoire is featured on volume one: quartets, orchestral excerpts, the first recording of both *Auf dem Strom* and Strauss's second concerto, a von Freiberg lecture, and an obituary for von Freiberg. Biographical notes about the three hornists featured on this disc are invaluable as much of this information is difficult to locate elsewhere. (Readers need to refer to Pizka's 1986 *Hornisten-Lexikon* [ISBN: 3-922409-04-0] for the best one-source location of information on hornists both past and present.) Note in particular a much more relaxed photo of the Stiegler Quartet on page 453 of the lexikon! Pizka reproduces a formal pose of the group on the front of the liner notes which accompanies this disc. Make a special note of page thirteen of the liner notes; it is here that details regarding sources of these recordings is made. The notes tell that "Josef Koller acted as an assistant (to Berger) as the recording (*Auf dem Strom*) had to be done without any opportunity for a cut." Only excerpts from von Freiberg's forty-minute 1953 lecture about the horn are provided here; a written text of that lecture is included. The listener will more fully appreciate the uniqueness of the Viennese "Pumpen" horn in F after hearing the Strauss. This disc concludes with then-president of the Vienna Philharmonic Otto Strasser's 1962 von Freiberg obituary. The obituary itself ends with the playing of one of von Freiberg's last recordings: the Mendelssohn *Nocturne,* here performed on a descant-high F instrument. Timings of two bands on this disc should be corrected: band one should read 1:51, not 1:15 and band seven should read 9:43, not 5:43. A must for every collector's library.

Contents include:
Scherzo from Bruckner's fourth symphony
third movement, Beethoven's sixth symphony
fifth movement, Beethoven's sixth symphony
third movement, Beethoven's eighth symphony
complete: Schubert *Auf dem Strom*
complete: Strauss *Concerto No. 2*

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Disc Title:	*Grosse Hornisten, v. 2*
Artist(s):	**Dennis Brain,** horn
Label:	Hans Pizka Edition CD-02
Timing:	63:10 minutes
Recording Date:	1994
Recording Location:	various venues

This second Hans Pizka Edition historical disc features rare recordings of Dennis Brain. Unfortunately, compared to Pizka's volume one disc of German players, the reproduction quality of this disc varies much more widely among its selections, owing probably to the greater diversity of venues and accompanying ensembles. The sonics of these recordings are less flattering than those of the von Karajan/Mozart recordings but still reveal the artistry that is Dennis Brain. K. 417 was recorded on the Raoux instrument in 1948 with the Southwest Orchestra, Baden-Baden with Paul Hindemith conducting. (Brain had recorded the work earlier [1946] with Susskind and the Philharmonia.) Brain's first performance of the Hindemith Sonata made in 1951 follows. The power and direction of Brain's musical demeanor is exemplified in this recording. His 1955 live broadcast performance of Danzi's concerto (done here in E-flat rather than E) features some musical artistic license taken by the soloist, especially in the rondo-finale. For its closing number, Pizka has chosen to include the rarely-recorded (or heard!) Schoeck Concerto, Op. 65. A fine Romantic concerto in itself, it deserves to be heard much more often. In particular, the rondo-finale makes an excellent stand-alone musical statement. Brain, along with conductor Paul Sacher and his chamber orchestra, premiered this 1951 composition in 1956, the same year as this recording. The work was requested by Dr. Willi Aebi, to whom it was dedicated. Sadly, the composer died less than a year following the work's first performance.

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Disc Title:	*Mozart: Horn Concerti*
Artist(s):	**Eric Ruske,** horn Scottish Chamber Orchestra Sir Charles Mackerras, conductor
Label:	Telarc CD-80367
Timing:	64:26 minutes
Recording Date:	December 4–5, 1993
Recording Location:	Usher Hall, Edinburgh, Scotland

Even though not a "period" ensemble, the SCO demonstrates from its opening measures a fine eighteenth-century delicacy. A bright tempo of both movements of K. 412/514 lends an air of perkiness and tongue-in-cheek that Mozart, himself, would have appreciated. Always faithful to the music's content and message, Ruske sculpts an artistic delivery with several satisfying new phrasings and articulation patterns. Never too Romantic in interpretation, many warm expressions can still be felt in the middle movements. The rondo-finales are in general the quickest movements in each of the concerti with crispness and a light, jocular mood of an early-morning romp. Ruske has included both a recording of the K. 371 Concert-rondo and an inter-

pretation of the K. 494a fragment in E. The latter resembles one of the first interpretations made of the sketch by Tuckwell/Marriner with most of the differences here noted in the ensemble writing. Reconstructions and editing by John Humphries of K. 412/514, K. 371 and K. 494a are brilliant. An added treat for the listener is a modern performance of the British team Flanders & Swann classic spoof on the rondo-finale of K. 495 titled "Ill Wind." (Unfortunately the font on both liner notes and its back cover makes the title of this vocal rendition appear as "III WIND".) Those older listeners may remember the original F&S team during the late 1950s and 60s; this new recording by Richard Stuart (at the same tempo of Ruske's own 132 m.m. tempo!) is a delight. I'm convinced there must be some sort of reincarnation of Mozart's thoughts here; perhaps something akin to these words might have been sung to Leutgeb in his own day! The listener should experiment skipping over the K. 371 and K. 494a for a back-to-back hearing of Ruske followed by Stuart. It's an absolutely marvelous set-up for the humor you're about to experience!

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Disc Title:	*Adagio and Allegro: German Romantic Works for Horn*
Artist(s):	**David Jolley,** horn Sarah Rothenberg, piano Erie Mills, soprano Stephen Taylor, oboe
Label:	Arabesque Z-6641
Timing:	68:12 minutes
Recording Date:	March 2–4, 1993
Recording Location:	Recital Hall of the State University of New York at Purchase

Jolley and his Conn 8D make this music truly Romantic! The depth and breadth of tone as well as nuances are deliberate and milk all the emotion so necessary in these selections. The dynamic differences are carried through nicely, and the use of vibrato is subtle and tasteful. While a fine rendition is given by Ms. Mills, I would like to hear Mr. Jolley perform the Schubert with a tenor, which might provide a better matching of timbres. Both Strauss selections are heart-felt and are given a commending reading by all performers. The Reinecke Trio, Op. 188 is a force to be reckoned with: a similar length to that of the Brahms, Op. 40 but unfortunately falling behind in its musical substance by way of comparison. This work does feature a pleasing blend of colors, however, and should be performed. The artists maintain the listener's attention through the skill of contrast of style, articulation, and mood. I had the pleasure to hear Mr. Jolley's live performance of the von Weber in Paducah, Kentucky not long ago. He is quite at home with the work, and this recording confirms his own personal phrasings, subtleties and enjoyment of the total musical structure. A fine presentation of especially the Polacca section! The sonics tend to favor the piano and a few low soft horn passages are a bit covered, but a very complementary performance by Ms. Rothenberg.

Contents:

Schumann	*Adagio and Allegro, Op. 70*
Schubert	*Auf dem Strom*
Strauss, R.	*Andante*
Strauss, R.	*Alphorn*
Reinecke	*Trio for Oboe, Horn, Piano, Op. 188*
von Weber	*Concertino, Op. 45*

Recording Review: 2 x 4

Paul Mansur
Guest Reviewer

Wiener Hornquartett & Bozner Hornensemble, 2 *X* 4, (DDD) (Private label)
Music for four and eight horns

Wiener Quartett members:
Clemons Gottfried
Gerhard Greutter
Egmont Fuchs
Peter Hofmann

Bozner Hornensemble members:
Georg Pichler
Hubert Ebner
Armand Mair
Heinz Mayr

Contents:

1. *Fanfare for St. Edmundsbury* (1959), Benjamin Britten, 6 horns
2. *Lied und Echo,* Hans Leo Hassler (1564–1612), (arr. Verne Reynolds), 8 horns
3. *Arietta und Duettino,* W. A. Mozart (1756–1791), "Voi che sapete" from *Le nozze di Figaro,* and "La ci darem la mano" from *Don Giovanni.* (Manuscript from 1820), Wiener Hornquartett
4. *Divertimento KV 253,* first movement, *Thema mit Variationen Andante,* W. A. Mozart (1756–1791), (Clemens Gottfried), Wiener Hornquintett
5. *Divertimento KV 213,* W. A. Mozart (1756–1791), (Clemens Gottfried), Wiener Hornquartett
6. *Trauermusik aus der VII Symphonie,* Anton Bruckner (1824–1896), (Ferdinand Lowe, Karl Stiegler), 8 horns.
7. *Abendsegen aus der Oper "Hansel und Gretel,"* E. Humperdinck (1854–1921), 8 horns
8. *Fanfare* (1988), Egmont Fuchs (b. 1955), 8 horns
9. *Suite pour Quatre Cors en Fa,* Eugene Bozza (1905–1991), Bozner Hornensemble
10. *Symphonische Skizzen im romantischen Stil* (Symphonic sketches in romantic style) (1991), Egmont Fuchs (b. 1955), 8 horns

The Wiener Hornquartett & Bozner Hornensemble have issued a fine compact disc featuring music for four and eight horns. The title is simply: *2 x 4.* Music included ranges from lesser-known to the familiar. This is an exemplary presentation of the Viennese horn sound and style. No matter what one prefers in equipment and sonic concepts, the Vienna horns offer a valid tonal concept derived in a tradition of long-standing application. Regular listening to Vienna horn performance is somewhat akin to recharging your Punto batteries in order to keep your inner horn soul in communication with the spirit of Mozart and Beethoven.

The Wiener Hornquartett members are all amateurs, in the sense that each one is engaged in a professional occupation other than music. They are, however, a truly professional horn ensemble. Formed in 1972, the WHQ plays an annual concert series in Vienna and has toured extensively to many nations. Each of the members performs on a single F Wiener Horn with sliding pumpen valves.

The Bozner Horn Ensemble was organized in 1984. Its members are all musical professionals affiliated with the Bozner Conservatory and as orchestra performers with the *Bozner Haydnorchestra* and the *Maggio Musicale Fiorentino.* Their performance experience includes television, radio, and recordings. Although also dedicated to the Viennese tradition, each member of this group performs on a Viennese double horn in F/B♭ with rotary valves.

The two ensembles perform together on the works for eight horns and one piece for six horns. Each ensemble is also featured in compositions for horn quartet. One cannot but be impressed with the unity of style and sonic concept projected on every track. The choice of literature is excellent and diverse; some new and some old. No engineering details are offered, but the aural presence is sonorous and life-like. This is a most enjoyable recording and highly recommended.

The price of this recording was not stipulated. Orders and requests for further information should be sent to:

Wiener Hornquartett
c/o Clemens Gottfried
Nikolsdorfer Gasse 3-5
A-1050 Wien
Osterreich (Austria)

TuneUp® CD-based Intonation Training System: A Users Guide to Ears

Christopher Leuba
Guest Reviewer

Tuneup,® by Stephen C. Colley, is a twenty-six page spiral bound instruction booklet with a CD recording of intervals to be used for ear training. The text is written in simple, relatively non-technical terms, directed to players at the level of accomplishment of first year college theory. As Colley writes in his preface, it is certainly within the understanding of many secondary school (high-school) students.

I found nothing with which I could disagree in Colley's exposition of the nature of "natural tuning," but I do feel that he has drawn certain lines in the sand at different points than I would choose. For instance, on page six, Colley writes:

> Digital tuners have one purpose, to establish a point of reference on a single note. Do not use them for anything else than this, and when you do use them, let someone else look at it and tell you your pitch!

Colley ignores the possibility of plugging the tone generator portion of the digital tuner directly to an audio amplifier, providing a useful "tonic" of the key or chord to practice against. NB: Be careful not to blow out the speakers!

Also, Colley does not discuss adequately the use of the "stroboscopic" type tuners, valuable in ***showing*** players their discrepancies in "attack" and during changes of dynamic. Although music is indeed an aural art, the visual approach does, in my belief, have some applicability. Colley's recorded examples, provided by his tone generator, use a particularly reedy and annoying tone quality, but it does get your attention.

This introduction to tuning does not address situations involving secondary chords in specific keys, i.e., C:ii, d minor in C Major, where one would not tune from the same "D" as in the keys of D Major and d minor. This, however, is only a minor reservation.

Colley writes (page sixteen) that "The human ear is not able to discern between even 5 cents." Carl Seashore determined that the average person could discern, at least in the middle range, linearly (in sequence) anywhere from a six percent discrepancy to as fine a discrimination as 0.1 percent of a semitone (1/10th of a cent). Vertically, i.e., in chords or intervals played simultaneously, most of us can detect any deviation, even though we may not be able to define it, whether it is sharp or flat.[1]

On page nineteen, Colley brings up the importance of balance and blend in achieving good intonation. I wish he had placed more emphasis on this matter, especially with regard to the mis-match of upper woodwind vibratos and the damage which ensues. Also, several research papers in psychology have demonstrated, beyond any doubt in my mind, that in our usual playing registers, piccolo excepted, we perceive loud notes lower than softer notes. This is an important factor when considering "balance."

There are frequent bits of advice, some truly elevated to wisdom, and some reflecting wide-eyed optimism. Optimistically, he states, in the spirit of Critical Mass Theory:

> As more players, especially entire sections, master just intonation, the solidity of their harmony draws those who are, as yet, unsuccessful in their individual intonation into agreement with the greater mass. (p. 16)

This may be indeed the case in novice ensembles, training orchestras, and learning situations. As a survivor of the trench warfare of pitched battles of pitch, during four and a half decades, much in so-called "major orchestras," I have learned that among job-hardened professional orchestral players, there are often a few strong and arrogant instrumentalists who will resist any concept such as "just tuning" to the end of time. Hence, training of this sort should begin as early in music education as possible.

I have seen a somewhat similar "template" model used successfully in a middle-school band program, with chord-roots being played over a loud speaker. The middle-school students understood and adapted quickly and thoroughly.

On the other hand, I was mostly unsuccessful in using the same ideas with resistant college wind ensemble players when I was the director, perhaps reflecting personality deficiencies on my part. Colley indeed places a strong emphasis, well written with a sense of humor, on the psychology needed to move groups of players towards the ideal of "just tuning."

Generally, I recommend this publication, the booklet and accompanying CD, as a valuable tool in the training of pitch perception in performance.

Notes

[1]Carl Seashore, *Psychology of Music* (New York: McGraw Hill Book Company, 1938), 56–57.

The 26th International Horn Symposium

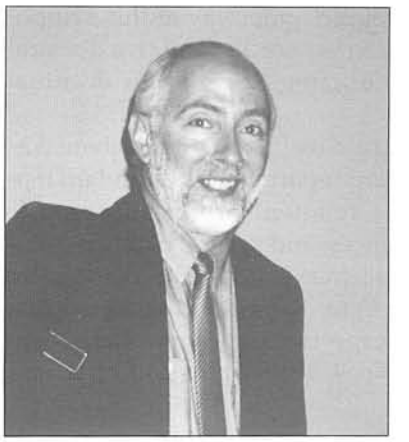
Virginia Thompson

The **Twenty-Sixth International Horn Symposium** (May 28–June 2, 1994) was hosted by newly-elected IHS President **Nancy Cochran Block** at the University of Missouri–Kansas City Conservatory of Music, a superb setting for a record-breaking symposium.

The evening opening concert featured welcoming speeches and performances from Kansas City's own horn scene. It began with the dramatic world premiere of *Glory of the Sound* by James Mobberley, its first notes emerging from the darkness of the hall in blackout. This work, performed by the University of Missouri–Kansas City Horn Choir, was commissioned for the symposium by Nancy Cochran Block with support from the Meir Rimon Commissioning Assistance Fund. The program also included the Youth Symphony of Kansas City Horns, the Kansas City High School Honor Horn Choir, the Kansas City Symphony Brass Quintet, and the UMKC Conservatory Wind Ensemble Brass. The young horn ensembles played a number of Verne Reynolds's ensemble arrangements, foreshadowing the next morning's wonderful tribute to Verne Reynolds: a concert of his music played by his former students, Laurence Lowe, Janine Gaboury-Sly, Cynthia Carr, and Peter Kurau. At that concert, a priceless booklet of photographs and tributes from former students was distributed, and Reynolds himself provided commentary on the works performed. The program included the especially lovely five-movement *Song of the Seasons*, written in 1988 for horn, soprano, and piano, and performed by Peter Kurau and his wife Pamela.

One of the most striking features of the Kansas City Symposium was the great variety and innovation in the program. One concert was a part of the Kansas City Camerata's 1994 Cameo Series performed at the Unity Temple on the Plaza. Unfortunately, the management of the Camerata quite unexpectedly denied permission to record at the very last minute, so there is no tape of this interesting program that included Gregory Hustis performing the Britten *Serenade*, John Cerminaro performing Mozart Concerto No. 2, Wagner's *Siegfried Idyll* with Vladimíra Klánská and Douglas Hill, and the Schumann *Konzertstück* with Ab Koster, Kendall Betts, Martin Hackleman, and Frøydis Ree Wekre.

L to R: Peter Kurau, Janine Gaboury-Sly, Laurence Lowe, Cynthia Carr, and Verne Reynolds



John Cerminaro

The concert by the Chestnut Brass Company with Marian Hesse on horn(s!) was very well-received not only because of its delightful, diverse programming and fine brass playing, but also because of the performers' extremely entertaining shtick. Seeing their impressive collection of period instruments and reproductions spread out across the stage is an experience in itself. The collection includes cornetti, sackbuts, keyed bugles, and saxhorns. It is indeed fascinating to hear representative literature played on these instruments in ensemble, and the CBC really does it all—not only Renaissance music and nineteenth-century American brass music, but also new music and arrangements on modern instruments. They pack a lot of information, entertainment, and variety into a fast-paced show.

The various lectures presented exhibited a good variety of topics. Mary Kihslinger, Professor of Music at the University of Toledo, gave a lecture entitled "User-Friendly Solos for Horn and Piano," which was oriented to amateurs, students, and teachers who work with beginning and intermediate level students. Her handout included lists, publisher information, and ranges for specific solos and collections.

Although Frøydis Ree Wekre's charisma as a performer, musician, and teacher is always evident in every appearance she makes, her lecture on constructive criticism and communication between colleagues, "Feedback Among Musicians," was an excellent vehicle for exhibiting the personality behind the artist, showing some of the greater dimensions of what makes her the commanding artist-teacher that she is. I believe that one of the most important features of our workshops is the opportunity to hear what our superstars have to say about the art of horn playing and musicianship.

Douglas Hill's lecture, "Compose Yourself," began as a presentation on why and how composing must be a part of a musician's training, and grew into one of the most successful group discussions I have ever witnessed. Lowell Shaw's insightful contributions from the floor sparked a remarkable responsiveness from many members of the audience, so there was a stimulating exchange of ideas by hornists with many different interests and backgrounds.

Our workshop programs are continuing to expand not only in the diversity of the programming, but also in the depth of the participation for all those who attend. The fact that this expansion is applauded and encouraged by many IHS members was discussed at the IHS General Meeting held on Thursday, the morning of the last day of the symposium. The workshops' great impact on fulfilling the educational mission of the IHS is further evidenced by the number of research and survey projects underway at this symposium: I know of one psychiatrist/hornist and two doctoral candidates who were conducting research for eventual publication.

Throughout the many solo recital programs, there was a good assortment of standard repertoire, less-standard repertoire and newer music, a smattering of chamber music and natural horn performances, and several excellent transcriptions from Martin Hackleman and William Ver Meulen. Both John Cerminaro and Peter Kurau presented new aspects of Mozart in their respective programs. Cerminaro performed the Concerto No. 1 in E-flat instead of D, and added the slow movement from the Quintet for Horn and Strings. Kurau played the Concert Rondo complete with the newly-found but long-lost additional two pages. Sören Hermansson presented a lovely and interesting full recital program of music for horn and harp. Arkady Shilkloper demonstrated his indefatigable creativity, capricious choreography, and electronic wizardry in his new music and jazz.

The American Horn Quartet with Lowell Shaw

There were surprisingly few world premieres. In addition to the James Mobberley horn choir work premiered by the UMKC Horn Choir, the Florida State University Horn Choir, directed by William Capps, premiered Suite No. 3, Op. 107, an impressive work written for them by Christopher Wiggins. Douglas Hill premiered his appealing *Song Suite* (1993), and William Ver Meulen premiered *The English Suite*, a striking work by Paul English with the composer himself at the piano. I don't think I can imagine Frøydis presenting a recital without a world premiere, and I was certainly not disappointed by *Songs of the Wolf* by Andrea Clearfield, a beautiful and intense new work on Frøydis's program of compositions inspired by the wonders of the woods. I was, however, *very* disappointed by the poor attendance at the recital entitled "New Music for Horn." This was an excellent recital featuring three notable works from IHS Composition Contests. The first work, *Triptych for Solo Horn*, won Honorable Mention in the 1992 IHS Composition Contest. It was performed with great style and humor by Jean Rife for whom it was written by conductor and composer Martin Pearlman, her husband. The second work, *Podunk Lake*, won Honorable Mention in the 1993 IHS Composition Contest. It was written by Mark Schultz, dedicated to Neill Sanders, and given a sensitive and heartfelt interpretation by Ellen Campbell. The third work was the Winner of the 1993 IHS Composition Contest: *Delta, the Perfect King* by Morris Rosenzweig, a complex work performed with intensity by William Purvis with a chamber ensemble of two violins, viola, cello, bass, piano, two flutes, two clarinets, and percussion.

The American Horn Quartet gave the same kind of stunning performance that earned them a standing ovation at the 25th Anniversary International Horn Workshop, so they got another one! Their program included Kerry Turner's sparkling transcription of Mozart's Overture to *The Marriage of Figaro* and a fascinating suite of Debussy pieces transcribed by Turner and Geoffrey Winter. It also included Turner's original Quartet No. 1 and a striking quartet by Humphrey Searle. For their mandatory encores (they dare not have tried to escape without playing them!), they gave spirited and definitive renditions of a couple of favorite Fripperies, acknowledging Shaw in the audience with a few brief remarks of tribute.

Kansas City and the University of Missouri provided the ideal accommodations for the record-breaking 600 participants. In addition to the attractions of a big, modern Midwestern city (including fine microbreweries), Kansas City, which "boasts more tree-lined boulevards dotted with European statues than Paris," proffered the symposium participants the Country Club Plaza, a fifteen-block district of shops and restaurants of Spanish architecture surrounded by European fountains, sculptures and murals, quite near the UMKC campus. In fact, the symposium logo featured a graphically-enhanced ("horned" so to speak) image of a fountain at the Plaza: *Pomona*, the original bronze of the goddess of vineyards and orchards cast in Florence by Donatello Gabrielli.

Nancy Cochran Block must be commended for the excellence of all of the organizational aspects of the symposium, and for the many very special details in the entire symposium program. The scheduled registration, operated by Nancy's dedicated students, was quite smooth and easy, even though the number of "walk-ins" surpassed all practical projections. The Conservatory's facilities were spacious, comfortable, and beautiful, and even included plenty of convenient parking. The location of the exhibits and the lunch/dinner cafeteria (featuring a good selection of good food!) in the adjacent University Center made it as easy as possible to move through each day's full schedule at a pleas-

ant pace, and the tree-shaded patio proved to be a nice spot for the many horn ensembles to perform.

The Monday evening mixer at the Holiday Inn Crowne Plaza featured drinks, munchies, and Shilkloper sitting in to play some jazz standards with the Kansas City Jazztet. The banquet on Wednesday was both festive and elegant with white linens, blue centerpieces, live jazz, wine, favors (classy symposium luggage tags), and buffets of BBQ, Italian, Mexican, and Oriental cuisine out on the gorgeous green lawn of the University Center. Scholarships, Punto Awards, and Honorary Memberships were awarded (see IHS General Meeting Minutes). Stephen Foster of Houston, Texas accepted the First Place Farkas Performance Award sporting a broken nose and "shades" over his black eye: it is probably most fortunate that he had not engaged in any frisbee playing until ***after*** the competition perfor-

Diva Ver Meulen acknowledges frenzied applause at the gala concert

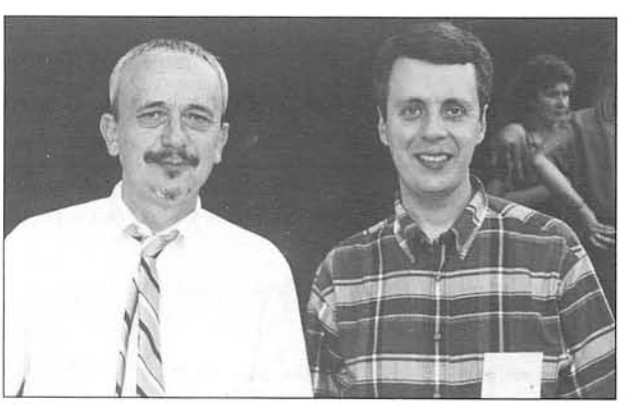
mance, which was on Tuesday morning, and there is also probably some lesson somewhere in that.

The performances on the final Gala Concert ranged "from the sublime to the ridiculous." Nancy Cochran Block actually proposed several carefully named categories in that continuum, but gracefully declined to indicate the lines of demarcation. On the more sublime side, Doug Hill conducted his *Reflections* for horn choir, the American Horn Quartet performed several selections including the *Theme from Deer Hunter,* Peter and Pamela Kurau performed *Der Wandernde Waldhornist* by Reissiger, and Doug Hill and Bill Capps led the massive Mass Horn Choirs. Towards the other end of the spectrum, John Wates, in his traditional tuxedo T-shirt, presented various rules for alphorning while Marian Hesse and Marvin McCoy performed alphorn calls complete with off-stage echoes and allusions to TV cough drop commercials, Kendall Betts provided an interesting rendition of Thunderlip's (Keith Campbell) new five-horn arrangement of the R. Strauss Concerto No. 1, Elaine Braun conducted an ensemble's swinging interpretation of *Going to Kansas City*, and Arkady Shilkloper performed *Chattanooga Choo Choo* with the KGB Quartet (a bunch of faceless dummies—literally!). Everyone knew that the first half was over when the fat lady sang. Yes, folks, the first half ended with a ***Divine*** diva doing Puccini arias. She glided onto the stage with one arm raised in acknowledgment of the tumultuous applause. Her black gown of satin and velvet had a full hoop skirt and was trimmed with lace, brocade, and sequins. Diamonds sparkled on her ear lobes. Her curly wig with red highlights perfectly matched her full beard, which looked an awful lot like Bill Ver Meulen's, and she played like a god(dess). The IHS's new vice-president, Ádám Friedrich was so overcome with admiration that he ran to the edge of the stage to present the lovely creature with a red rose. No, I'm not making this up and, yes, there is photographic evidence; but it was better to be there.

Congratulations again to Nancy Cochran Block for a superb symposium. With her sense of organization and her commitment to the goals of the IHS, the society should fare quite well during her presidency.

To review the complete symposium performance programs, please refer to the August 1994 *IHS Newsletter,* which also includes information for ordering tapes, T-shirts, and posters.

Frøydis Ree Wekre, new Honorary Member, and Nancy Cochran Block, Workshop Host and new President of the IHS



Ádám Friedrich, new Vice-President of the IHS, and Peter Kurau, new Secretary/Treasurer of the IHS

IHS Scholarship Programs (1993–1994)

Peter Kurau

IHS Scholarship Committee: Paul Anderson, Ádám Friedrich, Peter Kurau (chair), Morris Secon

During the 1993–94 academic year, the IHS sponsored four scholarship programs. The reports on each program are presented below. Information concerning the 1995 scholarship programs is included in this edition of the *Horn Call*.

Jon Hawkins Memorial Scholarship Competition

Jon Hawkins was a life member of the IHS, about to embark upon his career as a professional musician when he was tragically killed in an motorcycle accident. His parents, Neil and Runa Hawkins, established this scholarship as a memorial to their son. A biography of Jon Hawkins appears on page 108 of the October 1992 issue of the *Horn Call*.

For the 1994 competition, sixteen requests for application materials were received from hornists in the United States, Germany, Israel, and the Czech Republic. Five completed applications were received for evaluation by the judges (Peter Kurau, Sören Hermansson, and Elaine Braun). **Janos Zinner** was selected unanimously by the judges as the winner of the 1994 competition. Mr. Zinner has won several national competitions in his native Hungary, and he has attended the Bartók Conservatory in Budapest and the State Academy of Music in Trossingen (Germany), the latter as a student of Francis Orval. He has also performed in the Athens State Orchestra.

Janos Zinner, winner of the 1994 Jon Hawkins Memorial Scholarship. Photo by Ruby Miller Orval

The Hawkins scholarship award of $1500 (US) enabled Mr. Zinner to attend the 26th Annual International Horn Symposium held last May in Kansas City, Missouri, USA.

1994 Farkas Performance Awards

Peter Landgren, associate principal horn of the Baltimore Symphony, served as coordinator of the Farkas Performance Award Competition. Seventeen application tapes from the U.S., the Czech Republic, and Israel were received and evaluated. Five finalists (Lisa Bergman of East Lansing, Michigan; Ilana Domb of Beer Sheva, Israel; Stephen Foster of Houston, Texas; Brenda Kellogg of Baltimore, Maryland; Neil Kimel of Milwaukee, Wisconsin), each of whom received $150 to defray travel expenses and a waiver of the workshop registration fee, were selected to perform in the final competition held on May 31, 1994 during the Kansas City symposium. The jury, chaired by Michael Hatfield, awarded first-place honors and a $300 prize to **Stephen Foster,** and second place ($200) to **Neil Kimel.**

Farkas Performance Award Finalists. L to R: Neil Kimel, Lisa Bergman, Stephen Foster, Brenda Kellogg. Photo by Ruby Miller Orval

Orchestral Audition Competition: Frizelle Memorial Awards

These awards have been established in the memory of Dorothy Frizelle, whose biography appears on page 124 of the April 1989 *Horn Call*, and to encourage and support, at the IHS Workshops, the study of orchestral horn playing. Two awards of $200 each are granted, one for the winner of the high horn competition and one for the winner of the low horn competition. The competitions are held during the workshop and are open to any workshop registrant who is under twenty-five years of age and is not under a full-time contract with a professional orchestra.

Thomas Jöstlein, low horn winner of the Frizelle Competition. Photo by Heather Petit

The audition jury, chaired by Kendall Betts, selected **Kevin Reid,** a student of William Capps at the Florida State Univer-

sity, as the winner of the high horn competition, and **Thomas Jöstlein,** a former student of William Ver Meulen at Rice University, as the winner of the low horn competition.

Symposium Participant Awards

Each year, the IHS budgets up to $1000 to assist deserving students with financial limitations in attending the annual symposium. Other supportive criteria include letters from a parent and teacher, as well as an essay from the applicant attesting to the importance of the horn in his or her life.

In 1994, there were seven applications for Symposium Participant Awards. Six applicants received awards to enable them to attend the 1994 symposium. Those selected as recipients of the 1994 awards were **Tricia Giesbrecht** (Rice University), **Chrystal Leamon** (Dallas, Texas), **Shane Smith** (Selmer, Tennessee), and **Marina Miller, Lisa Lachnitt,** and **Gretchen VandeKamp** of the University of Iowa.

Please consult the report in this issue of the *Horn Call* for information concerning the 1995 scholarship programs. The Scholarship Committee urges all horn students to study the scholarship descriptions and enter one or more of the competitions relevant to their present status. Scholarship awards are utilized to assist the applicant in attending the annual IHS Symposium, to be held in July 1995 in Yamagata Prefecture, Japan.

1994 Symposium Participant Award Winners. Photo by Heather Pettit

IHS 1995 Scholarship Programs

Peter Kurau
Scholarship Committee Chair

Over the past quarter century, the IHS has developed a scholarship program designed to recognize and reward horn students who have demonstrated a high level of performance ability and a strong desire for advancement. The IHS now sponsors four separate scholarship programs, and each of these programs is described in the following paragraphs. These programs differ in regard to prerequisites so that students of varying degrees of advancement might apply to the one that most appropriately satisfies his or her present abilities.

A scholarship committee appointed by the IHS Advisory Council administers all scholarship activities. Current members of the IHS Scholarship Committee are Peter Kurau (Chair), Morris Secon, Ádám Friedrich, and Paul Anderson. Members of the Scholarship Committee urge all horn students to study the following scholarship descriptions and to enter the one or more competitions they consider to be applicable to their present performance status.

All scholarship winners will be expected to attend the 1995 IHS workshop (July 23–28, 1995) in Yamagata Prefecture, Japan.

Jon Hawkins, 1965–1991

The Jon Hawkins Memorial Scholarship

Jon Hawkins was a life member of the IHS, just starting his career as a professional musician when he met his death in a traffic accident. His parents, Neil and Runa Hawkins, established this scholarship as a memorial to their son. A biography of Jon Hawkins appears on page 108 in the October, 1992 issue of the *Horn Call.*

The purpose of this scholarship is to encourage the attendance of deserving, highly motivated horn students at the annual IHS workshops, where they can be intensely exposed to state-of-the-art levels of performance, pedagogy, equipment, and resources. Hornists who have not yet reached their twenty-fourth birthday by July 28, 1995 may apply for up to $1,500 (US) to be used for the registration fee, room, board, and travel costs to the 1995 IHS Horn Workshop, July 23–28, 1995 at Yamagata Prefecture, Japan. One or two of these scholarships are available each year. The winner(s) will be selected on the basis of (1) performance ability, (2) a demonstrated need for financial aid in order to attend the upcoming workshop, and (3) personal motivation. In addition to the cash prize, the scholarship winner(s) will receive instruction from at least one workshop artist in the form of a private lesson and/or master class. The International Horn Society reserves the right to cancel the competition or withhold one or more awards if, in the opinion of the judges, conditions warrant such action.

Each applicant will be asked to prepare three short essays and supply a tape recording indicating their performance abilities. The English language must be used for all written information accompanying the application. The judges for this year's competition are Douglas Hill (chair), Frøydis Wekre, and Francis Orval. Students who have studied with any of the judges listed above in the last five years are not eligible for this scholarship. Application forms may be obtained by writing:

Peter Kurau
c/o Eastman School of Music
26 Gibbs Street
Rochester, NY 14604
USA

Completed applications must be received by the chair of the Hawkins Scholarship Committee no later than February 15, 1995.

Symposium Participant Awards

The International Horn Society is pleased to offer five Symposium Participant Awards of $200 (US) each, to assist deserving students with financial limitations in attending an IHS Symposium (Workshop). A recorded performance is not required from applicants for this award. This year, the prize money will be used to help winners attend the workshop in Yamagata Prefecture, Japan, July 23–28, 1995.

Conditions for the awards are as follows.

1. To qualify, an applicant must:
   a. Be a student of the horn who is no more than twenty years of age as of July 28, 1995.
   b. Write a short essay (at least one page long) describing the importance of the horn in his or her life. The English language must be used for all written information accompanying the application.
   c. Show a financial need by including with the above mentioned page, letters from parent/guardian ***and*** teacher attesting to the applicant's interest in the horn and to his or her financial situation.
   N.B. Parent/Guardian letter must include permission to attend the Symposium if the applicant is under the age of majority.
   d. Include his/her name, address and telephone number with the application.
2. Winners will be chosen on the basis of their applications and indication of financial need.
3. Deadline for receipt of applications is March 15, 1995.
4. Winners will be notified by mail no later than April 15. The $200 awards will be sent directly to the workshop host and be credited to the winners to partially cover registration and/or room and board fees. If an award is not accepted by the winner, it will be reserved for use the next year.
5. The IHS reserves the right to cancel or withhold one or more of the awards if conditions so warrant.
6. Applications should be mailed to:

   Professor Lisa Bontrager
   IHS Participant Awards
   2308 Stafford Circle
   State College, PA 16801
   USA

Please allow ample time for international mail delivery.

The IHS Orchestral Audition Competition Dorothy Frizelle Memorial Awards

Dorothy Frizelle was a member of the International Horn Society whose biography appears on page 124 of the April 1989 *Horn Call*. These awards have been established in Dorothy Frizelle's memory and to support the study of orchestral horn playing at the IHS workshops. Two awards of $200 each will be granted at the 1995 Workshop, one for the winner of the high-horn audition and one for the winner of the low-horn audition. Participants may compete in both high- and low-horn auditions. The 1995 Workshop will take place in Yamagata Prefecture, Japan from July 23–28, 1995. Registration for the orchestral competition will be at the workshop.

Eligibility

1. Contestants must be under twenty-five years of age at the time of the competition and must not be under a full-time contract with a professional orchestra.
2. All contestants must be registered participants of the IHS Workshop. Current registration will be checked at the workshop.

Repertory

High horn (first horn parts unless noted):
Beethoven *Symphony No. 2*, mvt. II
Beethoven *Symphony No. 6*, mvt. III
Beethoven *Symphony No. 7*, mvt. I
Brahms *Symphony No. 1*, mvt. II
Brahms *Symphony No. 2*, mvt. I
Brahms *Symphony No. 3*, mvt III
Strauss, R. *Till Eulenspiegel*, 1st & 3rd horn calls
Tchaikovsky *Symphony No. 5*, mvt. II
Wagner *Siegfried's Rhine Journey*, short call

Low horn (second horn parts unless noted):
Beethoven *Symphony No. 3*, trio
Beethoven *Symphony No. 7*, mvt. III
Beethoven *Symphony No. 8*, trio
Beethoven *Symphony No. 9*, mvt. III, 4th horn
Beethoven *Fidelio Overture*
Mozart *Symphony No. 40*, trio
Shostakovitch *Symphony No. 5*, mvt. I, tutti
Strauss *Don Quixote*, v. I, 2nd horn; v. V & VI, 4th horn
Wagner *Prelude to Das Rheingold*, opening, 8th horn

Adjudication

The competition will be judged by a panel of individuals recognized as leaders in the field of teaching and performance on the horn. The names of the judges will not be announced until the end of the competition. Judging will be based solely on the live performances. The IHS reserves the right to cancel or withhold one or more of the awards if conditions so warrant.

The Farkas Performance Awards

Finalists for the 1995 Farkas Performance Awards will receive the opportunity to perform on a recital at the Twenty-Seventh Annual Horn Workshop, to be held July 23–28, 1995 in Yamagata Prefecture, Japan. Up to five winners of the preliminary competition (selected by a taped audition) will receive a refund of their 1995 workshop registration fee and $150 to help defray the cost of room and board while at the workshop. The final competition will be a live performance held at the 1995 workshop, from which two cash prize winners will be selected. The first-place winner will receive a prize of $300, the second-place winner a prize of $200.

Eligibility.

This competition is open to anyone who has not reached the age of twenty-five by July 28, 1995. Proof of age will be required of all finalists.

Preliminary Audition

All applicants must submit a recorded performance of not more than thirty minutes on one side of a tape cassette (cassettes will not be returned).

Application requirements are as follows:

1. The cassette must be unedited and of high quality. Mark the appropriate Dolby noise reduction (if any) on the cassette.
2. Piano must be included if the composer wrote an accompaniment for the selected work.
3. The cassette should include the following music in the order listed.
   A. Mozart *Concerto No. 3, K. 447,* first movement only (including cadenza).
   B. Any one of the following solos.
   Bozza *En Foret*
   Hindemith *Sonata* (1939) any two movements
   Schumann *Adagio and Allegro*
   Franz Strauss *Theme and Variations, Opus 13*
   Richard Strauss *Horn Concerto No. 1, Opus 11*
   (either 1st & 2nd movements or 2nd & 3rd mvts)
4. All application materials are to be mailed to the following address:
   Peter Landgren
   Peabody Conservatory
   1 E. Mt. Vernon Place
   Baltimore, MD 21202 USA
5. All applications for the 1995 Farkas Performance Awards must be received by Peter Landgren no later than February 1, 1995. The finalists will be informed of their selection for the workshop recital no later than March 15, 1995. Any applications received after the listed deadline or not fulfilling the repertoire requirements will be disqualified from the competition.
6. The English language must be used for all written information accompanying the application.
7. Include the following information with the cassette recording: (a) applicant's name, (b) address, (c) telephone number, (d) birth date, and (e) a list of all compositions performed on the cassette in order of their presentation.

Final Competition

Up to five applicants with the most satisfying taped performances will be chosen to perform at the 1995 Horn Workshop. The finalists will pay their own expenses to attend the workshop (the refund of the registration fee and the $150 expense allowance will be given to each finalist during the workshop). Music to be performed on the scholarship recital is to be chosen from the repertory listed in items 3A and 3B above. In all cases, the complete composition must be prepared. A half-hour rehearsal with a staff accompanist will be scheduled after the workshop begins for each finalist who does not bring his/her own accompanist.

A panel of judges composed of guest artists and/or Advisory Council members will select the first- and second-place cash-prize winners. The two cash-prize winners will be announced during the 1995 Workshop. All prize money will be presented to the winners during the week of the 1995 Horn Workshop.

The International Horn Society reserves the right to cancel the final competition or withhold one or more awards if, in the opinion of the judges, conditions warrant such action.

Minutes of the General Meeting

International Horn Society
26th International Horn Symposium

University of Missouri-Kansas City
Kansas City, Missouri
Thursday, June 2, 1994
9:00 A.M.
White Recital Hall

The meeting was called to order by Vice-President Thelander, who introduced Advisory Council members present.

Minutes of the 1993 General Meeting which were published in the August, 1993 Newsletter were approved. Changes to the Bylaws were published in the February and May *Horn Call.*

Ellen Powley presented the Executive Secretary's report. She indicated that there were 2,835 members in good standing. Kristin Thelander commended Ms. Powley for her fine work and invited members to contribute to the scholarship fund.

Johnny Pherigo presented the Editor's report. There is a new library rate of $45 and beginning in 1995 non-USA member publications will be mailed airmail. An annotated index of all articles from the past twenty-five years of the *Horn Call* will be forthcoming. He introduced the editorial staff: Virginia Thompson, newsletter; Ted LaBar, music and book reviews; Peter Kurau, pedagogy; Hans Pizka (retiring), *Horn Ruf;* Jeff Snedeker, natural horn; and Robert Pyle, acoustics. Joel Barg received a special thanks for his cover design. Members are invited to submit articles for the *Horn Call* and news items for the Newsletter.

Charles Gavin reported on the IHS Manuscript Press. He thanked Nancy Cochran Block for starting the press and indicated that twenty-five works have been sold since last August.

Nancy Cochran Block reported that the winner of the 1993 Composition Contest was Morris Rosenzweig for his *Delta, the Perfect King,* which was performed at this symposium. Honorable mention awards went to Martin Pearlman (*Trio*), Mark Schultz (*Podunk Lake*), Stephen Taylor (*Quicksilver*). The Advisory Council has voted to wait another year before resuming the composition contest.

Kristin Thelander announced the winners of the Meir Rimon Commissioning Assistance Grants for 1994. They are Anthony Plog (William Klingelhoffer and Gail Williams) for a piece for horn, clarinet, soprano, and piano and David Maslanka (Bill Scharnberg) for a piece for horn and piano. The Takemitsu commission has been one-third paid.

Nancy Cochran Block reminded members to apply for Regional Workshop funds. Applications can be obtained from Peter Kurau. Kristin Thelander explained that many IHS positions now will have three-year renewable terms. Members should look for announcements of ways to participate in future publications. The newUSA/Canada Area Coordinator is Mary Bartholomew.

Birthday wishes were extended to Lucien Thevet who will be eighty next week and Holger Fransman who was eighty-five several months ago.

Frøydis Wekre presented a whistling demonstration, which was received with thunderous applause.

Peter Kurau reported on IHS scholarships. The winner of the Hawkins Scholarship is Janos Zinner, who currently resides in Athens, Greece. Symposium Participants Awards from $100–$200 went to Tricia Giesbrecht, Chrystal Leamon, Marina Miller, Shane Smith, Lisa Lachnitt, and Gretchen VandeKamp. The Farkas Performance Awards finalists performed at the symposium on Tuesday, May 31. The first place winner is Stephen Foster and the second place winner is Neil Kimel. The Frizelle Orchestral Competition attracted fourteen entries in the high horn competition, which was won by Kevin Reid. The low horn winner from a field of eleven entries was Thomas Jöstlein.

Kendall Betts reported on scholarship fund-raising and explained his hope to start an endowment fund for IHS scholarships

Paul Mansur announced that Punto Awards went to Paul Anderson and Frank Franano. New Honorary Members are Verne Reynolds, Marvin Howe, and Frøydis Wekre.

Kozo Moriyama of the Japan Horn Society announced the 1995 International Workshop in Yamagata, Japan from July 23 to 30, 1995. Guest artists will be listed in the August Newsletter. He introduced Yasuyo Ito, host of the Japanese Workshop.

Thanks were given to retiring Advisory Council members, Raimo Palmu, Bob Osmun, and Kristin Thelander. New Advisory Council members are Charles Kavalovski, John Wates, Douglas Hill, Peter Kurau, and Nancy Cochran Block. New officers are Peter Kurau, Secretary/Treasurer, Ádám Friedrich, Vice-President, and Nancy Cochran Block, President.

Members are invited to share comments and suggestions with Advisory Council members and officers .

Comments and questions from the floor were invited. The three-year terms were clarified by Kristin Thelander. When positions are open, they will be announced and opened for applications rather than having someone appointed. Individuals wishing to continue in positions and doing a good job may continue, in which case the position will not be announced.

Respectfully submitted,
Nancy Cochran Block
Secretary/Treasurer

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