Journal of the

國際圓號協會

International Horn Society

Internationale Horngesellschaft

Sociedad Internacional de Trompas

Société Internationale des Cornistes

February 1995, Vol. XXV, No. 2

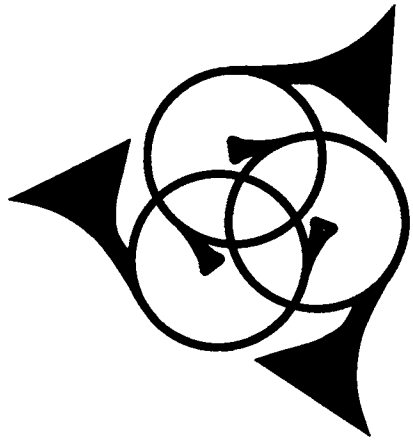
the Horn Call

design: Joel Barg

THE HORN CALL

Journal of the International Horn Society

Volume XXV, No. 2, February 1995



Edited by Johnny L. Pherigo

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International Horn Society

Officers

President
Nancy Cochran Block
UMKC Conservatory of Music
4949 Cherry
Kansas City, MO 64110-2229 USA
Tel: 816-235-2909
Fax: 816-235-5264

Secretary/Treasurer
Peter Kurau
Eastman School of Music
26 Gibbs St
Rochester, NY 14604 USA
Tel: 716-482-5795
Fax: 716-274-1088

Vice-President
Ádám Friedrich
Mártonhegyi Út. 22/D
H-1121 Budapest, Hungary
Tel: 36-1-1660-764
Fax: 36-1-3214-097

Editor, The Horn Call
Johnny Pherigo
School of Music
Western Michigan University
Kalamazoo, MI 49008-3831 USA
Tel: 616-387-4692
Fax: 616-387-5809
E-Mail: pherigo@wmich.edu

Executive Secretary
Ellen Powley
2220 N. 1400 E.
Provo, UT 84604 USA
Tel: 801-377-3026
Fax: 801-378-8222
Email: admin.adm1.elpowley@byugate.byu.edu

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Editorial Staff

IHS Newsletter Editor
Virginia Thompson
WVU College of Creative Arts
P.O. Box 6111
Morgantown, WV 26506-6111 USA
Tel: 304-293-4617, ext. 165
Fax: 304-293-7491
E-Mail: 71563.1412@compuserve.com

Music & Books Reviews
Arthur LaBar
Department of Music
Tennessee Tech University
Cookeville, TN 38505 USA

William Scharnberg
College of Music
University of North Texas
Denton, TX 76203 USA

Pedagogy Editor
Peter Kurau
Eastman School of Music
26 Gibbs St
Rochester, NY 14604 USA
Tel: 716-482-5795
Fax: 716-274-1088

Recordings Reviews
John Dressler
Department of Music
Murray State University
Murray, KY 42071-3303 USA
Tel: 502-762-6445
Fax: 502-762-6335

Improvisation/Jazz Clinic
Kevin Frey
San José City College
2100 Moorpark Ave
San José, CA 95128-2799 USA

Natural Horn Column
Jeffrey L. Snedeker
Department of Music
Central Washington University
Ellensburg, WA 98926
Tel: 509-963-1226
Fax: 509-963-1239
E-Mail: snedeker@cwu.edu

European News Coordinator
Edward Deskur
Rigistrasse 41
8006 Zurich
Switzerland
Tel: 41-1-362-80-82
E-Mail: 100016.3121@compuserve.com

Ensemble Excerpt Clinic
Jean Martin
School of Music
University of Georgia
Athens, GA 30602 USA
Tel: 706-542-2724
Fax: 706-542-2773
E-Mail: jfmartin@uga.cc.uga.edu

Acoustics Column
Robert W. Pyle, Jr.
11 Holworthy Place
Cambridge, MA 02138 USA

Advertising Agent
Katherine E. Thomson
P.O. Box 16127
Irvine, CA 92713 USA
Tel/Fax: 714-552-3404

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Guidelines for Contributors

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

The style manuals used by the *Horn Call* are *The Chicago Manual of Style*, thirteenth edition, and *A Manual for Writers of Term Papers, Theses, and Dissertations*, fifth edition, by Kate 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.

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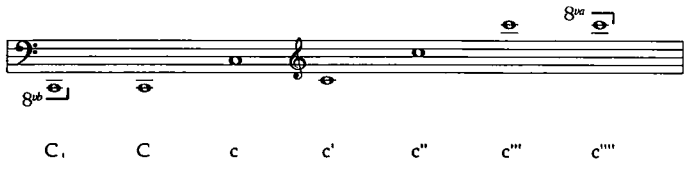

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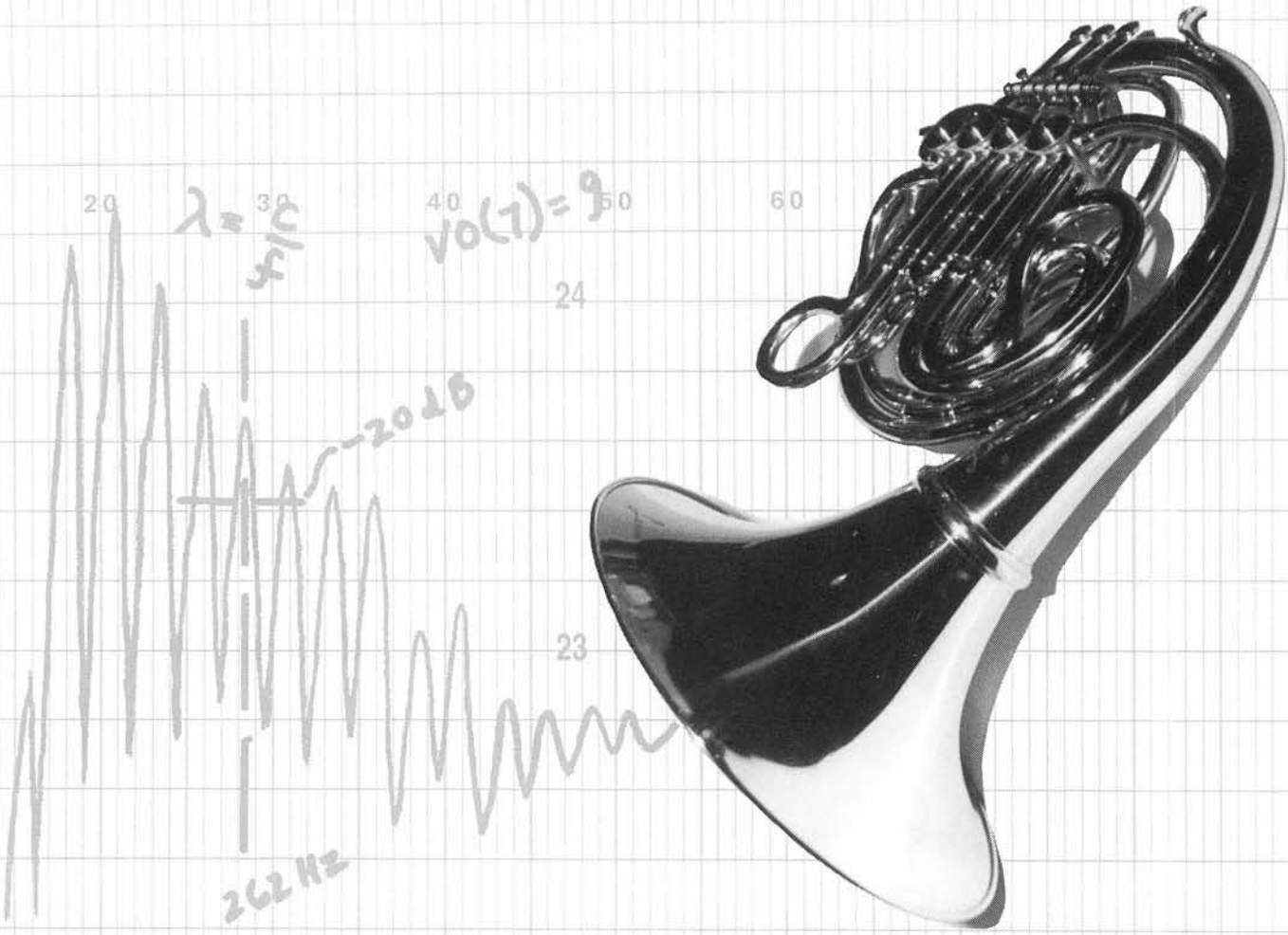

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Correspondence

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

1 January 1995

East is East and West is West so it's always amusing when the twain do meet.

In October last year I had the pleasure of playing Mozart concertos with the Shanghai Philharmonic on natural horn and modern horn and recording Shi Yun Kong's Horn Concerto. It thought I'd have to cancel since I contracted a bad bout of bronchitis and nothing they gave me could stop the coughing. In a last, desperate effort, after all else had failed—opium derivatives, antibiotics, and cold pills—I was then given "Three Snake Bile River Shell Dew." This black, soupy concoction not only stopped the coughing but tasted great too. It contains the bile of three different snakes, ground river shells, and eight other ingredients, none of which was to be found in my dictionary, and frankly, I'd rather not know. It worked like a charm and the concert and the recording went well. So I'm keeping a few vials in my case "just in case." It's made by Guang Hui of Shanghai, is called San She Dan Chuan Bei Lu, and can be found at every Chinese pharmacy.

As is most Chinese classical music, Shi Yun Kong's Horn Concerto is a rather sentimental work with lots of lyrical, pentatonic melodies. So it was maybe not a mistake when the Chinese copyist wrote on the horn part "Fantasy-Concerto for French Corn and Orchestra." Needless to say that was my stylistic cue. The CD should come out in about two years after they finish recording a large collection of Chinese classical music.

Edward Deskur
Rigistrasse 41
8006 Zurich
Switzerland

♪♪♪♪♪

November 22, 1994

I want to say that the *Horn Call* is great. I'm especially glad to see a column on natural horn, and my meeting Rick [Seraphinoff] in Indiana as well as Jeff Snedeker at the Historic Brass Society's symposium in Amherst has only enhanced my understanding of the natural horn and by extension, the valve horn. I heartily recommend the study of the natural horn, as it will cause one to look at much of our repertoire in an entirely new light, even though for people such as me, "the bread is buttered on the side of valves."

I would also like to say (for the valve horn, of course) that I was very pleased to see the article on the Bach cello suites. I too have long advocated playing them, and I am one of those who recommends doing them at concert pitch from a cello edition. Of course, there are many editions, some of which were mentioned in the article, but I have always found one to be very useful and easy to read. It is the edition by Galaxy Music Corporation by Marie Roemaet Rosanoff and Lieff Rosanoff published in 1963. It is in large print, excellently phrased with a minimum of fingerings, etc., which we horn players are not interested in. They should sit permanently on one's music stand at home, to be played not only for the technical and musical demands, but also for sheer enjoyment.

Sincerely,

George Lloyd
320 Sixth St. E., Apt 6
Cornwall, ON K6H 2N9
Canada

♪♪♪♪♪

12 December 1994

The piece by Joseph Anderer on the opening passage of Wagner's *Das Rheingold* was quite informative. Certainly, there are quite a few players in major opera companies who have more experience than my twelve performances with the Seattle Opera as second horn. However, I would like to add a few additional words based on my experience.

Mr. Anderer makes no mention of tuning. This is a factor to be considered in ensemble performance. F horn, first valve, for the entirety of the passage will give a ***low*** g', whereas B♭ horn, first and second, tends to yield a ***higher*** g'. Obviously, a conscientious section would determine where the g' lies: the key in "just" tuning demands a ***low*** g'. The low g' also feels better for the players on the other notes. However, the tuning of the strings generally pulls "flat keys" such as the E♭ major in this case, upwards, and their g is generally played in relation to the tuning of the open strings. And, as the horns are often seated across the back of the pit and not in ranks of four, the perception of the tuning may vary from one side of the pit to the other.

Sincerely,

Christopher Leuba
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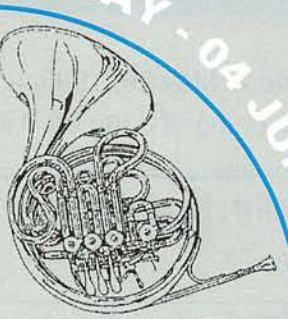

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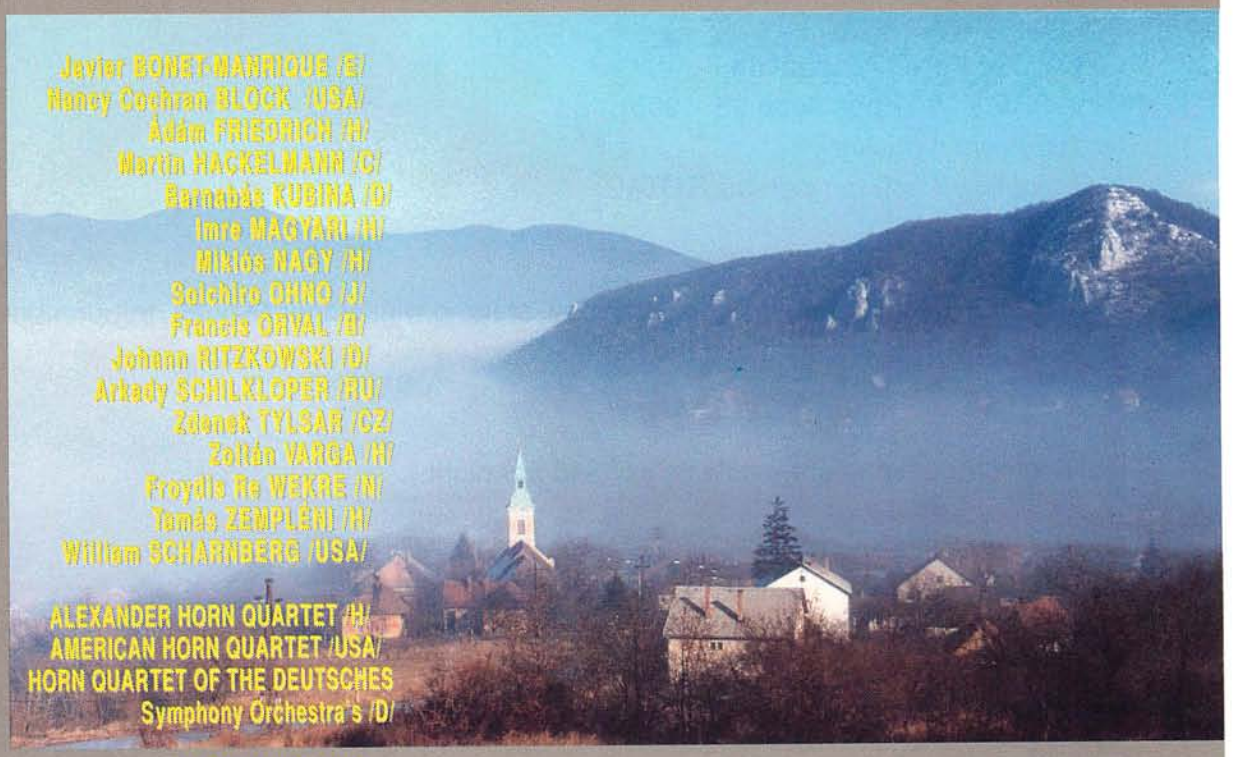

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1 th HUNGARIAN HORN FESTIVAL
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From the Editor

As I write this column, in the twilight of the old year and the dawn of the new, I wish for each and every member of the IHS good health and happiness; and, of course, that your own personal relationship with the horn will be satisfying and productive. I also find myself thinking of the future and health of the IHS. The society has reached a level of organization and maturity where it would be easy to take its future for granted, to assume that someone would always be around to serve the society. However, just as a caregiver can provide care only when his or her own health and well-being receives attention, so too the IHS can serve our instrument and art form only if the society itself receives the support of its membership. Even as you read these words (in February, assuming the postal services are cooperative), it is not too late to make a new year's resolution to do something to help strengthen the IHS. Recruit a new member, submit a manuscript for publication, write a letter to the editor, go to a workshop, persuade your school library to subscribe to the *Horn Call*, start a horn club, make a contribution to the scholarship fund—no action is so small that it is insignificant. If there is something about the society you don't like that you think could and should be better, then don't just fume in silence—do something. Write a letter, make a telephone call, volunteer to be part of the solution, start a petition drive demanding an end to preachy editorials—well, you get the idea. It's your society, and ultimately it will be only as good as you want it to be.

Beginning with this issue, many non-USA members will notice an improvement in the delivery time of the *Horn Call*. Members who in the past elected not to pay the airmail surcharge had their publications shipped completely by surface, which often meant lengthy delays in delivery. At its meetings at the Kansas City workshop last year, the Advisory Council decided to drop the airmail surcharge and send the *Horn Call* to all non-USA members at the air/surface rate starting in 1995, which means that the publications are now sent by air to the destination country before entering the surface mail system.

In the "Oops!" category, it has come to my attention that some names in the 1994 Membership Directory, especially surnames beginning with Mc or Mac, were not formatted or alphabetized correctly. I extend my apologies to all members who were affected. The problem arose when I changed the all-caps format of past directories to the more common, more readable combination of caps and lowercase letters. Unfortunately, the membership database is constructed in all caps, which required considerable manipulation of the list once I received it, and some errors slipped in. I'll try to do better next time. Meanwhile, if your name is spelled or formatted incorrectly in the directory, please notify Ellen Powley or me so that we can correct it next time.

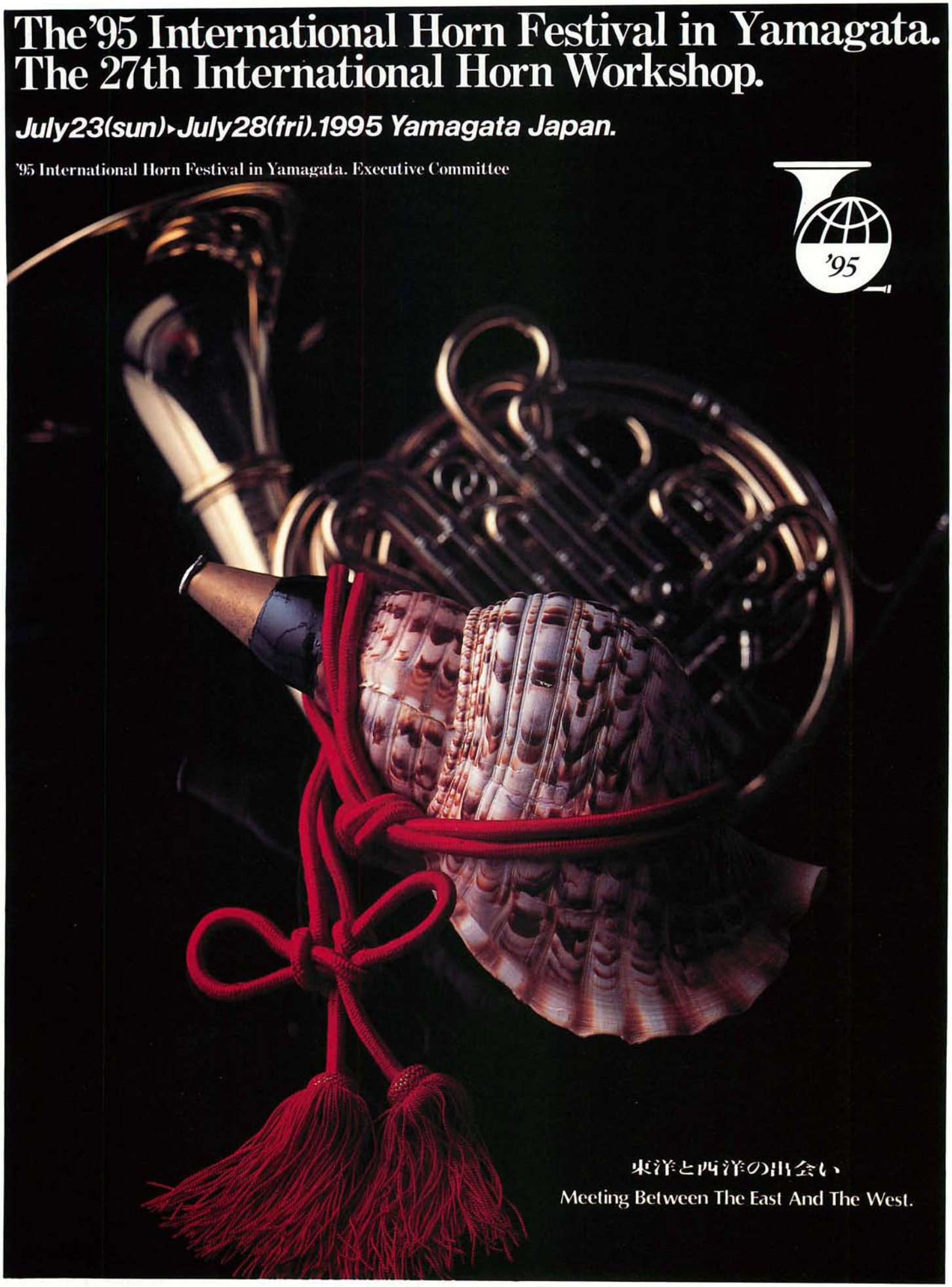
You will find some special treats in this issue of the *Horn Call*. First, **Michael McElhinney** provides us with a fascinating article about the German National Equestrian Hunting Horn Championships, demonstrating once and for all that human beings really can ride a horse and play the horn at the same time. (But can anyone other than Bill Ver Meulen play transcriptions of Puccini arias while wearing a wig and hoop skirt?) Also, **Vincente Zarzo** shares with us part of his magnificent collection of historic horns in a revised version of his article that first appeared in the 1994 *Historic Brass Society Newsletter*. **Jack Dressler** has assembled an interview-article with **Eric Ruske** in which Eric tells the secret of his horn-playing ability (hint: it's the hair). **Zdeněk Divoký** has contributed an article about the great, but relatively unknown in most of the West, Czech hornist, **Miroslav Štefek. Abby Mayer** provides a brief glimpse inside the former home of Richard Strauss, **John Cryder** chronicles the early days of **Walter Lawson**'s research in alloys for horns, and **Hafez Modirzadeh** continues to instruct us in Trans-Intervallic Improvisation.

Occasionally, someone will come along and write one of the articles that I have in my head but never seem to have the initiative to put on paper. This is the case with the article by **Bill Scharnberg** called "The Importance of Failure in Artistic Development." Bill's article seems to support my own belief that intelligent creatures learn and improve only through change, and most of us are willing to change only when the way we are accustomed to doing something doesn't work any more. Failure may not be pleasant, but it seems to be a vital part of learning.

In future issues of the *Horn Call*, look for pedagogical articles by **Louis Stout** and **William Ver Meulen,** an article on tuning and intonation by **Joe Littleton** (of alphorn-building fame), a profile of the Latvian hornist **Arvids Klishans,** an article by **Calvin Smith** about free-lancing in Los Angeles, an article by **Richard Seraphinoff** about ventil-holes in Baroque horns, and much, much more.

I hope to see many of you at various workshops this year, most especially at the **95 International Horn Festival** in Yamagata, Japan. Meanwhile, good horn playing and clam-free performances to all.

Johnny L. Pherigo
Editor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The 27th International Horn Workshop.
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'95 International Horn Festival in Yamagata. Executive Committee
'95
東洋と西洋の出会い
Meeting Between The East And The West.

The 27th International Horn Workshop
The '95 International Horn Festival In Yamagata

[FOREWORD]

The meeting of the 27th International Horn Workshop, officially entitled, "The '95 International Horn Festival in Yamagata" was notified in the November issue of "The Horn Call." Since then, however, there have been some changes made as a result of further examination on our part which we have explained in this issue of the magazine. Notably, the official poster for the Festival has been finalized. In addition, changes have been made in the style of accommodations that were originally mentioned in the November issue so please take a look. As the first Workshop to be held in Asia, we have invited wonderful guest artists and have prepared a full and richprogram. We really look forward to everyone's participation.

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

[GUEST ARTISTS]

The following ten artists have been chosen as guest artists of the 27th International Horn Workshop:

Gail Williams	Prof. Hermann Baumann
Zdenek Tylsar	Josef Molnar
André Cazalet	Lucien Thévet
Frank Lloyd	Radek Baborak
Thomas Bacon	Jean Rife

[EXCURSION]

A boat trip down the Mogami River is planned as an optional excursion.

Mogami River Concert: July 26.
fee: ¥1,500 (approx. US$5)

[SPECIAL PROGRAM]

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[TRANSPORTATION]

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[Departure Schedule]

① Narita Airport and Ikebukuro Station to Sakata : July 22 (evening)

② Sakata to Narita Airport and Ikebukuro Station : July 29 (morning, evening)

Information on departure times will appear in the May issue of "The Horn Call."

《2》 Domestic Train and Flight Information

Information regarding access to Sakata by train and air are metioned in the November issue of "The Horn Call" so please refer to it for further details.

[INFORMATION CENTERS]

For information on the Workshop, entry into Japan, airline ticket reservations, and other travel related information, please contact the following travel agencies:

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London Office(Britain)

[SCHOLARSHIP]

The Committee for the 27th International Horn Workshop in Yamagata is providing a scholarship program for young hornists in order to facilitate their participation in the Workshop with subsidies to partly cover their travel expenses to Yamagata under the following conditions:

1. Nationality and Age

This scholarship is available to non-Japanese hornists, from 17 to 25 years of age. Those under 17 years old must submit to the Committee a certificate of permission from their legal guardian for participation in the Workshop.

2. Scope of Scholarship

This scholarship will be granted to 50 selected participants who will be awarded ¥60,000 each.

3. Letter of Recommendation

All applicants are requested to submit to the Committee a letter of recommendation either from their parent or teacher proving the need for this scholarship.

4. Application Form

Applicants are requested to submit to the Committee the following:

◇Application with full name, address, telax numbers, and age attached with a photograph.

◇An essay on the subject of: "Importance of the Horn in my Life"

◇All papers must be written in English.

5. Deadline

All applications must reach the Committee via air mail by April 15, 1995.

Address to:
The Committee for The 27th International Horn Workshop
3-1-2 Honcho, Sakata 998, Japan
Fax: +81-234-24-6851

For any inquiries regarding this scholarship in English, please contact the following:
The '95 International Horn Festival in Yamagata
c/o Tohoku Communication Service
2-9-13 Omachi, Aoba-ku, Sendai 980 Japan
Tel: +81-22-214-1778
Fax: +81-22-214-1779

6. Notification

A letter of award will be sent by air mail to those beneficiaries selected by the Committee on May 15, 1995.

7. Payment of Scholarship

Payment of the scholarship will be made to each beneficiary at the registration desk in exchange for the letter of award issued.

[Registration Procedure]
Please complete the attached registration form and send it by mail or fax to:

The '95 International Horn Festival
in Yamagata
c/o Tohoku Communication Service
Lions Building, Nishikoen 2F
2-9-13 Omachi, Aoba-ku, Sendai 980, Japan
Tel:+81-22-214-1778
Fax:+81-22-214-1779

[Payment of the Registration Fee]
Payment of the registration fees may be made by bank transfer or by credit card (VISA, MasuerCard or Diners). Please attach your record of payment to the regisyration form. All fees paid by bank transfer should be deposited in the following account:

Shonai Bank
Sakata Central Branch
Account Number: 433382
Account Name: The '95 International Horn Festival in Yamagata Executive Committee
Chairman: Mr. Akira Ohnuma, Mayor of Sakata

Your registration will be completed at the time when your registration fee has been deposited in the bank account mentioned abouve and the registration form has been delivered to the '95 International Horn Festival in Yamagata office.

[Official Language]
Official language for the Workshop will be English.

[Note]

◆ Please send one form per delegate. If additional forms are necessary please photocopy the original registration form. Spouses or accompanying persons of the delegate may register on the same form.

◆ The registration fee entitles the delegate to participation in all workshops, and the Farewell Party, on Friday, July 28. However, the excursion and the special program are optional and not included in the registration fee.

◆ We request that all payments for the chartered bus, excursion, and special program be made in Japanese yen once you have arrived in Japan.

◆ One-day or multiple day registration is available ($50 per day) but please do not forget to indicate your planned dates of attendance as well as checking off the appropriate accommodation and meal plans.

◆ Please be sure to correctly enter and tabulate your fees. Any discrepancies in the amount paid and the amount owed will be settled when you arrive at the registration desk.

[Cancellation Policy]
All cancellation requests must be received in writing by fax or mail at Tohoku Communication Service. A 10 % cancellation fee will be charged for cancellation requests received prior to June 23, 1995. For cancellations received after this date a 30 % penalty will be charged.

The 27th International Horn Workshop Program

<table>
<tr><th></th><th>9:00</th><th></th><th>12:00</th><th></th><th>18:00</th></tr>
<tr><td>July 22
Sat.</td><td colspan="4"></td><td>IHS AC
Member Meeting</td></tr>
<tr><td>July 23
Sun.</td><td colspan="3">Registration/ Exhibition
from July 23 to July 28</td><td rowspan="2"></td><td>Opening Concert</td></tr>
<tr><td>July 24
Mon.</td><td rowspan="3">Lecture
Open Lesson</td><td rowspan="3">Recital</td><td>Lunch</td><td rowspan="3">Recital</td><td rowspan="3"></td><td rowspan="3">Concert</td></tr>
<tr><td>July 25
Tue.</td><td>Lunch
Mass Choir</td></tr>
<tr><td>July 26
Wed.</td><td>Lunch</td></tr>
<tr><td></td><td colspan="3">Farkas Concert/Frizelle Audition</td><td>Excursion</td><td>IHS Party</td></tr>
<tr><td>July 27
Thu.</td><td>Panel
Discussion</td><td>Ensemble
Concert</td><td>Lunch
Mass Choir</td><td rowspan="2">Recital</td><td rowspan="2">Dinner</td><td>Concert</td></tr>
<tr><td>July 28
Fri.</td><td>IHS General
Meeting</td><td>Recital</td><td>Lunch
Mas Choir</td><td>Gala Concert
Farewell Party</td></tr>
<tr><td>July 29
Sat.</td><td colspan="5">"The 95 InternationalHorn Festival in Yamagata"
Executive Committee Special Program</td></tr>
</table>

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

Registration Form

Delegate Information (Please print clearly in block letters)

☐ Mr. ☐ Ms.
☐ Student ☐ Professional/Teacher
☐ Adult Amateur ☐ Non-hornist spouse/accompanying person

Name:
(Family Name) (First Name) (Middle Initial)

Affiliation:

Mail Address:

Country: Postal Code:
Telephone: Fax:
Date of Birth: - 19

Name of spouse/accompanying person: _____

REGISTRATION FEE

	Before April 30, 1995	After May 1, 1995	
IHS Members	$190	$220	Amount: _____
Non-Members	$225	$255	Amount: _____
Spouse/Accompanying Person	$95	$125	Amount: _____

ONE-DAY REGISTRATION

Registration fee
☐23rd ☐24th ☐25th ☐26th ☐27th ☐28th $50× ___ days Amount: _____

Hotel Accommodation (includes breakfast)
☐23rd ☐24th ☐25th ☐26th ☐27th ☐28th ☐29th $65× ___ days Amount: _____

Meals (lunch and dinner)
※ Will be served at the Workshop site
☐23rd ☐24th ☐25th ☐26th ☐27th ☐28th $17× ___ days Amount: _____

ACCOMMODATIONS

Price includes lodging from July 23 to July 29 (6 nights) and meals from dinner on July 23 to breakfast on July 29.

Class A	Hotel: single or twin room, bathroom, air-conditioned	$500	Amount: _____
Class B	Japanese-style Inn: 3-5 persons per room, tatami-style, air-conditioned	$350	Amount: _____
Class C	Dormitory: 6-8 persons per room, bunkbed	$210	Amount: _____

CHARTERED BUS TO SAKATA

☐ Yes, please reserve a seat for me on the chartered bus to Sakata.
☐ No, I will arrange my own transportation.

PAYMENT METHOD

☐ By Bank Transfer
☐ By VISA ☐ By MasterCard Bank Code ☐☐☐☐ ☐ By Diners

Card No. ☐☐☐☐-☐☐☐☐-☐☐☐☐-☐☐☐☐ Expiration date ☐☐-☐☐

Signature: _____ Date: _____ Total Amount: _____

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Hunters, Horses, and Horns

Michael McElhinney

May 12, 1994: The peaceful solitude of the idyllic town of Rotenburg an der Fulda is shattered by the sound of over 500 hunting horns heralding the opening of the twelfth biennial German National Equestrian Hunting Horn Championships. Of the over 2000 active members of the German Equestrian Hunting Horn Guild, comprised of 104 groups and 200 solo members, more than a fourth are present as contestants today.

This three-day event traditionally takes place in May, on the weekend following the religious holiday of Ascension. Settings for the competition are chosen for their historical interest in addition to their beauty, and the late spring weather sets the mood for a festive social atmosphere. As groups and soloists from all over Germany come together to flex their (lip!) muscles in competitive spirit, it is a wonderful opportunity to meet old friends and make new ones, as well.

Rotenburg's picturesque castle dates back to 1470 and provides the perfect backdrop for the shining brass horns and brilliant red jackets of the participants, as they continue a tradition whose origins are even older.

Horses and horns have a shared history of over 3000 years. Both have been used from the earliest times to carry messages over long distances, in peace as well as in battle. The Roman military was responsible for developing the first real cavalry music, so that their mounted troops could be signaled and organized from afar. By the beginning of the Middle Ages, mounted hunters had started using horns to communicate with each other, as well. These signals, however, remained simple and mostly monotonal until the latter part of the sixteenth century. (An example of early notation, taken from a book on hunting written by Hardoyn in 1349, can be seen in Figure 1.)

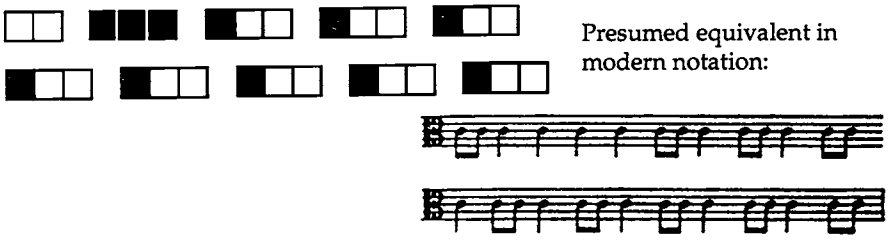


Figure 1

Before that time, there was also little study of or advancement in the art of horsemanship in Europe. But during the sixteenth century at his academy in Naples, C. B. Pignatelli began a revival of the art of riding that then swept the continent. One of his pupils, Antoine Pluvenil, with the support of Louis XII, was largely responsible for taking the revival to France. Private stables and riding schools became the pride of rival French noblemen, whose desire for festive presentation led them to compete with each other not only with the size of their hound packs, the costumes of their hunters, and the prancing of their steeds, but with the signaling of their horns as well. Masters of the hunt and even stable hands were captured by the competitive spirit. Their desire for favor from their masters and the prestige that came with it motivated them to begin composing ever more elaborate signals and fanfares.

The most notable of these Masters of the Hunt/composers was Marc-Antoine marquis de Dampierre (1676–1756). A gifted rider and hunter, he was also an exceptionally talented horn player. The collection of hunting fanfares that he wrote ("Recuel de Fanfares pour la Chasse") is still regarded highly and used extensively today.

These developments in France caught the attention of the Bohemian Graf Anton von Sporck when he was touring Europe in 1680–1682. Upon his return home, he sent two of his most diligent hunters to Versailles to study with the French masters, in order to bring this new and exciting form of hunting horn music back to Bohemia and all of Germany

The dissimilar terrain, diverse methods of hunting, and even the peculiar political situations in the different countries fostered interesting variations in the form of riding and also in the forms of the instruments used.

For example, the German civil revolution of 1848 and the nobility's subsequent fall from power caused the mounted hunt to die out here. This had quite an effect on the use of the larger hunting horns, also called parforce horns, since their size made them awkward to carry while hunting on foot. In 1850, an east Prussian count introduced to the hunt the use of the smaller, more easily carried horn which still bears his name: *Fürst Pless.* Because of the rough terrain in Great Britain, only such small horns as could be carried in a hunter's boot were ever used, even on horseback. According to historians, an active English or Irish huntsman could expect to fall from his horse an average of eighty to ninety times per season, making the use of the parforce horn not only impractical, but dangerous. In France, the parforce horn in D (the "trompe de chasse") has remained the standard horn for the hunt. Whereas the mounted hunt is still practiced in England and France, however, such hunts for live game have been outlawed for almost 150 years in Germany.

The form and festive aspect of the mounted sport has enjoyed an enthusiastic revival in recent years here, however. In 1993, around 130 mounted hunts took place in Germany's Rhineland area alone, about thirty of which included the use of hounds and an artificial spoor. Many also involved the use of hunting horns, played by mounted hunters and/or groups following on foot, to herald the different stages of the hunt with traditional field signals. These fanfares are an essential part of the hunt and help prevent the occasion from degenerating into a free-for-all!

A typical musical accompaniment to a hunt may be as follow:

1. "Sammeln der Reiter" (Round up the Riders). This fanfare is played in order to get everyone's attention and to let all know that the hunt is about to begin.
2. "Begrüssung" (Greeting). The Master of the Hunt greets the participants and gives last-minute instructions.
3. "Die Jagd geht auf" (The Hunt Begins)
4. "Curée" (Care of the Hounds). If dogs are being used, this signal is played after the prey has been run to the ground and killed. In a real hunt the hounds are then given the inner organs of the animal to eat. In the symbolic or stylized hunt, they receive a suitable supermarket substitute as their reward for tracking down the artificial spoor.
5. "Fuchs Tod" (The Fox is Dead). All participants remove their hats in reverence while this is played.
6. "Die Jagd ist vorbei" (The Hunt is Over)
7. "Aufwiedersehen" (Farewell)

There are, of course, many variations on what can be played to guide the order of the hunt. It is also normal for hunters and horses to take a short rest during the hunt, and the hunting horn group then generally performs several pieces selected to provide atmosphere and entertainment.

Members of the German Hunters Association, recognized by their green uniform jackets, are even more numerous than their red-jacketed equestrian counterparts. Whereas the mounted hunt can only be practiced in its symbolic form, however, hunting on foot is still allowed in Germany. These "green jackets" provide a necessary service by controlling the numbers of certain animal populations, and as their game consists of animals other than the fox, so do their fanfares include such pieces as "The Deer is Dead," "The Hare is Dead," and "The Boar is Dead." Because of its smaller size, the Fürst Pless horn is favored by the majority of these hunters, who hold their own German National Championships on alternate years to those of the Equestrian Guild.

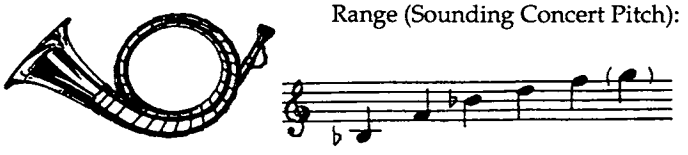


Figure 2

As interest in the formalized hunt has increased in recent years, so has the popularity of learning to play the various hunting horns. Although the chance to participate in such hunts and to compete in the national competitions is definitely the high point of their activities, members of the German Hunting Horn Guild are kept busy with opportunities to perform throughout the year. Many masses have been written by various composers to honor Hubertus, the patron saint of the hunt, and often several groups of players join forces to perform one of them, in concert or as part of a church service. It has also become popular in Germany to engage hunting horn groups as entertainment at parties, or to open and/or liven up many types of festive indoor and outdoor activities. Various seminars are available for hunting horn players to come together to receive first-class instruction, improve their playing and presentation skills, and trade information.

Historically, hunting horn has always been a folk art form for amateurs, and the German National Competition is geared to various levels of achievement in order to allow a greater number of interested hobbyists to take part. As used by the German Guild, the term "hunting horn" applies to several different types of instruments. The smallest of those commonly used is the above-mentioned Fürst Pless, a double-coiled natural B♭ trumpet with a diameter of approximately 17.5 cm (7 in) (see Figure 2).

Sharing the same range as the Fürst Pless is another notable variation on the instrument, called the *Sauerland Halbmond*. Its name describes its unusual shape, that of a simple semi-circle or half moon (see Figure 3). Used since the seventeenth century in Germany and France, this instrument is actually a metal version of an Etruscan terra cotta horn that dates back to 450 B.C. (see Figure 3a).

The approximately 270 cm (9 ft) of tubing needed to make up a regular B♭ parforce horn is most commonly arranged in the form of a single loop about 55 cm (22 in) in diameter (See Figure 4). The E♭ model generally used is roughly the same size but has two loops to accommodate its greater length of tubing (see Figure 5). Some players prefer the smaller versions of these latter two instruments, however, in which the tubing is arranged in two loops for the B♭ and three for the E♭.

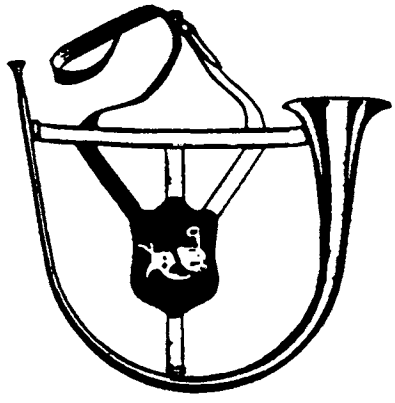


Figure 3

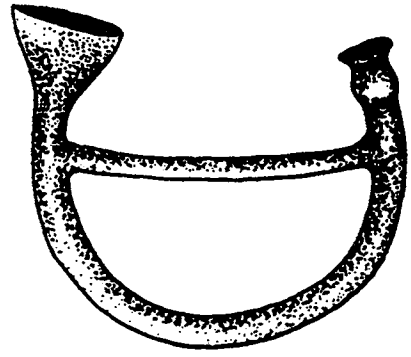


Figure 3a

Since the E♭ natural horn and the repertoire written for it demand a higher level of musicianship and accuracy, the usual approach for an amateur player is to begin with one of

the B♭ instruments. The modern E♭ hunting horn player, whether a soloist or member of a group, has a wealth of original literature from the last three centuries at his disposal, and many pieces by Dampierre and the old masters are heard in the E♭ competition. As the use of the B♭ instruments is relatively new, however, so are the bulk of the pieces for them. The current growth in popularity for the B♭ horns has fostered a spate of new compositions for them, and the fact that most of these new works are being written by amateurs is fitting and in keeping with tradition.

All of the above types of horns are represented in the various events of the German National Competition. The two basic categories are for B♭ and E♭ instruments, with the B♭ division being subdivided into three groups: B♭ parforce horns only; Fürst Pless horns only; and mixed groups of B♭ parforce horns in combination with either Fürst Pless horns or, less common, Sauerland Half-Moons. Although the test pieces are fairly short, they are be played by memory. In the past, each group was to prepare one piece of its own choice, plus five required pieces sent out to them by the Guild in January before the competition in May. At the opening ceremony, three of the pieces were then randomly chosen to be that year's test selections. Recently, however, the rules were changed to make it easier for more groups to participate. Now, the regulatory board sends out only the three pieces which are actually to be played (one of which is always in unison), and the group selects and learns a fourth number of its own choice.

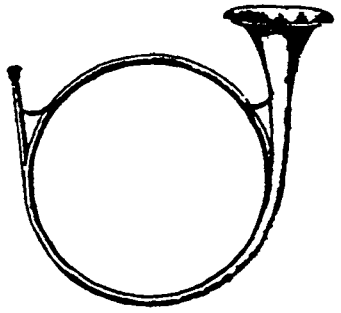
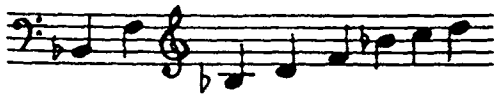


Figure 4

Range (Sounding Concert Pitch):



Group size varies widely (minimum five, no maximum limit), with the average being eight to ten. When each group comes before the jury its members may stand in any of several different formations. The most popular one is an arrangement of short lines, spaced at intervals one behind the other, but more unusual and inventive constellations have also been tried, the least pleasing of which being the nevertheless prevalent "bells and backsides to the judges" stance, in which quantity if not quality of sound is stressed.

In this part of the competition, six judges evaluate and award points for each piece performed, with additional points being given for dress and deportment. After the scores are tallied, the first, second, and third place winners of each division are named. So that all the groups can gauge their own progress over the years, merit awards in bronze, silver, and gold are also given to those groups who do not place.

The exciting climax of the festivities and the moment everyone has been waiting for is the solo competition, in which contestants must also be accomplished equestrians. Most German Guild members ride, and they were probably first exposed to the hunting horn and inspired to learn to play it through their experience with horses. Comparatively few, however, aspire to the event which combines solo playing skills and expert riding skills with the need for an unshakable embouchure and a flair for presentation.

Until now, the Guild has provided no special training for this event, but the first seminar designed to do just that is scheduled for 1995.

This part of the competition is divided into two categories, one for B♭ instruments (Fürst Pless and B♭ parforce) and one for E♭ parforce. The jury is made up of four members—two to judge horsemanship and two to judge musicianship. The group hosting the festivities in any given year is responsible for providing the horses. Only horses that are accustomed to the hunt and to the sound of hunting

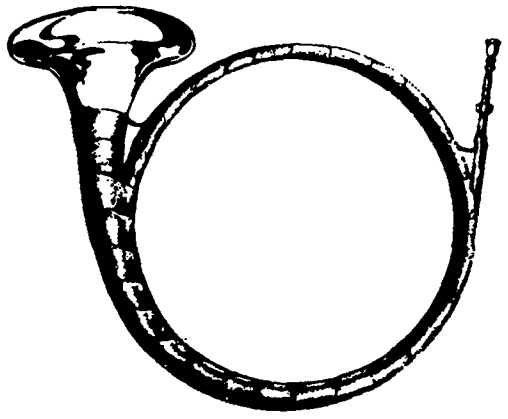
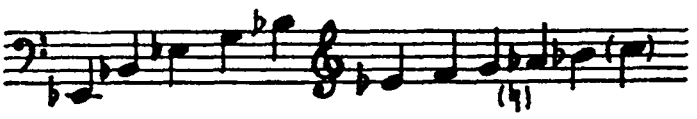


Figure 5

Range (Sounding Concert Pitch):



horns are used, but contestants are not familiar with these particular animals and are given only a few minutes to "get acquainted" with their assigned mounts before they must compete together. Three short test pieces must be performed while astride the horse standing still, moving at a moderate gait, and then at full gallop!

In 1994, twenty-six men and fifteen women took up the daunting challenge, all acquitting themselves with flying colors. No teeth were lost, no mouthpieces accidentally swallowed. Although some signals are perhaps less recognizable than others, the sheer daring of the contestants more than compensated for any musical shortcomings.

Thus, a feat that would make most professional horn players cringe even to consider is accomplished in style by amateurs, preserving a centuries-old tradition and providing a breath-taking spectacle for observers!

If you would like more information on this interesting and challenging hobby, please write to one of the addresses below:

Jagdhornbläser-Gilde e.V.
Herr Richter
Pilotystrasse 28
90408 Nürnberg
Germany
Tel: 49-911-351920

Herrn Juergen R. Spingler
Oberer Kirchhaldenweg 56
70195 Stuttgart
Germany
Tel: 49-711-692017
Fax: 49-711-691239

Reference Books And Source Materials

Encyclopaedia Britannica, 1966 ed. Vol. 11. 697–712, 892–894.

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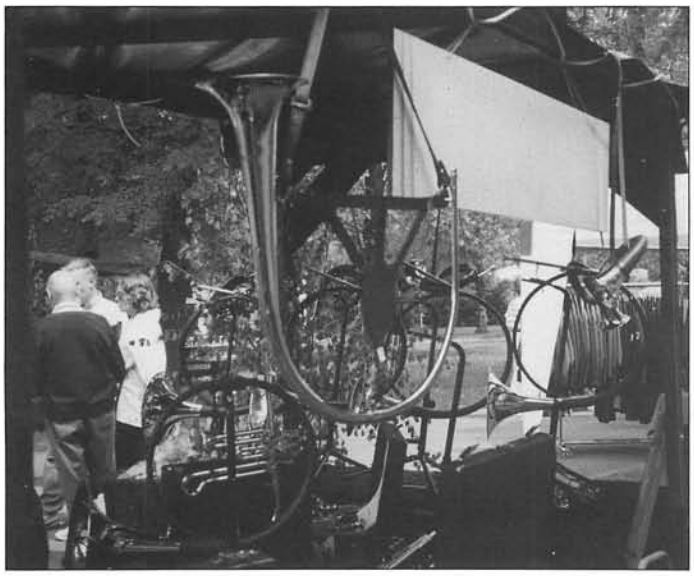

One of various instrument builders stalls with a Sauerland Halbmond in the foreground

Michael McElhinney is a native Scotsman. After graduating from the Royal Academy of Music and Drama in Glasgow, he went on to study horn with Ifor James at the Royal Academy of Music in London. Since 1978, he has been a member of the Philharmonic Orchestra of the Staatstheater in Mainz, Germany. For the last five years, he has also been the musical trainer for the Kelkheimer Amazonen—the only all female hunting horn group in Germany.

The calm before the storm

Contestant playing the Fürst Pless

Playing the parforce horn in competition

A strong embouchure is a must when playing at a gallop

When not in use or while negotiating difficult terrain, the horn is shouldered

The Kelkheimer Amazonen

The presentation of prizes in the courtyard of the castle at Rotenburg

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Historic Horns from the Collection of Vincente Zarzo

Vincente Zarzo

Introduction

Collecting horns and horn music has been my great passion for over twenty years, besides, of course, playing the horn! It all started when I was trying to find the score of the "Concerto Brillante" by Henri Kling. In my native country Spain, where I studied the horn in the 1950s, only two horn compositions were known at that time: a piece by the Spanish composer Luis Font, called "Cuarto Solo para Trompa y Piano" (Fourth Solo for horn and Piano), and the above-mentioned concerto by Kling. All Spanish horn players wanted to play this concerto on their single F Kruspe horns.

Many years later in 1968, when I lived in Holland and my knowledge of the horn repertoire had extended considerably, memories of the Kling concerto came back to me. In Spain it was not published (we used to play it from handwritten parts), so I tried to think of a way to obtain the music. Because Henri Kling (who is also known for his horn tutor and for being the first to write piano reductions of the Mozart horn concertos and the Weber concertino) had been a horn teacher at the Conservatory of Geneva, I decided to write to the then horn teacher of the institute, Professor Edmond Leloir. Leloir (born 1913) is a famous Belgian horn player. He won the very first horn competition in Geneva (for which occasion Ernest Ansermet orchestrated the Schumann Adagio and Allegro). He was principal horn player in the Suisse Romande Orchestra1939–1977. With this orchestra he gave many concerts as a soloist. He played the Swiss premiere of the Britten Serenade. In addition to the Geneva Conservatory, he also taught at the Bern, Fribourg, and Monte Carlo conservatories. He is well known for his contribution to the publication of lost or out-of-print old editions of horn compositions. Professor Leloir immediately replied and sent photocopies of the Kling concerto that is in the library of the Geneva Conservatory, and of the horn sonata by Kling, property of the library of the Geneva University.

Professor Leloir was, by the time we came in contact, already reducing his activities. Therefore he wanted to sell his huge and very famous collection of horns and horn music. His special desire was that it stay in the possession of a horn player. So I took over the library and a part of the horn collection. My collecting activities had started!

The Horn Collection

The horns I bought from Professor Leloir formed the basis and the inspiration for my horn collection. By buying and selling instruments I changed and enlarged the collection, that, in its present state, is almost completely different from the original Leloir collection. It is my aspiration, by means of my horn collection, to give the broadest possible view of the horn in all its forms, from the first primitive object that could only produce one note, to the technically complicated and advanced instruments we use nowadays.

The collection can be divided in four categories:

1. Primitive ancestors of the present horn, made of shells, wood, or animal horns, such as the Tibetan and Indian horn, the shofar, and the didjeridu. These horn-type instruments are found all over the world for over many thousand years, proving that the horn is one of the oldest and most wide-spread instruments.
2. Antique (metal) horns, such as the hunting horn and the natural horn. Originally this type of horn still was a signal-instrument. From the seventeenth century it was used more and more as an orchestral and solo instrument, especially after the development of the hand-stopping technique, which made it possible to produce notes other than the harmonics.
3. Modern valve horns. In the beginning of the nineteenth century the invention of the valve made the horn fully chromatic. Since then many improvements have been made to make horn playing easier and to make the horn sound more beautiful (although not everyone agrees with the last!). An important invention was that of the double horn.
4. Instruments that belong to the "horn-family," such as the posthorn and Wagner tuba.

All the instruments are in good condition and ready to be played. Apart from the horns the collection also has some other instruments, including a clarinet, a piccolo, a trumpet, some trombones, etc.

The Horn Music Library

It took me some years to catalogue all the music of Professor Leloir's library. When necessary, I have written out missing parts and scores. The library now consists of over 3000 compositions, including works for horn solo as well as chamber music. Through the years I have enlarged the collection with old and modern horn music. I did this especially by buying all the available music of local composers during the many concert tours I made with the Hague Philharmonic Orchestra, of which I have been principal hornist for almost twenty-five years. Thanks to Professor Leloir and his library, I was able to give the first performance in the Netherlands of the Horn Concerto in F, Op. 18 by Gallay (1795–1864), more than 150 years after it was written.

The collection also has some unique compositions for horn and harp, among which are six nocturnes by Duvernoy and a trio for violin, horn, and harp by Sebastian Demar. These and other compositions were written for the hornist Duvernoy and the harpist Nadermann, good friends who were both employed at the court of Napoleon.

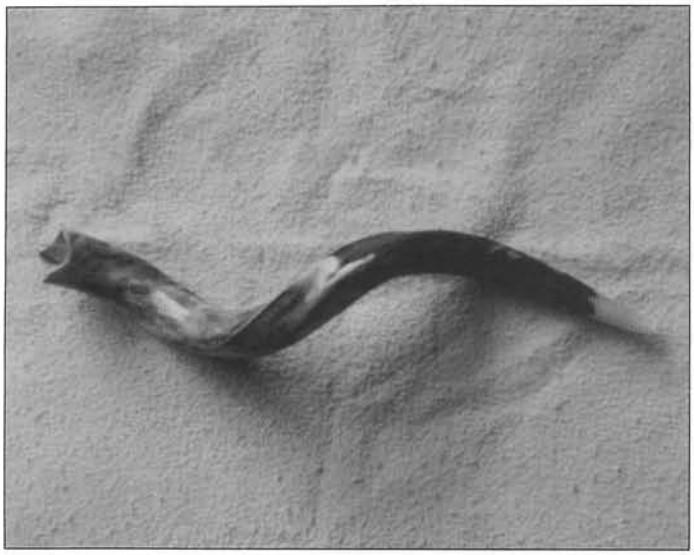
I hope that in the near future some of the compositions

of my library can be published. I would be very proud, by making a small contribution to the enlargement of the horn repertoire, to be able to follow in the footsteps of Professor Leloir.

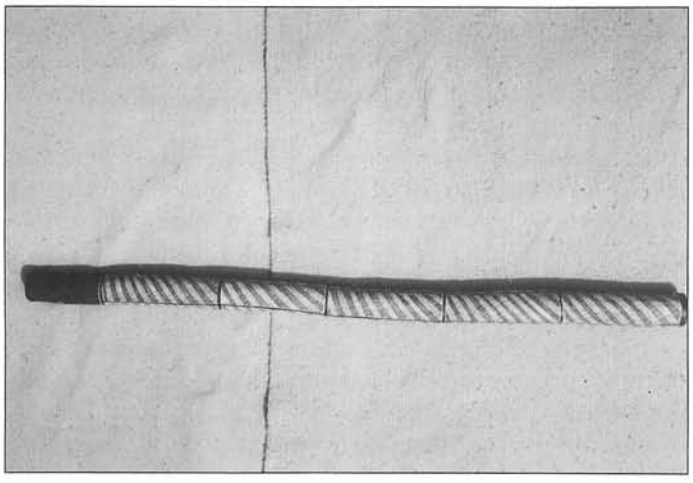
The shofar is made from a ram's horn, and it is one of the oldest predecessors of the modern horn. In the Bible the shofar is mentioned several times, for example:

1. The shofar sounds as Moses returns from Mount Sinaï.
2. The very powerful sound of the shofars destroys the walls of Jericho.

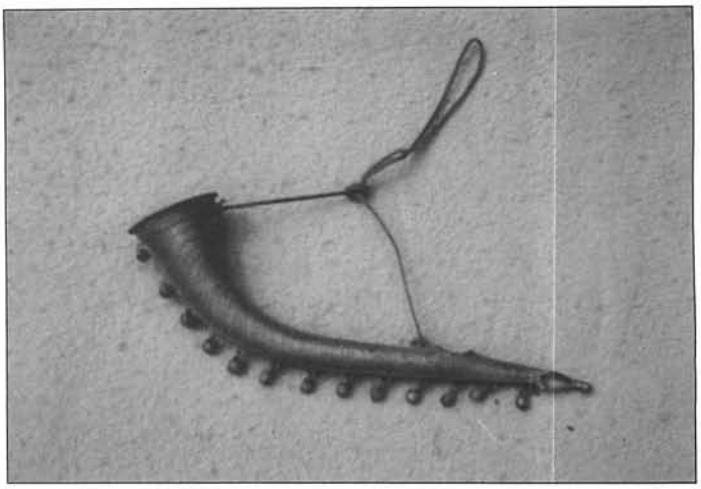
Today the shofar is still in use in the Hebrew liturgy in synagogues.



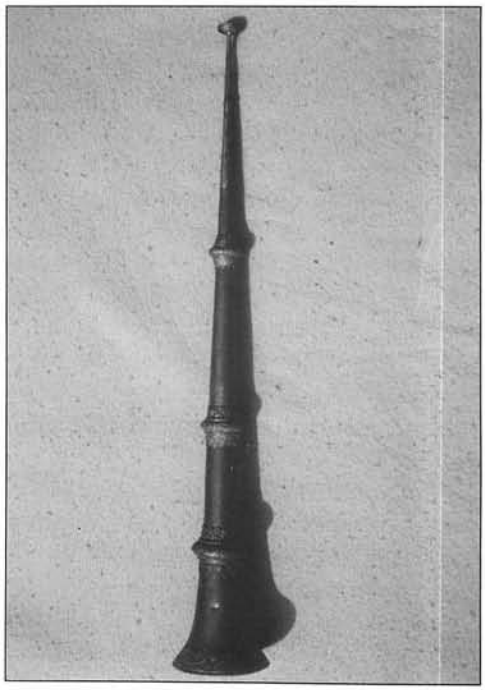
Ex. 1: Shofar



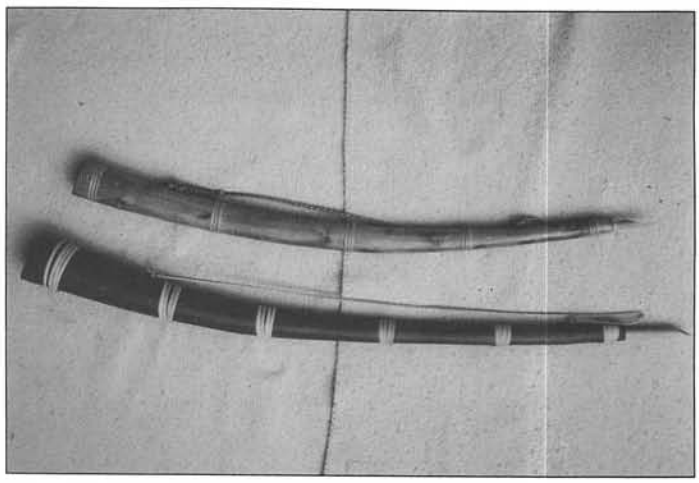
Ex. 2: Australian Aborigine didjeridu, made by hollowing out a tree trunk



Ex. 3: Horn from India, used to call and guide elephants



Ex. 4: Horn (Tibetan trumpet) from Nepal, used by priests in religious rites



Ex. 5: Two midwinterhorns, made of wood. Length: 1.5 and 2 meters. Folk instruments from Twente, The Netherlands

Raoux: The Makers

Horns with the mark Raoux were manufactured for a period of probably over 250 years. These instruments are considered to be the "Stradivarii" of horns, and I am thrilled to have three of them in my collection.

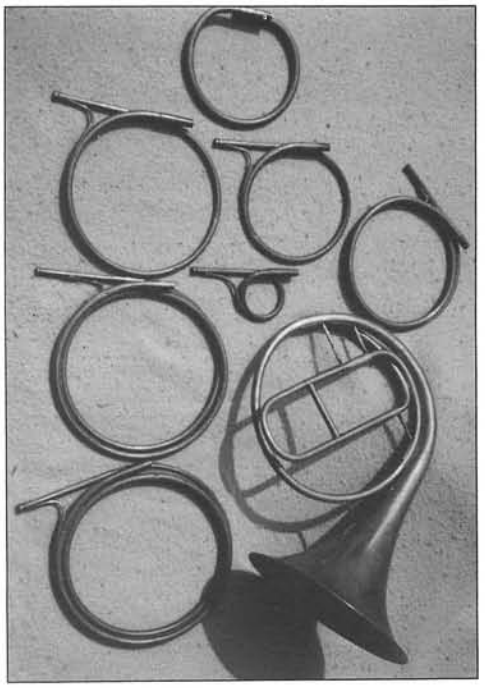
The Raoux firm may already have existed in 1685. Nothing is known of the primogenitor of the Raoux family of horn makers. In 1695 a "trompe de chasse" was reported inscribed "fait par Raoux, seul ordinaire du Roi, place du Louvre près de l'odiance du ministre, à Paris 1695." Other horns are marked: "Fait à Paris par Raoux ordinaire du Roy, rue du Petit Lyon St Sauveur 1734."

Joseph Raoux (born c. 1730) is known mostly for the silver horns he made between 1778 and 1781 (Cors solo in G with a fixed mouthpipe but interchangeable tuning slide for F, E, E-flat, and D—improved versions of the Hampl-Werner "Inventionshorn"). Punto and Türrschmidt played on horns made by Joseph Raoux. The horns were valued at 100 louis d'or. Palsa and Bode probably played on instruments of the same quality and make. It is said that Punto's horn later belonged to Palsa. Türrschmidt thought Joseph Raoux the finest craftsman he had ever known.

Raoux Chronological Summary (some dates approximate)

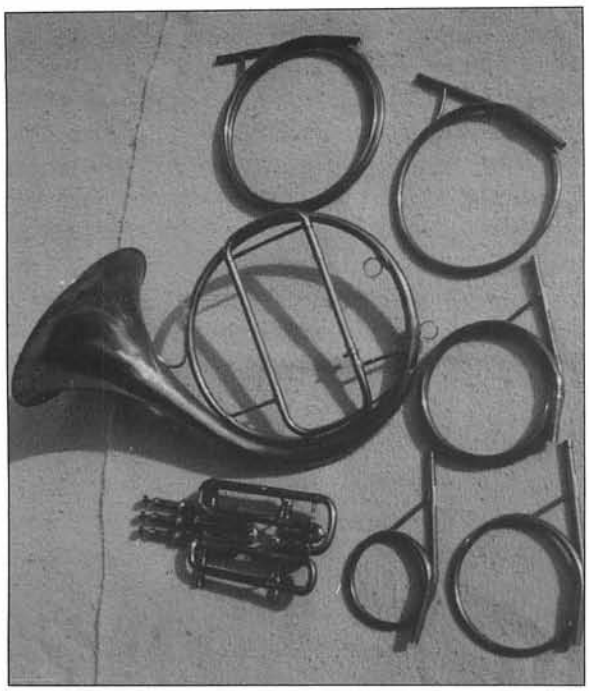
1685	first mention of the firm
1695	located at Place du Louvre, près de l'odiance du ministre
1734	located at Rue du Petit Lyon St. Sauveur
1759	Joseph Raoux established at Rue Ticquetonne, (from 1769 called Rue du Petit Lion St. Sauveur, reverting to its earlier name)
1775	Lucien Joseph Raoux (1753–1821) established at Rue Mercier, "à la nouvelle halle"
1776	Joseph Raoux moves to Rue Froidmenteau, place du Louvre
1776	Lucien Joseph joins his father at Rue Froidmenteau
1794	firm moves to Rue Serpente 8
1800	Joseph Raoux retires (according to Fitzpatrick this must be 1794)
1809	firm moves to Rue Serpente 13
1816	firm moves to Rue Serpente 11
1821	Marcel Auguste Raoux (1795–1871) joins his father Lucien Joseph in the business
1850	firm moves to Rue Serpente 14
1857	the firm is sold to Jacques Christophe Labbaye (1814–1878)
1860	firm is moved to Rue Serpente 9
1875	the firm, now called "Raoux-Labbaye Succr." moves to Rue des Minimes 14 et 14b
1878	business is sold to François Millereau (?–c. 1898)
1885	"Raoux-Labbaye (Millereau succr.)" moves to Rue d'Angouleme 66
1898	Millereau is succeeded by his son-in-law Herman Schoenaers
1930	Schoenaers is succeeded by his son
1931	the firm is bought by Henri Selmer (1858–1941)
1938	the firm's name lapses

Lucien Joseph Raoux (1753–1821), who probably became head of the firm in the late 1790s, gave his horns a small round stamp with the monogram LJR. This stamp, or poinçon, is on the horn given to Dauprat in 1798. Many horns with this mark made between 1814 and 1824 are dated. My horn, however, is dated 1812. It is a marvelous instrument and it is in perfect condition. In addition to the horn of Dauprat, Lucien Joseph Raoux also made horns for other famous soloists, such as Gallay, Puzzi, and M. Corret of the Theatre des Arts in Rouen. The elaborate decorations on the bell of Corret's instrument contain the names of six famous horn players: Lebrun, Punto, Duvernoy, Domnich, Kenn, and Dauprat. It is marked "Raoux A Paris" and has a "fleur de lis" at either end. It was made c. 1824.



Horn by Lucien Joseph Raoux. It has six crooks and a coupler. It is marked in the bell's garland: "Raoux A Paris 1812."

Marcel Auguste Raoux (1795–1871) probably studied horn with Dauprat. In 1813 he joined the "Imperial Guard," and in 1822 he was appointed second and later first horn of the "Théâtre des Italiens." About the same time he had joined his father in business. His horns are not dated but carry the poinçon with a monogram in an oval, rather larger than that of LJR. The same poinçon was later used by both Labbaye and Millereau. In 1839 Marcel Auguste won a silver medal at the Paris Exhibition, and in 1844 and 1849 he won the first gold medals ever awarded to a brass instrument maker at the Paris Exhibition. In 1845 he was a member of a committee of Parisian wind instrument makers formed to litigate against Adolphe Sax, famous music instrument maker. In 1857, disillusioned after losing a lot of money in the litigation against Sax, he sold his business to J. C. Labbaye, and Marcel's son became a lawyer rather than a horn maker.

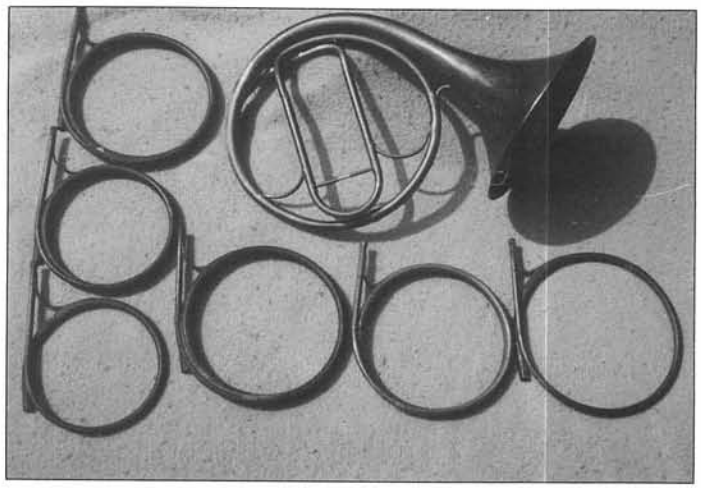


Ex. 7: *Horn by Marcel Auguste Raoux. It has five crooks in A, A-flat, G, F, and E-flat. The instrument also has a sauterelle, a mechanical device that can be attached to the horn. The instrument can then be used as a chromatic horn as well as a natural one. It has the following mark in the bell's garland: "Raoux, Fournisseur du Conservatoire, 66 Rue d'Angouleme, Paris (1870)."*

Ex. 8: Horn by Marcel Auguste Raoux. It has four crooks: B-flat, A, F, and E-flat. It also has a sauterelle. The bell's garland is marked: "Raoux, Fournisseur du Conservatoire. Rue des Minimes nr 14 Paris (1860)."

Jacques Christophe Labbaye (1814–c.1878) was the son of Jacques Charles Labbaye, brass instrument maker in Paris c. 1815–1848. He studied horn at the Paris Conservatoire. In 1834 he went into partnership with his father. In 1841 he was listed as "Labbaye Fils" at his father's address. In 1857 he took over the Raoux firm. Labbaye retained the Raoux mark, never putting his own name on his instruments, which thus show no difference from the horns of Marcel Auguste Raoux, except when the address differs. In 1878 the French military bands stopped buying Labbaye's type of horns (they preferred the Sax horns).This proved to be fatal for Labbaye's business, and he sold both his own and the Raoux firm to Millereau, with whom he stayed as an employee until his death.

Francoix Millereau started his career as an employee with Besson in 1861. In the same year he established his own firm in Paris. By 1873 he made brass as well as woodwind instruments. In 1878 he bought the Labbaye firms, including the latter's M. A. Raoux patterns. Millereau was also active as a publisher of band music and wind instrument tutors. He was succeeded by his son-in-law Herman Schoenaers, who had originally been a carpet manufacturer. In 1930 the business passed to Schoenaers's son, who went bankrupt after only one year. The firm was then purchased by Selmer, who abandoned the name "Raoux" in c. 1938.



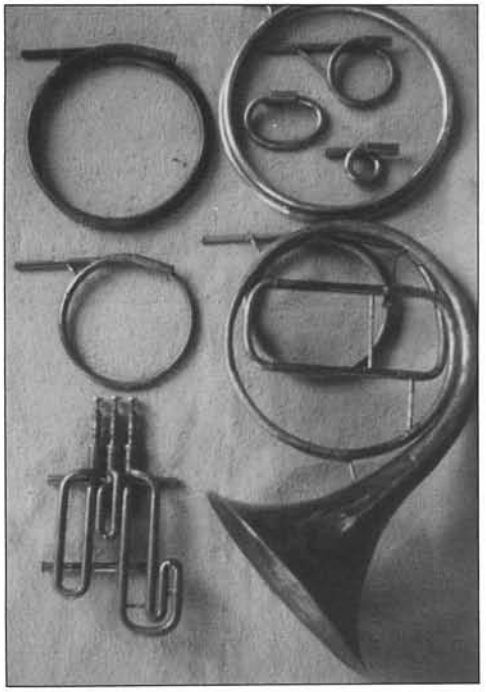
Ex. 9: Natural horn made by Hawkes, with a set of crooks by Gautrot

Hawkes

William Henry Hawkes was a state trumpeter to Queen Victoria. In 1860 he established his firm, called "Hawkes & Co." at Cumberland Street, Pimlico, London. At first the company only imported brass instruments. In 1862 it was moved to 33 Soho Street. In 1869 Hawkes started a repair shop. In 1876 he went into partnership with Jules Prudence Rivière under the name Rivière & Hawkes. They moved to 28 Leicester Square, where they started to make woodwind and brass instruments. In 1884 the partnership was dis-

solved. Hawkes now took his son Oliver as a new partner, and "Hawkes & Son" continued at the Leicester Square location until 1895, also developing important music publishing interests. In 1895 they moved to Denman Street, Piccadilly Circus.

In 1924 a new factory was opened in Edgeware, which by 1927 employed 200–250 workers. In 1930 Hawkes & Co. merged with Boosey & Co., at that time their most important trade competitor both as wind instrument maker and publisher. The new firm "Boosey & Hawkes" was located at 295 Regent Street. Geoffrey Hawkes, chairman of "Boosey & Hawkes Ltd" died in 1961 at the age of 66. Today, "Boosey & Hawkes Musical Instruments Ltd" is located in Edgeware, Middlesex, and "Boosey & Hawkes Music Publishers Ltd" is located in London. It is one of the most important music companies in the world.



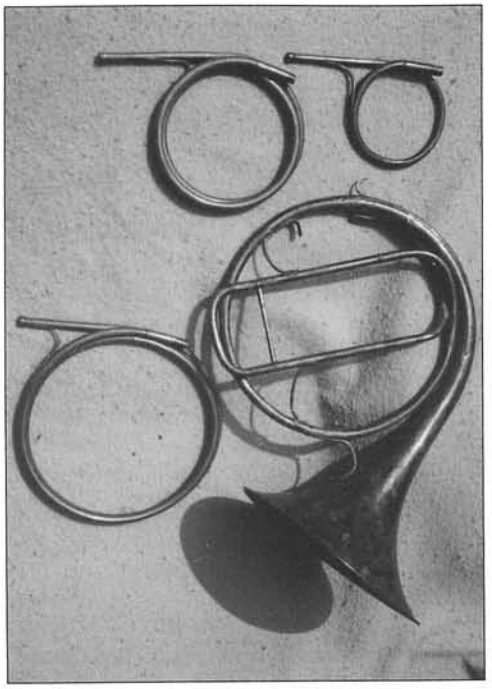
Ex. 10: Natural horn by Hawkes, c. 1870. It is marked: "Excelsior Sonorous Class, Hawkes & Son, Denman Street, Piccadilly Circus." The horn has a sauterella. The crooks and couplers allow the instrument to be tuned in practically all tonalities.

Gautrot

Around 1835 **Pierre Louis Gautrot** became associated with the instrument making firm of A. G. Guichard, his future brother-in-law, who had established his firm in Paris in 1827. Gautrot became the sole proprietor in 1845 and specialized in brass instruments. The firm was located at Cloître Notre Dame 6 et 8 and moved in 1849 to Rue St. Louis 64.

The company of Gautrot was the first music instrument factory to use steam power, and therefore left a legacy of being the first firm to make instruments on a large-scale mass-production basis. In 1846 the firm claimed to be the most important factory of its kind in Europe, with a workforce of over 200, holding in stock 3000 cornets, 1000 trombones, and 1000 ophicléides. The company invented the "système transpositeur" for brass instruments and improved the rotary valves. They took out patents for improving the "cor omnitonique" and the "cor transpositeur" (1847). In 1850 a London branch was opened, and by 1856 the company also had branches in Madrid, Napoli, and New York. In 1855 a new steam-powered factory was opened at Chateau Thierry (Aisne).

Gautrot engaged the local workforce and had them trained and arranged housing. He even started a "corps de musique," composed of his employees. In 1875 two trade names were registered: "Gautrot-Marquet," for the "premier choix" instruments, and "Gautrot aîné" for the "second choix" instruments. By 1877 the firm was called: "Gautrot aîné – Durand et Cie" and was located at 80 Rue de Turenne. Gautrot's instruments were shown at exhibitions all over Europe, e.g., in Paris, Toulouse, London, Lyon, Chalons, Nantes, Anger, Bayonne, Porto, Amsterdam, and Vienna. They won silver medals at the exhibitions of Paris (1849 and 1878) and London (1862). Pierre Louis Gautrot died in 1882. One year later his company was taken over by Couesnon et Cie. (See also: "Couesnon")



Ex. 11: Natural horn by Boosey & Co., c. 1885. It has three crooks in A, F, and E-flat

Boosey

The firm of Boosey in London originally was a music publishing and music importing company. It was established in 1816 by Thomas Boosey, Jr., grandson of a lending library proprietor. Around 1850 wind instrument making was added to the firm's activities. In 1868 they purchased Henry Distin's brass instrument factory. They engaged as a manager Blaikley, who in 1874 invented the so-called com-

pensating valve. In 1874 they moved from 28 Holles Street, Cavendish Square, to 295 Regent Street. On this occasion the name of Distin & Co. was abandoned and replaced by Boosey & Co. In 1876 a new factory was set up at Stanhope Place, Marble Arch. Unfortunately it burned down in 1913, but it was subsequently rebuilt and expanded. By this time the company made woodwind as well as brass instruments. Thomas left the firm to his son John, who is noted for establishing the London Ballad Concerts in 1867. In 1893 a new factory was set up in Manchester. In the same year John Boosey died at the age of 61, leaving the company to his nephew Arthur Boosey, who died in 1919. His son Leslie became one of the directors of a very important company, called Boosey & Hawkes (1930, see also Hawkes).

Ex. 12: Natural horn in B-flat by Alexander. The instrument can be tuned down to F-sharp

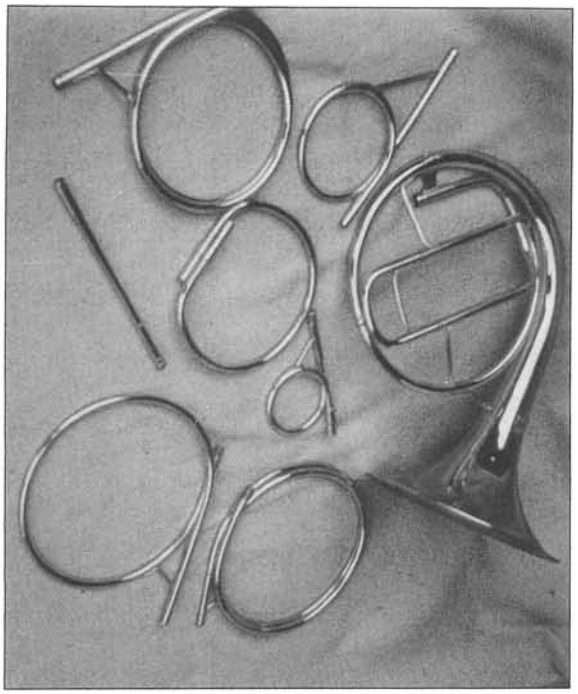
Alexander

No fewer than six generations have participated in the firm Alexander—now called "Alexander, Gebrüder." The firm was established by Franz Ambros Alexander (1753–1802) in 1782 as a woodwind instrument making business. In 1801 the firm was located at Gaustrasse 53, Mainz. In 1802 his sons Claudius (1783–1816), Philipp (1787–1864), Martin (1797–1826), and Kaspar Anton (1803–1872) took over as "Alexander, Gebrüder." Their production mainly consisted of woodwind instruments, especially clarinets. However, in 1862 they were consulted by Richard Wagner with regard to a "Wagner tuba" design. In 1864 Franz Anton, son of Kaspar Anton, was in charge of the firm. His brother Georg Philipp (senior) was sent to Saxony, Vienna, and Prague in order to gather as much information possible about brass instrument making. Shortly after his return the company started the production of brass instruments. Beginning in the 1870s the company increased its production, thanks to orders from the military. In 1890 they built a set of "Wagner Tubas" for Bayreuth. In 1894 they moved to Schillerstrasse 40, Mainz. In 1897 "Alexander, Gebrüder" was appointed as Court Makers to the Grand Duke of Hesse, incorporating in their mark "Grossherzogliche, Hessische und Herzoglich anhaltische Hofinstrumentenfabrik." In the same year Friedrich Sebastian Anton, son of Georg Philipp, Sr., became head of the firm. Around 1900 the production of woodwind instruments was stopped and the firm specialized in brass instruments, such as double horns, Wagner tubas, and trumpets. In 1906 they were appointed as Court supplier to the Duke of Anhalt. The Alexanders also were good musicians: in 1907 a concert in Mainz is mentioned where the first clarinet was Anton Alexander, Sr., the first horn was Philipp Alexander, and the first bassoon was Anton Alexander, Jr. The Alexander double horn and Wagner Tuba are still in universal use. The firm is now located at Bahnhofstrasse 9, Mainz.

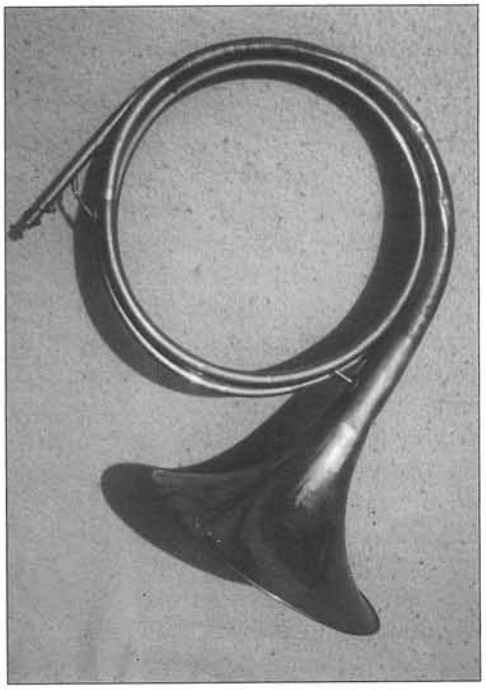
Ex. 13: Natural horn in F by Alexander. The instrument can be tuned down to low B-flat

Finke

In 1945 Hemut Finke (1923–) took over the business of Ernst David, who had founded his firm in 1885 in Bielefeld. Finke's firm is now located in Herford.

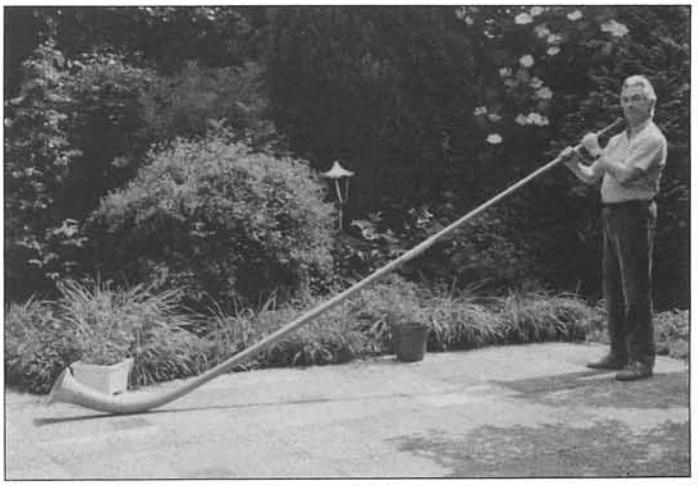


Ex. 14: Natural horn by Hemut Finke, Herford, Westfalien. The instrument can be tuned in practically all keys



Hunting horn in B-flat, without mark

Ex. 16: Posthorn. The label attached to it is marked: "Gotthardposthorn. Pferdepost. Fluëlen-Andermatt-Gotthard-Italiën"



Ex. 17: Vincente Zarzo with an alphorn

Ex. 18: Horn by Guichard, marked "Guichard a Paris, breveté," made around 1840. The instrument has three Stölzel valves and ten crooks

Guichard

The firm of A. G. Guichard was established in 1827 in Paris, at Rue du Chevet St. Laudry 1. Less expensive mass-produced brass instruments were made as well hand-made instruments. In 1835 Guichard's brother-in-law P. L. Gautrot joined the firm. In 1838 the firm moved to Rue du Cloître Notre Dame 6. In 1845 Gautrot took over the business. The marks "Guichard" and "Guichard & Cie" were still being used by Gautrot, and later by Couesnon.

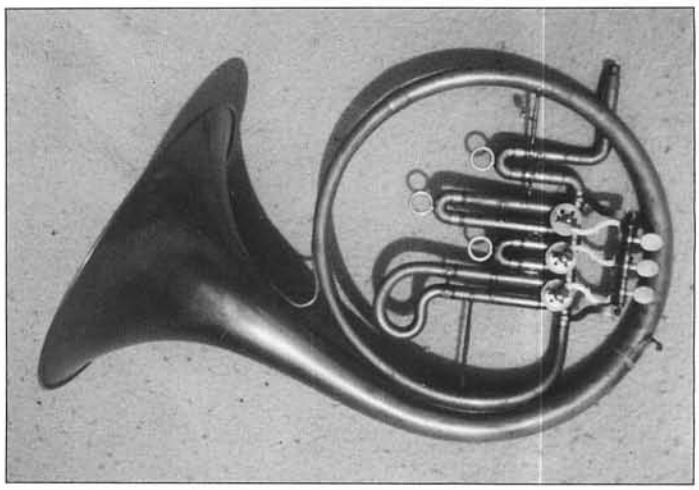
Uhlmann

Leopold Uhlmann (Vienna, 1806–1878) was a horn student at the Vienna Conservatory. He was trained as an instrument maker at the firm of his father, Johann Tobias Uhlmann. In 1825 he became independent. In 1830 he invented and patented the first "Wiener Pumpenventile" (Viennese valve), a combination of two valves, one for the air's entrance and one for the exit. He showed his instruments at several exhibitions. Especially at the Vienna Exhibition of 1845 his instruments were mentioned for their high quality. In 1874 Uhlmann was appointed "Königliche Hof-Blasinstrumentenmacher." At that time many musicians of the main Viennese orchestras played on his instruments. After his death the firm continued under the same name, probably managed by his son Leopold. The Uhlmann tools were taken over in 1900 by the "Erste Productivgenossenschaft der Musikinstrumentenmacher Wien."

Ex. 19: "Wiener Horn" by Leopold Uhlmann

Kley

Albert Kley was born c. 1870. His birthplace is unknown. He died in Berlin, c. 1935. He was an apprentice of C. F. Schmidt in Weimar. In 1895 he went to Berlin, where he worked for G. Eschenbach, then for C. F. Schimdt, who had also moved to Berlin, and then again for Eschenbach. Shortly before 1914 he became independent.



Ex. 20: Horn in high F by Albert Kley, Instrumentenmacher, Berlin, no. c 54

Couesnon

This important firm was established in 1882 by Amédée Auguste Couesnon, the son-in-law of Gautrot Aîné, who took over the directorship of Gautrot-Durand & Cie. By 1883 the business was called "Couesnon, Gautrot et Cie.," and from 1888 it was known as "Couesnon & Cie"; address: Rue d'Angoulême 94, Paris. In 1890 the company advertised as "manufacture d'instruments de musique la plus importante au monde." By 1911 there were eight Couesnon factories, employing a workforce of 1000. All kinds of musical instruments were made at that time. In 1925 the factory claimed to have made over two million musical instruments! Strangely enough, these large figures do not seem to have guaranteed the eternal prosperity and existence of the firm, because in 1927 only 200 people were employed in the factories. By 1931 the firm was called "Couesnon S. A. and its address was Rue Lafayette 105, Paris.

The Couesnon firm merged with several other wind instrument making businesses, such as Feuillet, Gautrot Aîné, Guichard, Lecomte, Massin & Thibouville, Tulou, Triébert, and others. Because of their mass-production abilities, Couesnon also made horns for other companies. This makes it very difficult to tell who is the real manufacturer of many instruments, especially because many firms put their own marks on the horns made for them by Couesnon or continued to use their own mark after their business was taken over by Couesnon. A catalogue of 1913 states that "comme par le passe, nos instruments porteront, suivant leurs diverses categories, nos marques de fabrique Gautrot

aîné, Gautrot-Marquet, Tulou, Triébert. Nous les livrons également sans marque, à la volunté de l'acheteur." All these facts don't make a collector's life easier!

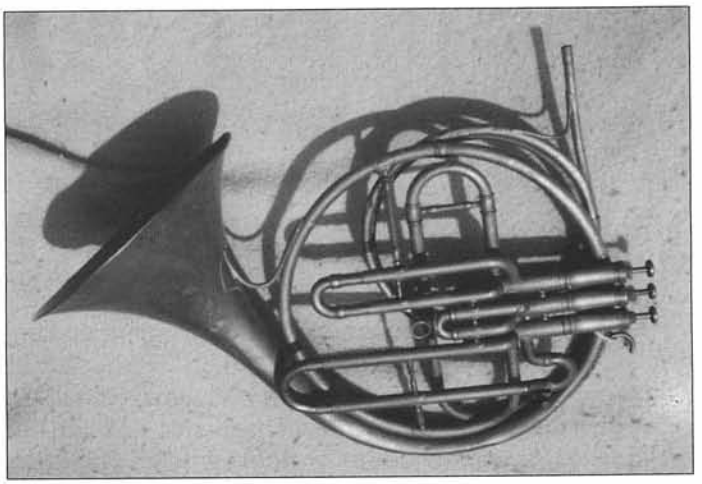
The small horns by Couesnon shown here are tuned in E-flat, and in France they were called "Cor Alto." They are to be played with the right hand. These instruments were used in military and symphonic bands during the nineteenth century as well as the beginning of the twentieth century in France. They were replaced by piston horns.

Ex. 21: A Cor Alto in E-flat, made by Cousnon & Cie.

Ex. 22: Piston horn in F, by Couesnon & Cie.

Ex. 23: A two-piston horn by Boosey & Co. (1880), 295 Regent Street, London, 42274. The horn has an A crook and a mouthpiece by Rudall Carte & Co., a firm taken over by Boosey & Co. The horn has light valves, which means that hollow tubes are used to reduce the weight of the instrument.

Ex. 24: Horn made by Boosey & Co. in 1889, with light valves. It is marked: Boosey & Co. Makers, 295 Regent Street, London, nr. 36910. It has four crooks: three in F and one in E-flat



Ex. 25: Piston horn by Pélisson, Guinot, & Blanchon

Pélisson, Guinot, & Blanchon

In 1875 "Pélisson frères et Cie" took over the brass instrument firm of Jacques Couturier, founded in Paris in 1812. The address was Rue Richer 34. In 1900 the company also owned a large factory in Lyon at Cour Lafayette 273. The firm then was trading as "Couturier (A. Pélisson, Guignot et Cie., succr.)." In 1905 the firm was known as Pélisson, Guinot, & Blanchon and was located at Rue l'Echiquier 40. In 1931 Gaillard, Martel & Loiselet became the new owners. In addition to Pélisson, Guinot, & Blanchon, the company also used the names "Blanchon & Cie.," "A. Pélisson," and "Guinot & Cie."

Ex. 26: Piston horn by Pélisson, Guinot & Blanchon

Ex. 27: Single B-flat horn by Kruspe (c. 1912)

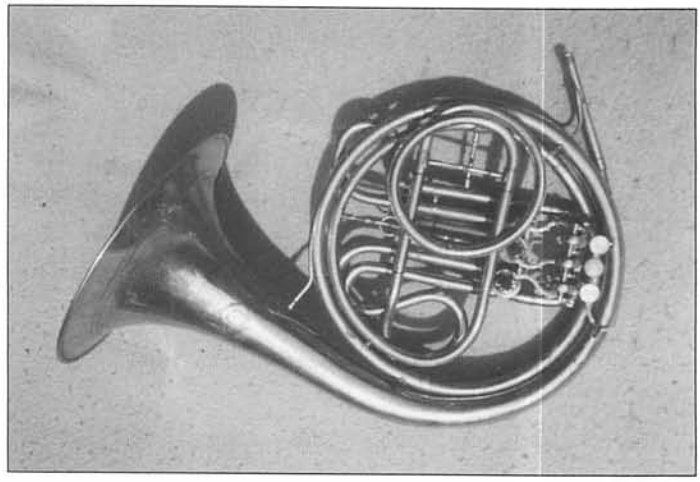
Kruspe

Franz Carl Kruspe established his instrument making firm in 1829 in Muhlhausen (Thuringen). In 1836 he moved to Erfurt. He had two sons: Friedrich Wilhelm (1838–1911), who specialized in woodwind instruments, and Johann Eduard (1831–1919), who, after working with his father, left to devote himself exclusively to working with brass instruments. In 1864 he took over the thirty-years-old brass instrument factory of Carl Zielsdorf. He acquired a reputation as an inventor of double horns and other duplex-instruments. In 1893 the firm was located at Daberstedterstrasse 9, Erfurt. Here it came under control of Johann's son Fritz, who is known for bringing out the first F/B-flat double horn. After his death, his widow continued the business with a brother. In 1928 the firm was headed by her son-in-law, the horn player Georg Wendler.

Ex. 28: Double horn in F/B-flat by Kruspe (c. 1912)

Hüttl

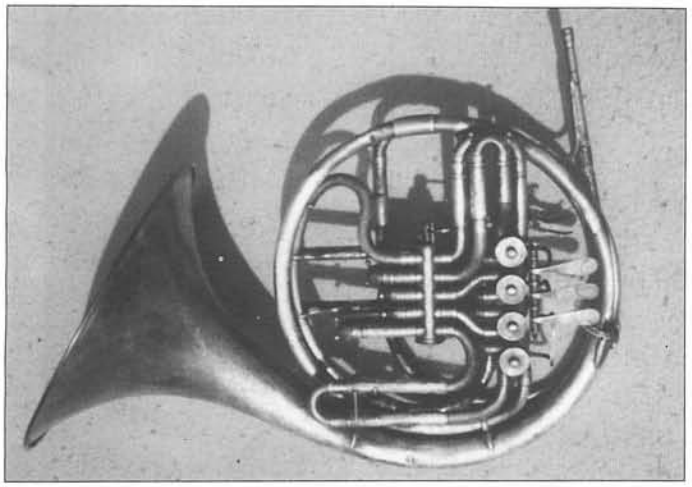
The brass instrument factory of **Anton Konrad Hüttl** was founded in 1877 in Graslitz (Bohemia). In 1903 Hüttl was appointed Military Musical Instrument Maker. The firm showed its instruments at several exhibitions: Paris (1878, honorable mention), Melbourne (1880), Copenhagen-Stockholm (1901), Tetschen (1902), Osaka (1903), Aussig (1905), and Buenos Aires (1910). Hüttl was succeeded by his son and grandson. In 1913 an advertisement claimed theirs to be the largest and most modern factory of Austria-Hungary and Germany. In 1939 they produced seamless brass instrument tubing hydraulically. In 1945 the factory was expropriated and relocated in South Wales.



Ex. 29: Horn in F by Anton Konrad Hüttl

Lehmann

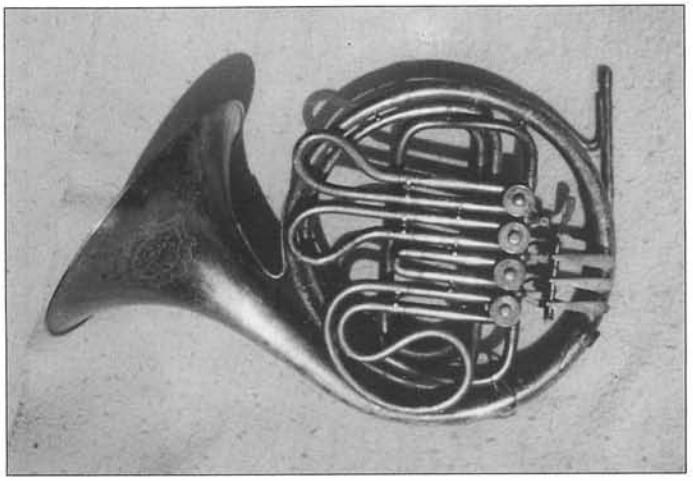
The firm of **Carl Lehmann** has been situated in Hamburg since 1925. A Lehmann double horn with four rotary valves was shown at the Exhibition of Glasgow in 1941. Lehmann took out a British Patent no. 263460 (December 30, 1926) for a special model of double horn. At one time, four hornists of the Scottish National Orchestra played on this type of instrument. The firm of Lehmann was not in business during the second World War (1939–1945).



Ex. 30: Double horn by Carl Lehmann

Ronner

P. Ronner probably was an instrument dealer who used to mark his name on the instruments he sold. "P. Ronner, Volt-Aux" could be a misreading of "Viollet, Auxerre": Albert Viollet was an instrument maker in Auxerre in the mid-nineteenth century. According to *The New Langwill Index,* this is a story with a lot of unanswered questions.



Ex. 31: Horn in F and E-flat by Ronner, Musikinstrumentenfabrik, Volt – Aux

Rott

In 1839 **Augustin Heinrich Rott** (1815–1868) established his firm in partnership with his brother, Vinzenz Josef. In 1841 they split up and Augustin Heinrich continued as an independent musical instrument maker. In 1869 his son Franz Karl (1850–1917) took over as "A. H. Rott Sohn." He became a supplier of the Spanish and Italian armies. He was succeeded by Karel Svoboda.

Ex. 32: Piston horn, mark Sonora

Ex. 33: Horn in F by Rott, A. H. Sohn, Prague, Bohemia

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Eric Ruske: A Profile

John C. Dressler

The following is an interview with Eric Ruske conducted on July 23, 1994 from Eric's summer residency with the Empire Brass Quintet at Tanglewood, The Berkshires, Massachusetts.

JD: Eric, how and when did you get your start on the horn?

ER: I started playing horn in the fourth grade. I had always wanted to play the trumpet, but as fate would have it, things worked out otherwise. Our band director, on instrument-choosing day, went alphabetically through the class. By the time he came to the Rs, there were no trumpets left. It was the horn or nothing. So I went home with a horn. Neither I nor my parents knew anything about the instrument, but I enjoyed playing it—thank God— because I would have been a horrible trumpet player!

JD: Tell me something about your early musical training.

ER: My parents were really supportive; they gave me every musical opportunity from the beginning. I started lessons soon with Donna Selko in LaGrange, Illinois, where I grew up. I went to Interlochen Music Camp for six summers and played in youth orchestras around Chicago.

JD: How would you describe your practicing routine?

ER: I wish I could say "well" but I'm not quite so sure! Some of what I do is very routine: fundamentals and scales. I do the same routine every day. Some of it is fun stuff for me: learning the repertoire and whatever. At this point in my career I know what I have to cover every day. To stay in really good shape for me, I'm sure, is different than for most people. I have to spend a lot of time doing it. I try to practice first thing in the morning, again in the middle of the day and then at night, too. If I have a concert at night, obviously I don't have to practice at night; but even if we have concerts (especially if the band is on the road!), I have to practice in the morning for an hour or an hour-and-a-half before I get on the plane or travel, and then I have to practice before traveling to the gig, but like I say: it's still better than working for a living!

JD: What do you think on or ***about*** the horn as you play?

ER: I try not to think about the horn too much. When I'm practicing, obviously, I have to think about it to a certain extent. When I'm playing concerts I try not to think about the instrument too much. Get out there and make sure the instrument—as you're playing the first couple phrases—making sure you're listening to balance in the hall and intonation with piano or whatever, and then I try to concentrate on doing the best job I can musically: what I'm saying as opposed to how I'm saying it. Actually, it's one of the biggest problems I have: so that once you're on stage to play a concert none of the mechanical stuff is running through your head, so you can more or less run on autopilot and try to concentrate on the sentences you're trying to create. That's really the main reason why all of us practice so diligently.

Eric Ruske

JD: What are your favorites of the horn repertoire?

ER: Actually, whatever I happen to be playing at the time. I really like so much of the horn repertoire that's out there. A lot of the music that I pick is something I'm really interested in working on at the time, and it's just like anything else—sometimes I really go through a Romantic-repertoire phase, and then I shift into a period where all I want to do is to practice contemporary music and then Baroque transcriptions: it changes so much.

JD: What was it like performing with the Cleveland Orchestra, and what prompted you to resign from what many would consider a top job at age twenty-six?

ER: I really loved playing in Cleveland. I loved the people there; I loved the orchestra; the horn section was great; everyone was so nice. I was so incredibly fortunate; just lucky—not deserving—but very lucky to have a job like that. As we all know, there are so many people that are so capable of playing any job. You go to an audition and for every job there are so many qualified applicants; it's just being at the right place at the right time and hopefully you've done your homework. The reason that I left was that I had been doing work for an organization called Young Concert Artists: a management organization for young people that helps them get started. My job with the orchestra was such that I was supposed to be there to cover in case somebody else was gone. I wasn't playing principal, I was playing associate, so for me to leave for any amount of time was to be leaving the true responsibilities of my job. I wasn't really playing that much in Cleveland and yet I couldn't really leave to do the playing I wanted. Since I was often preoccupied wishing I could go do a recital here or a run-out someplace else, my mind was often directed away from the actual work I was supposed to be doing. It

finally came to a point where I thought: let's just do what you really want and see where it ends up. In the end I thought the fairest thing for both of us was to part ways.

JD: What's it like playing with Empire?

ER: It's great! It's been an experience like no other. I really love the guys: they're very nice and I've learned so much. Life on the road is different from anything else. I'm so lucky to be a brass player and to be in a group that plays concerts all the time. It's such a great thing to be out in front of people playing continually. You can say our literature is transcriptions, but to sit down and play *Marriage of Figaro* and *Romanian Rhapsody* and *Festive Overture* and not play the horn part but the tunes is truly incredible! First of all it's so much more challenging; and not just physically but also musically. The group stretches you because you're not just playing horn parts—you're playing musical lines; all of a sudden you're now responsible for twenty percent of the musical content of a piece of music—it's a much different feeling. I really have enjoyed it. It's been a really great experience. I guess I've been in there almost five years now and I've learned an awful lot.

JD: How does married life effect your professional life?

ER: My married life—I can't even begin to talk about it! When I was in college I always thought that being a musician meant you always had to be so focused—total vision to the exclusion of everything else. It was very difficult to have a relationship and to really concentrate on being a musician, which at times can be, itself, a very selfish endeavor. My wife, Eva, and I—we've known each other for years—have been married over two years now—and it's amazing. Having a wife such as Eva gives you a whole different perspective. First of all, she is my primary music teacher at this point; she's a great musician and she finds pieces that I should be playing or working on. This includes everything from intonation exercises to Bach violin concerti. For me it's ideal. It's better than something you could have asked for. In terms of how it's made me better as a musician, that poses an interesting question since before marriage the only thing I was truly committed to was my horn. Being committed to another person is a totally different and much more difficult an experience. Being committed to an inanimate object is quite easy; being committed to a person is much more rewarding. All the gifts she has given me only serve to come out in my music-making.

JD: What are your plans for the future, both performing and recording.

ER: Performing-wise, I just want to keep playing concerts. I'm not are exactly what specific new directions to pursue just yet. If they want to keep listening to me, I'll love to keep playing. Recording-wise, same thing. I loved this last project [the Mozart concertos on Telarc with Mackerras and the Scottish Chamber Orchestra—ed.] because it's music I really enjoy. I don't try to think about that part of it too much; I just try to keep practicing day to day and then let come what may. Taking it a day at a time seems to work fine right now.

JD: How and when did the Telarc project come about? Were you approached by company representatives? Were you, instead, looking for a recording company?

ER: As you know, Telarc is the company that records the quintet, and I've known Elaine, Bob, and Jack because they've recorded the Cleveland Orchestra. They're based in Cleveland, and they had talked in the past about maybe we would do the Mozarts sometime. But, I thought, there are so many great recordings already out there. It was nice of them to say that, but I didn't know if it would really come about. I guess it was early October; the band was in Japan and I received a fax from Elaine that they wanted to record the Mozarts with me and Charles Mackerras in Edinburgh in December and could I do it? I almost passed out; I was thrilled! I was so excited; it was unbelievable! I had to re-read the fax about fifteen times to make sure I was reading it correctly! I had to rework a date with the quintet, Telarc set it all up, and the first week of December I was in Scotland to begin recording.

By a stroke of luck, a previously scheduled piano concerto date had fallen through. Telarc already had the hall booked, so they decided to do this project. Mackerras agreed. Telarc told me to just show up and that I'd better have my parts learned. I couldn't have picked a better group of people to work with had I done it myself. They were all so nice: the producer, the engineer, Sir Charles—a brilliant man—humbly so. He was always very nice to me. This fellow knew the concertos so much more thoroughly than I did! I thought I knew them pretty well for having played them for so many years, but Mackerras literally taught them to me. I'm very grateful for that experience. There were many things we agreed on musically. At times, however, he would question why I was doing something a certain way; sometimes the orchestra would phrase differently than I. We would stop to talk and to decide what to do in each case. I felt he was indeed teaching a part of them to me.

JD: How much rehearsing of the concerti with the orchestra did you do before taping? In what order did you make the tapes? What was a typical recording session like? How did you choose the specific hall you used for recording?

ER: I met with Sir Charles one day in his hotel. We were going to perform two concerts: one in Edinburgh and one in Glasgow or Aberdeen—I've forgotten. We did No. 4 at one and No. 3 at the other plus we had played through them in his hotel room. I don't remember the exact order of taping them: we started with 2, 3 ,4, 1, I believe; the rondo and the fragment were last. We always did the cadenzas after the sessions were over. A total of four sessions were spread over two days. Each session lasted three hours. The first day consisted of an afternoon and an evening; the second day was morning and afternoon. We did the cadenzas late the first night and again following the afternoon session of the next day. The orchestra would rehearse a few licks, we'd read it down, then we'd tape it. Sometimes we would listen to play-backs; sometimes not. There wasn't that much time. We'd go through it again; the producer would tell me what things I should think about when we would go through it the next time; and then sometimes we'd just run it a second time. There were some breaks; I don't remember their exact lengths, but they weren't as bad as the American sessions where we have forty minutes on, twenty minutes off each hour. The hall we used was the one which the orchestra uses regularly. Quite a beautiful

hall. The quintet had actually played a concert there earlier that season, so I was thrilled to go into someplace familiar. It made it much easier for me.

JD: Can you recall any humorous situations which occurred during the recording process or any humorous moments during rehearsals?

ER: The orchestra did tell several funny stories, but we'll save those for another time! Probably the funniest moment was listening to "Ill Wind." You see, I had never heard it before. Richard Stuart flew in from London—he was sitting in the back—very unassuming, subdued kind of guy. He introduced himself: "I'm Richard Stuart and your performance sounds very lovely." (I thought it was like meeting the Queen's brother; his accent was terrific.) He steps out on stage, reads the piece down once with the orchestra—I was laughing so hard my pants were literally wet! This fellow was brilliant! He taped it once, a second time, and that was it. He got back on the plane, went back to London and had a show that night. The orchestra thought it was hysterical! You have to understand that at this point it had been two days: three entire sessions in the key of E-flat; this was the right amount of comic relief we needed!

JD: How was it decided to include that wonderful Flanders & Swann piece on the disc? Were there any difficulties in securing copyright permission?

ER: It was Bob Woods's idea. I don't know how involved it might have been to secure copyright clearance, but I think it was a great idea to put it on there.

JD: Did you experience any difficulties with recording the concert-rondo?

ER: I think the toughest problem was the fifty bars (bars 20 to 80 or so) which had been found recently and which had been for a long time (as) private property. The owner had then donated them to a museum. The sticky situation was going to be whether or not permission would be granted for their use. I guess it all worked out. Telarc thankfully took care of all of that.

JD: Were you pleased with the finished product?

ER: Recording is such a difficult thing. You put it down on a surface and it's tough to remember that it only captures a moment in time and that it's just a recorded performance. There's never really a complete performance; there's never a perfect performance. There's never a complete recording; there's never a perfect recording. Music is constantly evolving. There are 1001 variations that can be played on every note. When you finish, on the one hand, you're glad it's over; i.e., you're glad to have completed the project and to say I really enjoyed recording it; on the other hand, you feel you're completing something that can never be completed. It's truly an odd feeling. Then there's the whole mind-set about technical things that you did on the recording that you're sure you can play better now—things you can do differently such as phrasing and the like. Any recording is just a step in your own growth as a performer. When you listen to recordings of anyone it's more interesting to follow the growth process to see how his/her musical language changes: hopefully it becomes more mature over time. For quite awhile I always thought you shouldn't do a recording until reaching a certain age, but then you never know what that certain age should actually be simply because at every age I always think I should know more than I do. I'd tell myself that I'll know so much more at thirty, thirty-five, forty. But at what point do you finally say: I know enough now to record the Mozarts? You don't ever! I guess that's what makes music so great: you can never complete it—you can never finish it. So, you just do the best you can with what you have at the time, and you have to let it go at that. A curious reflection on this process, though, is that after having sent a copy of the disc to my first teacher, she sent me a letter back remarking how the rondo of the first concerto didn't sound much different from when I played it in the seventh grade! What a howl! Some very great memories from back then!

JD: What frustrating moments did you experience throughout this recording project, if any?

ER: Before I started recording the concerti, I was at home rehearsing well. I thought I'd do some taping to double-check myself. When I heard what I was doing, I thought it was awful! I thought someone had thrown a big wet blanket over my head. Rhythmic things were out of whack; intonation things were going wrong. And here the recording date was only two or three weeks away! All I did was sleep with my metronome and check out things by more taping. We listen to these great recordings by Brain, Tuckwell, Thompson, Baumann, Clevenger, Jolley, and it always sounds so easy. And then you realize that what it all comes down to is that some things are very tough: to play even eighth-notes and not rush them; to play 1-3-5 in tune. It all comes down to fundamentals. It was frustrating for me to realize I didn't have my fundamentals as much in check as perhaps I thought I did. Again, all part of the growth experience.

JD: What would be a typical day's events working with the Empire group?

ER: If we're not on the road, I'm at home practicing each morning, teaching afternoons at Boston University, and practicing at night or just hanging out with Eva, going to concerts or movies or whatever we want to do. As a group, we do not practice everyday. We rehearse mostly during the summer at Tanglewood while we're here teaching at the Empire Brass Seminar. Those eight-to-ten weeks is when we rehearse new repertoire and get together new projects for recordings. Once we start a tour, we don't rehearse much between concerts. If we need, we run through new tunes or work out a couple licks among ourselves. You learn your part, you learn the piece, and then, if you've done that, there's not a whole lot of rehearsing that has to be done. That way the musical details can be worked out in a minimum amount of time rather than using rehearsal time to learn parts.

JD: What is your regular warm-up session like?

ER: My warm-up session has always been the same since I was in college, no matter whether I have rehearsals or concerts that same day or not. I'll never forget a discussion about warm-ups I had while studying with Mr. Clevenger in college. He told me about the book by Singer: Embouchure Builder [*Embouchure Building for French Horn* by Joseph Singer—ed.] He told me, "This is what I practice, myself: the heavy routine in the back: breath attack notes, high range work, then long tones from bottom to

top, crescendo/diminuendo, then scales up and down in all different articulations plus interval work: fourths through sevenths. I'm not going to tell you to do it; I'm not going to make you do it; I'll just tell what I did and it's up to you to decide whether or not you want to do it for yourself." I've thought about that so many times since then with respect to my own students. As a teacher you often have to repeat some things a couple times to certain students. But then there are others to whom you tell something once: some one who has the self-desire and drive that you don't have to mention things twice. If you had to put money on whether that student would be working fifteen years from now, I'd definitely say yes. There are students you have to brow-beat by saying: "Look, are you working on this and that? I can tell you're not working on this and that." You can almost guarantee that they aren't going to be playing the horn for too long. It's a funny situation. But back to the warm-up, I've found what I've just described is a routine and not a warm-up. To me, a warm-up is just playing a couple of notes on the horn. With the routine I do, the first hour or hour-and-a-half of practice every day is the same. It's a habit I've gotten into. Then it's just a question of how much more I practice on top of that. If I have a big concert that day, then I'll just practice one more time. If I don't have a concert, then maybe I'll practice two more times that day.

JD: Do you have any favorite solos?

ER: I just like playing anything. You spend so much time practicing; just being given the opportunity to play a solo never ceases to be a thrill. I'm so lucky to be able to be standing there playing music, and then being able to pay your rent by doing so! I love to pull out violin, oboe, and saxophone books—my wife plays the saxophone. The great thing about playing in the quintet is that it has expanded my whole idea about playing the horn: music is music. If you want to play Bach, do so. I played the Bach double concerto with Eva; I played the Bach flute sonatas with keyboard. Go out and spend $7 for Bach rather than etude books. Play them in any key. It's not really that hard. But all of a sudden you're playing real pieces of music making real lines. Sometimes my favorite things to play are things which weren't written for the horn because it stretches your mind. Not just technique, but the idea of the musical line. It gives you a whole different perspective on going out and giving a recital.

JD: Are there any etude or method books you like to recommend to your pupils?

ER: I like them all. I enjoy playing etudes. Some people get down on method books. Some say they can be so mundane, so repetitive; they sound like exercises. Well, if I'm playing and it sounds that way, then it's my fault. Because even playing a scale, you can still make it sound beautiful and you can make it sound musical. It doesn't have to be a beautiful melody to sound beautiful. It can be anything.

JD: What advice would you offer students in general as they emulate your own success and opportunities in the concert world?

ER: First of all, I wouldn't advise anyone to try to emulate what I've done. I tell my kids all the time: what I do is just a taste of what you can do. Students today are amazing. The more I travel the more I hear students whose talents far exceed my own: mentally and physically. There's unlimited talent out there. A lot of what seems to be going from students to teachers in the academic atmosphere is limitation: practice horn excerpts, Kopprasch, scales, Mozart, this and that and that's it. It's like strapping blinders on the kid needlessly. Kids in seventh and eighth grade are so capable of memorizing everything. It's so easy and they aren't encouraged or required to do it. And so the only advice I can possibly give: keep trying to do more than you think you can. You hear someone play a piece of music you like, play it. Go find it. Ask if you can borrow the piece and play it. Stretch the boundary of what can be played on the horn. If you like jazz, play jazz on the horn. Improvise. Write something yourself. Do your own transcriptions. There's so much out there that's just waiting to be done. Don't feel like you have to play Tchaikovsky Fifth, second movement solo, fifteen or twenty times a day. It's not going to make you a better horn player, I can assure you. If anything, you sit there and watch those four or five lines which can then hinder all your creative impulses. Always keep yourself practicing something new. Its up to you to keep excited about playing the horn. You should never get bored.

JD: Do you have any general comments for horn-players just starting out?

ER: By way of illustration, my next door neighbor here, Matthew, has just completed his medical-school residency here at the hospital in the intensive care unit. His schedule is unbelievable: working fifteen–sixteen hours a day; seventeen days without a day off. People come in with all kinds of trauma. I asked him how it felt to be moving on, now, to another assignment. He said, "I considered it a success: I didn't lose anybody." This is a man whose job impacts people's lives that depend on his skills! And then, from musicians, I hear about stress and performance anxiety. Granted, there probably is some; but, when it comes down to it, they're just notes. And it's just music. So often kids and pros get wrapped up with the idea that it has to be perfect. That somehow perfection is actually capable of being achieved. If it's one thing I've learned it's that perfection is impossible; it's not out there. You always go in the direction of becoming better. But there's never been a perfect concert yet, and there never will be. It's that elusive quality that makes music so human. Sometimes what makes music so beautiful is a minute imperfection here and there both in the psyche of the player and in the performance. So often people feel negative, they become despondent because they feel that they missed a few notes on an audition; they didn't get first chair in all-state; they didn't get this job or that job. You either love playing the horn or playing music. No matter what goal you attain on the horn, you have to be happy sitting alone in your apartment practicing etudes and having a good time doing it. No matter what job you get, no matter how much money you make, no matter how famous or rich you get—and believe me I'm none of the above—you get to a certain point that when all is said and done, we're all doing the same thing: we're all just trying to make music playing the horn. Nobody's music is any better or worse, more valid or less valid; we all just keep trying. Always strive to be the best you can at the music you like the most.

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Czech Hornist Miroslav Štefek (1916–1969)

Zdeněk Divoký

I don't know whether Mr. Miroslav Štefek—one of the outstanding personalities of the European horn scene of this century—would agree with me to publish this text about him. Most probably he would mutter that I should do it when I think so, and thus the interest in his own publicity would be finished. Apparently an ordinary life of a usual man. Yet, there is something exceptional in those people. With their singular art and their approach to it they have created a new example of interpretation, a style of personality. In the Czech Philharmonic Orchestra (CPO), where Mr. Štefek played for twenty-seven years, his influence has been evident up to the present time. Although every solo horn player is an individualist and his opinion of interpretation differs from the others, "the horn spots" are played in a "certain way" like that. In such a way Mr. Štefek used to play them "like that" in his time. Special thanks in preparing this article go to Dr. Vlasta Bokůvková of the Museum Plzeň; Marie Štefková; Miloslava Štefková-Volfová; colleagues and friends of Miroslav Štefek from the Czech Philharmonic Orchestra; and Jana Zelenková, who translated this text.

Miroslav Štefek was born on 7 March 1916 in a small village called Líně near Plzeň, in west Bohemia. His wife, **Marie Štefková,** who now lives in Prague, remembers that he told her that his father was a "Jack-of-all-trades" and a folk musician who played on several instruments. They had on the wardrobe at home a violin, an accordion, a bugle, a horn, and a tuba. As a child, he secretly used to take down these instruments from the wardrobe and try to play on them. He started with playing the violin. Later he took horn lessons with Antonín Hlaváček in Plzeň. He went there twice a week on a bike with the horn tied up on his back with a belt. At the age of fifteen he was trained by his uncle to be a locksmith, but music interested him much more. In his youth he often listened to the singers from La Scala in Milan on a old radio. These opera broadcasts made an extraordinary impression on him. He always used to say "I would like to play a horn as well as they sing."

He started to play horn in the orchestra at the theatre in Plzeň, and in 1936 he went to study horn playing at the Prague Conservatoire. He was admitted to the class of Professor Emanuel Kaucký (1904–1953), the well-known soloist, pedagogue, and composer. Three years later Štefek got his first engagement at the Land's Theatre in Brno, where at the time Rafael Kubelík was a conductor. In 1942 Kubelík left for Prague and shortly after his arrival at the Czech Philharmonic, he offered Štefek the opportunity to play in the horn section. Štefek took this engagement, and since there was a shortage of horn players, he played all positions—from fourth to first horn.

Joseph Stuchlý, trumpet player in the CPO, says:

> In general, we can observe that the quality of playing on brass instruments has increased incredibly during the last fifty years. Particularly the horn playing, in the period before the war, but also long after it was finished, was judged by musicians and also by the majority of conductors with great tolerance. This was caused by frequent unreliability in the embouchure and the intonation. I had the opportunity to listen and hear the horn players—predecessors of Štefek—and they did not play badly. However, Štefek's playing at the time he came to the CPO was something new and very remarkable. He played clearly, accurately, and above all with high musicality.

Miroslav Štefek, 1949

In Prague Miroslav Štefek's musical activity greatly increased. In 1947 he became a member of the Czech Philharmonic Woodwind Quintet, and when Professor Kaucký became ill, he represented his teacher in the Prague Woodwind Quintet and in the Chamber Association of the Conservatoire's Professors. In the years 1949–1957 he also taught the horn at the Prague Conservatoire.

Oboe player **Josef Shejbal,** Štefek's colleague from the CPO and the woodwind quintet, says:

> I played at Miroslav Štefek's side for sixteen years. We were friends. Miroslav Štefek was a man of modest nature, quiet and inconspicuous, yet very

contemplative and sensitive in his heart; an introvert. His instrumental mastery was in contradiction with his ability to express himself verbally. He did not feel at ease at various banquets and receptions held after the concerts, where a "spirituel" conversation was required. He did not attach any importance to publicity concerning his person as well. However, diligence and artistic and human honesty were absolutely essential things for him. There were no technical difficulties existing for him, and the culture of tunes and musical expression were always in harmony with the highest demands.

Enthusiastic echoes from different parts of the world document these opinions. For example, from the *Neue Rhein Zeitung* of 6/12/1957: "Amazing was especially the horn of M. Štefek"; and from the *Daily Telegraph* of Sydney 17/10/1959: "Is there anybody else who could play better the horn than he does?"

Although Miroslav Štefek was engaged in chamber ensembles, the center of his activity remained with the CPO. The cooperation with the Czech and foreign guest conductors—Talich, Kubelík, Ančerl, Konwitschny, Kleiber, Matačič, Munch, Pedrotti, Celibidache, Sawalisch—was a real school of interpretation.

Czech Philharmonic Woodwind Quintet, 1957. L to R: Miroslav Štefek, Josef Shejbal, Géza Novák, Miloš Kopecký, Karel Vacek

Rudolf Beránek, horn player in the CPO:

I came to know M. Štefek in 1950. It was unusual. When we were sitting beside him in the orchestra, we saw that he strained greatly while playing; he even struggled with the instrument. He prepared before the concert three different mouthpieces in a small purse and changed them during the concert. He had several horns, I think about five—Knopf, Kruspe, Lídl, Migma, and another—in his possession. He played certain compositions always on a certain instrument, but he was not satisfied with any of these instruments. When he played, his tone from an immediate vicinity sounded cramped. Yet, when you were sitting in the hall, you heard a very soft, plastic tone of great capacity. It was a real charm of a sound. I can never forget his solos from Mendelssohn, Brahms, Tchaikovsky, Dvořák, Franck, Mahler, and Strauss.

Josef Stuchlý:

Miroslav Štefek had a very unusual way of sitting while playing. He sat across the chair, and it seemed that he did not look at the conductor at all. The Italian conductor A. Pedrotti noticed it during his first guest conducting engagement in Prague. During the rehearsal—I think we played Brahms's first symphony—he asked the concert master: "Why on earth does the horn player sit so sidewards?" Miroslav Štefek heard this remark and he observed laconically to his colleagues: "He should mind his conducting and let me be." During the subsequent performances by Pedrotti in Prague the concerts were played with Miroslav Štefek exclusively as first horn. It was Pedrotti's wish.

Emanuel Hrdina, horn player of the CPO:

I played with Miroslav Štefek for nine years as second horn. I had great respect for him. He was toward us—the young players—very reserved and severe, but not unfair or prejudiced. He had a custom to examine us beginners in the horn section individually in the morning before the rehearsal. It happened thus: M. Štefek came in and said "Young fellow, just a word." After that I came with my horn, and he said to me: "Play *mi, si, f#,*" etc. I played various tones in various octaves. M. Štefek listened to it and commented: "*mi*—low, *si*—high, *f#*—low," etc. It was a school of intonation coming from Štefek's conviction that the second horn player first of all must play perfectly in tune.

In 1959 Miroslav Štefek premiered the Concerto for Horn by Jiří Pauer, and six years later he recorded it. The horn players of the CPO—M. Štefek, Vladimír Kubát, and Alexander Cír—received a special award in 1961 of the Academy Ch. Cross for the Six Trios of Anton Reicha. Solo recordings by M. Štefek include the Beethoven Sonata; Stich/Punto Concerto No. 5; F. A. Rosetti Double Concerto in E-flat with Vladimír Kubát; Mozart Concerto No. 3; Brahms Trio, Op.40; and Bach Brandenburg Concerto No. 1.

Marie Štefková:

My husband took always a long time and much difficulty to cope with unfair handling, injustice, and wrong treatment that were frequent during his activity. All that also influenced badly his health. When in the early 1960s Karajan contacted him and asked him to play at the concerts in

Salzburg, instead of the first horn player in the Berlin Philharmonic who had fallen ill, the Czech authorities refused his application for the visa to leave the country for this purpose.

Miloslava Štefková-Volfová, his daughter:

In 1968 when my father recorded Bach's Brandenburg Concerto No. 1, he was already seriously ill with diabetes and was losing his strength. I remember when he came home after that recording, quite exhausted, with his lips totally injured and bleeding. He told me at that time: "When I was young they (Supraphon, the Czech Gramophone Co.) did not want anything from me, and now, when I cannot any more, they wish me to record everything."

Miroslav Štefek succumbed to severe pneumonia on 13 April 1969 in Prague.

Czech Philharmonic horn section, 1961. R to L: Miroslav Štefek, Vladimír Kubát, Otakar Tyrdý, Emanuel Hrdina, Vladimír Černy, Rudolf Beránek, Vladimír Vondráček

Villa Richard Strauß

Abby Mayer

On August 17, 1993 while vacationing in Germany, my wife, Marianne, and I stopped in Garmish. At a gift shop I asked a friendly clerk if she knew where I could find the Richard Strauss House. She said "Yes" and gave me excellent directions. I followed the instructions and soon found my long awaited destination. Since I have been in Germany many times but never had the opportunity to follow through on my desire to visit this beautiful site, it was indeed a great moment for me when I arrived at the Richard Strauss House, which is on a street with his namesake: "Richard Strauss Strasse."

The House is located on a large site near a stream surrounded by the Majestic Bavarian Alps, which form a 360 degree arc of splendor around the property. The setting of the house was far more impressive to me at the moment compared to the architecture, which seemed to be somewhat Iberian. What brought me to that decision was the tiled roof on the house and its square conformation. Nonetheless, the structure is very pleasant to look at and also very distinguished compared to other buildings in the area.

A low cement fence encircled the large lawn in front of the house. The gate was controlled by a buzzer from inside the house. Below the nameplate near the gate were three buttons. I rang each button separately with no response. After a few moments I tried again. A voice responded and inquired what it was that I wanted. I gave a long explanation indicating who I was, where I was from, that I played the horn, I was a great admirer of Richard Strauss and would like to visit his home. The buzzer rang, I opened the gate and entered with my wife.

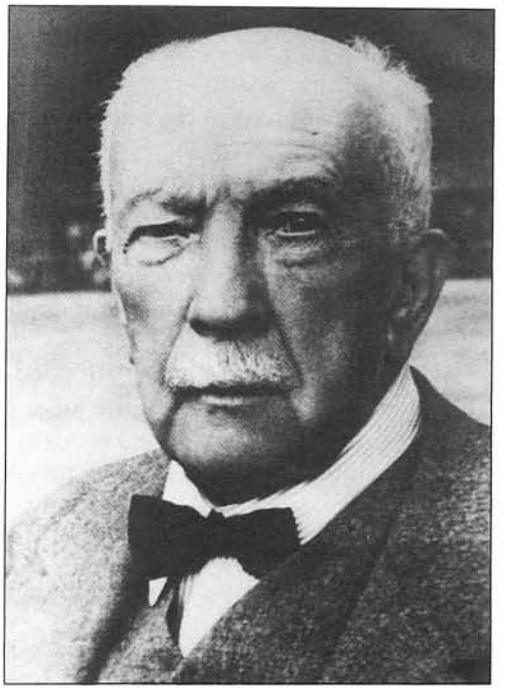
We were greeted by a charming woman who I assumed was the housekeeper. She related that nobody was home, but nonetheless, she could take us through. My comments were that I was a stranger and would it be all right to be allowed inside. She indicated that everything was in order and showed us into the front lobby.

My first glimpses of the interior were reflections of the high-beamed ceilings and the vast warmth that was radiated to me. This was truly a beautifully furnished home that communicated a sense of creativity along with being a secure and happy place to live.

The circular wooden stairway to our right was lined along the wall with glass paintings that Richard collected in his travels. He had a liking for works painted on glass. He also liked butterflies. There were numerous framed collections of butterflies throughout the house. They were given to him mainly when he was in South America.

The first room we entered was where he wrote all his works after *Salome.* It contained a large desk, and on top of it were some music paper and several pens. The room contained several pieces of stately furniture, and there was a beautiful piano near the desk. I understand he did not use the piano very much because he composed vertically!

The next room was a library that had complete collections of many German authors, such as Heine and Goethe. Around the room were many paintings of Richard, several busts, and a cabinet literally full of awards and medals he had received. On the walls were framed photographs of Richard Strauss with other prominent musicians, among them was one with Paul Hindemith. Most spectacular were two or perhaps three solid silver roses given to him to commemorate his opera *Der Rosenkavalier.*



Richard Strauss, 1949

The woman who accompanied us never rushed us as we went from one room to another. She always waited until we indicated that we had seen enough and were ready to go on.

We entered a small study where students are allowed to do research on Richard Strauss. One cabinet contained all of his scores, done in his own hand. I asked if I dare take one out to look at. With permission, I removed a score, opened it, and was fascinated by the clear and articulate penmanship. Surprisingly, in that cabinet was a horn mouthpiece used by the father of Richard Strauss, namely: Franz Strauss. It was Franz who was mainly responsible for Richard's success. He started Richard in his musical training at age four. Franz was also the favored first hornist by Wagner to play his operas in the Munich Opera House, even though, as it is reported, Franz did not care much for Wagner's operas, but performed them better than any other hornist at that time. I happened to have my small hunting horn with me and played a brief tribute to Franz and Richard in that small research room.

Next we saw Richard's bedroom, which was rather austere. It contained a bed and a piano only. The rest of the room was constructed of built-in closets. A single radiator stood out rather prominently. We were informed that the house was constructed around 1908 and was among the first in that area to have central steam heat. The system is still in use today and functions very well, although it has been changed from coal to oil fire.

Down the hall on the second floor were the rooms of Richard's son, who is still alive and was a successful lawyer. He was also a hunting enthusiast, which was evident by the several pictures of him in the field in hunting garb and the many trophies on the walls.

The entire visit took about forty-five minutes but seemed to fly by in a few moments. My wife and I thanked the woman who was our guide with our most sincere appreciation. She seemed happy to accommodate us and gave us two pictures: one of Richard Strauss and another of the house.

After leaving the house and saying "auf Wiedersehen," we walked down the path alongside the large lawn, out the gate, and into my rented car. I drove away with the greatest of musical memories that I have ever experienced!

Abby Mayer is a frequent contributor to the Horn Call as well as other music journals. Currently semi-retired, he was formerly a member of the Indianapolis Symphony, the National Symphony, and the Baltimore Symphony, among others.

Villa Richard Strauß. The House is in the process of being established as a German Historical Landmark. However, it will take some additional time until that is accomplished.

Early Horn-Bell Research at Lawson Brass Instruments

John Cryder

Walter Lawson is well known in the horn community as the founder of Lawson Brass Instruments. He has often expressed gratitude for the guidance he received from Tom FitzMaurice and several other people in the metallurgical industry in his early research into brass alloys. This research began about thirty years ago when he first became interested in the effects of alloys on the sound production properties of horn bells. He felt that the story of the assistance he received should be made public. He arranged for FitzMaurice and me to meet with him so that I could record their recollections. This article draws upon that information. The transcripts of these conversations will be offered to the IHS Archives.

Around 1960, when Walter Lawson was playing in the Baltimore Symphony, he and Bill Cook were engaged in some research on mouthpipes. Part of the process of making mouthpipes involves drawing them over a mandrel. They knew that this work made the pipes harder and more brittle, therefore making it necessary to heat them to restore malleability, a process known as annealing. They were using an acetylene torch , which produced uneven results, to do the heat treating. One particularly trying night Walter lost about fifteen mouthpipes because they developed wrinkles during the bending process due to the uneven heating. As a result, they began looking for a way to make the annealing more consistent. They had earlier received some information about the heat-treating process from John Parks, a salesman for Atlantic Copper and Brass. When they contacted him about this problem, he gave them some information on heat-treating furnaces. They decided to invest in one and thereafter their heat-treating problems with the mouthpipes were solved.

Once they had the furnace in the shop they began to experiment with heat treating horn bells to see what effect that might have on sound and playing characteristics. Barry Tuckwell came to Baltimore one November and compared the playing characteristics of a stock bell before and after they heated it to a red-hot temperature. The question was whether the heat treating had any effect on the way the bell played. Even though an immediate comparison was not possible due to the time required to heat and cool the bell, all agreed the heat treating had a definite effect on the bell's sound, and this discovery led them to continue experimentation.

From about 1960, Lawson and his colleagues in the Baltimore Symphony regularly carried three different bells to deal with the acoustics of various venues and the demands of the orchestral repertoire. There were three copper alloys commonly used in horn-bell manufacture at the time: cartridge (yellow) brass, red brass, and nickel silver. In the Lyric Theater, where the BSO performed then, they felt red brass bells seemed to have optimum qualities for most of their work. If they needed great power they would use nickel-silver bells. If they were in a dead hall they would use hard brass bells that would produce some edge.

In time they found that they could heat-treat red brass bells to different temperatures and produce different responses. Lawson and Cook were trying to classify their bells by grain size, a measure of the average diameter of the crystals in the alloy. They had obtained charts from the Copper Development Association (CDA) for achieving certain grain sizes for each alloy by annealing the bells according to the temperature given on the charts. Chuck Shepard, who was working for them then, took some of their bells to be analyzed. The test results showed that the grain was not even; typically it varied from a grain size of 0.120 to 0.70 millimeters. The tests were repeated at Teledyne and the results were the same. Mary Covington of the CDA referred them to Tom FitzMaurice, chairman of the tubular committee involved in copper-copper alloys in ASTM (American Society for Tested Materials), which in turn reports to the CDA.

After confirming the test results, FitzMaurice explained that the problem was due to prior working, which means the more a copper alloy is worked, the more it responds to the annealing. The process of spinning a bell takes several steps. It is spun on a lathe to the point that it starts to harden, then it goes into the heat-treating furnace to be annealed. This process causes areas of a bell where the most work has been imposed to soften more in response to annealing than areas that have not been worked as much. For example, during the bell spinning process, the majority of the work is done in the throat area, therefore the throat ends up softer than the rim. They determined that grain size was not the most reliable way to classify the bells. It was better, they found, to classify them by the temperature of the final annealing, since that procedure was what determined the relative hardness of the finished bell. For example, the final annealing temperature of the most popular ambronze bell is 590° C, so it is classified as the 590 ambronze bell.

Lawson is fond of this definition of music attributed to François-Joseph Fétis: "Music is emotion transferred between two people by the means of sound." Early in his career, Lawson began looking for ways to increase the expressive capability of the horn. He knew that many hornists were fond of the sound of the old nickel-silver Kruspe horns and felt that these instruments somehow had the ability to express more emotion than other horns used at the time. He began asking hornists what alloy they were made of, but no one seemed to know.

In time, Walter received a letter from Caswell Neal with an assay of a nickel-silver Kruspe alloy. The first assay proved to be inaccurate because of contamination at the point the sample was obtained. This at first led them to look at an alloy that was suitable only for casting. A later telephone call from Neal indicated the likelihood that the assay was wrong because of solder on the piece that was assayed. Lawson called FitzMaurice, who had surmised that there was a problem with the assay because there was too much lead in it. He knew that an alloy with that much lead would crack if spun. The correct assay showed more tin content in the Kruspe alloy than other alloys used in the production of brass instruments. FitzMaurice thought the

presence of the tin was worth exploration. He knew that tin enhanced the resonance in cast bells (such as those used in carillons). Some of the alloys used to make harmonica reeds contained tin because it increased the fatigue strength. Working with his knowledge of alloys, FitzMaurice suggested ambronze for a trial and later nickel-bronze. Both of these alloys have since proven to be very effective as horn bells and bell tails.

Ultimately, the desirability of an alloy for bells is determined by a playing test. When Lawson and Cook were starting their research on alloys, the prevailing opinion was that alloys did not make a significant difference. As they had done with the mouthpipes, they enlisted the help of a number of hornists to help them in playing tests. Barry Tuckwell had done considerable work for them over the years. His first test on a heat-treated bell at the shop in Catonsville is mentioned above. A later test, which took place on July 15, 1979, is documented in the *Horn Call* (Vol. XI, No. 1, October 1980, 53–56). This project was funded by a grant from the International Horn Society. After FitzMaurice was able to provide enough ambronze to make some bells for testing, Tuckwell was the first to play them.

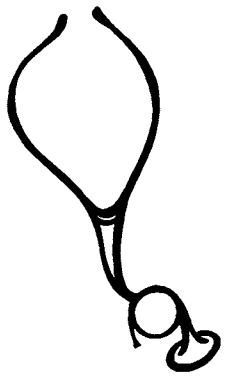
The Annapolis Symphony horn section also took part in the ambronze playing tests, and Lawson and Cook went to a concert when the orchestra was performing Tchaikovsky Symphony No. 4 under the direction of Leon Fleischer. At the intermission Cook went onto the stage with the horn section to hand them bells while Lawson went out into the hall with Fleischer. The horn section played the opening passage and the coda of the last movement with their stock bells. "When they switched to the ambronze bells," Lawson said, "it was like another horn section up there." Fleischer was astounded that changing the bell alloys could make such a difference.

Martha Glaze, a colleague of Lawson's from the Baltimore Symphony, also helped with the ambronze tests while she was playing in the Philadelphia Orchestra. She compared a nickel-silver bell and one of the new ambronze bells. Lawson and his son Paul went to a rehearsal to hear the orchestra play. After the rehearsal Martha said "come on the stage, Walter, and listen to this." She first played a D major scale on the nickel-silver bell, then on the ambronze. In Lawson's words, "there was a vast difference, the ambronze bell had more virility, more power, more color, everything. It just sounded more like my concept of a horn." This experience was what pushed the Lawsons to begin production of the ambronze bell. On the way home the they got so involved in the discussion of production possibilities that they got lost around the Philadelphia airport.

When the nickel-bronze alloy was under consideration for production, Lawson enlisted the help of the Baltimore Symphony horn section. By this time the playing tests had evolved into an attempt to test as many characteristics of the alloy as possible. The test proceeded in this fashion: a three-octave arpeggio that would show any weakness in range extremes was played. By having the arpeggios tongued, it could be determined if the pitch centered easily as well as how well it responded; slurred, the arpeggios would tell how well the sound is sustained, i.e., how well the alloy prolonged the sound through a slur. Next, the Ravel *Pavanne,* was played *piano* to reveal soft response. After that, the low excerpt from *Pictures at an Exhibition* was played to test low-range power and sound quality. For high register sound quality, Tchaikovsky Symphony No. 4, Brahms Symphony No. 1, or the unison high range passage in Shostakovich Symphony No. 5 was used. Next, a smooth middle-range solo like Tchaikovsky Symphony No. 5 was played to check smoothness and mid-register sound quality. Then something loud and staccato was played, such as the passage from *Villanelle* or just a two-octave scale. Lawson believes you can tell a 40° (C.) difference in a bell's annealing temperature with this latter test. You listen for a clean start up, free of any suggestion of double attacks. Finally something soft and staccato such as the passage from *Les Preludes,* again, to see how well the bell starts up. This is intended to cover color, power, dynamic range, response (loud and soft attacks), and slurs; in short, to determine if the alloy will support the things the horn is required to do. As a result, this repertoire list may bear a striking resemblance to those requested for auditions.

FitzMaurice has more ideas about alloys that show promise as horn bells. They have made one bell in phosphor bronze, and there are other alloys waiting. However, examination of each alloy is a time-consuming process. The fabrication process must be worked out and the playing characteristics confirmed through playing tests. The backlog of horn orders is currently so long that finding the time to do research is difficult. From Lawson's point of view, it would be ideal if all the successful alloys used to manufacture horn bells were found to have a common characteristic, because then they could predict whether one might be better than another. But, as he says, "we haven't come to that point yet."

John Cryder is the horn professor at James Madison University in Harrisonburg, Virginia. He received his undergraduate and masters degrees from the University of Iowa and doctorate from Catholic University. Performance experience includes the Tri-Cities Symphony orchestra, U.S. Marine Band, Saskatoon Symphony Orchestra, and Maryland Symphony. He currently performs with the Montpelier Winds, Madison Brass, and Roanoke Symphony. Before his appointment at James Madison University, he taught at the University of Saskatchewan in Saskatoon.



Clinics

Improvisation Clinic

Kevin Frey
Column Editor

Improvisation, as practiced throughout history, holds at its core the means to define oneself. It is an opportunity to reveal the essence of yourself doing what you have chosen to do—perform! To search for originality, especially through the act of spontaneous performance, requires performing on the edge of "uncharted" territory. In the second of three installments, Dr. Hafez Modirzadeh develops the Trans-Intervallic exercise not as a descriptive method, but as a prescriptive process toward musical discovery. Enjoy!

Trans-Intervallic Exercise for the Post-Modern Improviser

Hafez Modirzadeh

Part 2: Exercises in Systematically Breaking the Cycle

In order for you to concentrate on each new intervallic relationship that occurs in your developing improvisations, the cycle is systematically broken, skipping a step at a time from within its original progression of fifths (or fourths). Our first discovery is made when we realize that ***repetition*** of even one step (e.g., C–G–C) from anywhere within the cycle's progression will automatically breaks its flow of direction and ultimately imply some sort of ***tonicism.*** (see Fig. 4)

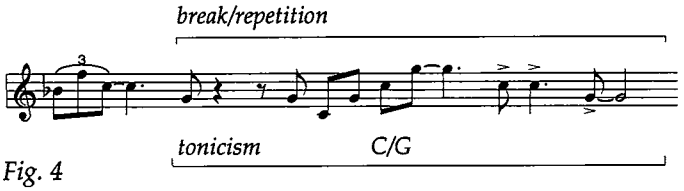


Fig. 4

When five consecutive tones are reiterated within one cycle, a ***pentatonic scale*** naturally appears, thereby clearly establishing ***tonality*** (see Fig. 5)

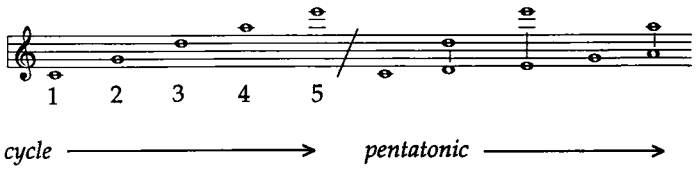


Fig. 5

In all, breaking of the cycle occurs when any portion of its progression is repeated, or intervals other than an octave, fifth, or fourth are introduced. One should practice introducing each new interval separately, breaking the format of the original cycle in a systematic way, skipping steps one at a time.

In applying this idea to Exercises 1–6, the following six interval combinations (six intervals plus their inversions) are derived from the above perception. They should be practiced with the same improvisatory approach outlined in Part 1(see pages 63–64 of the November 1994 *Horn Call*).

Suggested Directions for Practice:

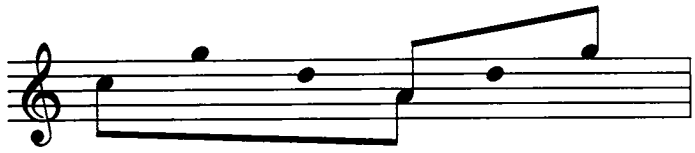
a. Improvise on the cycle, in either direction, keeping the exact order of pitches in fourths or fifths (see Part 1).
b. Improvise on the cycle (see Ex. 1), periodically breaking the cycle with combinations of each interval type No. 1–6 on the next page, for instance:

- Placing a break of one pitch in the cycle; e.g., C–G–D–A (skip E) –B, results in a major second (or minor seventh, depending on register) (see Ex. 2)
- Placing a break of two pitches in the cycle; e.g., C–G–D–A (skip E–skip B) –F#, results in a major sixth (or minor third, depending on register) (see Ex. 3)
- Placing a break of three pitches in the cycle; e.g., C–G–D–A (skip E–skip B–skip F#) –C#, results in a major third (or, minor sixth depending on register) (see Ex. 4)
- Placing a break of four pitches in the cycle; e.g., C–G–D–A (skip E–skip B–skip F#–skip C#) –G#, results in a

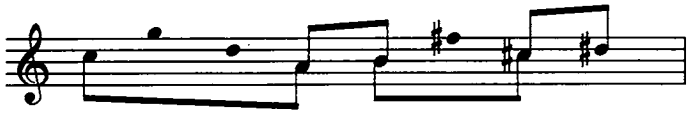
major seventh (or minor second, depending on register) (see Ex. 5)

- Placing a break of five pitches in the cycle; e.g., C–G–D–A (skip E–skip B–skip F#–skip C#–skip G#) –D#, results in a tritone (or augmented fourth/diminished fifth, depending on register) (see Ex. 6)
- You may continue and mix the order of skip combinations.

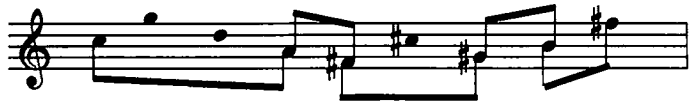
Beams below notes show the unbroken cycle; beams above notes show a break in the cycle.



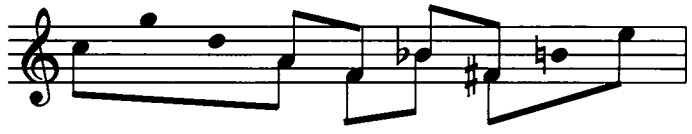
Ex. 1



Ex. 2



Ex. 3



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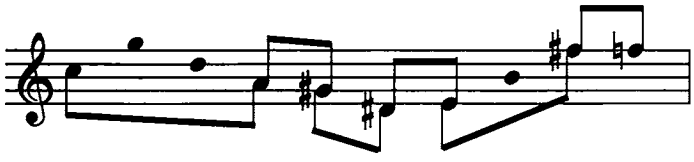

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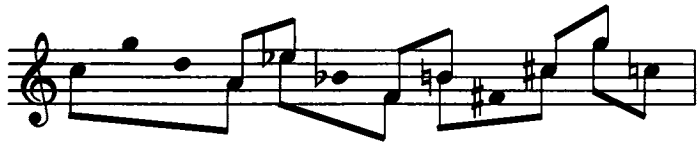
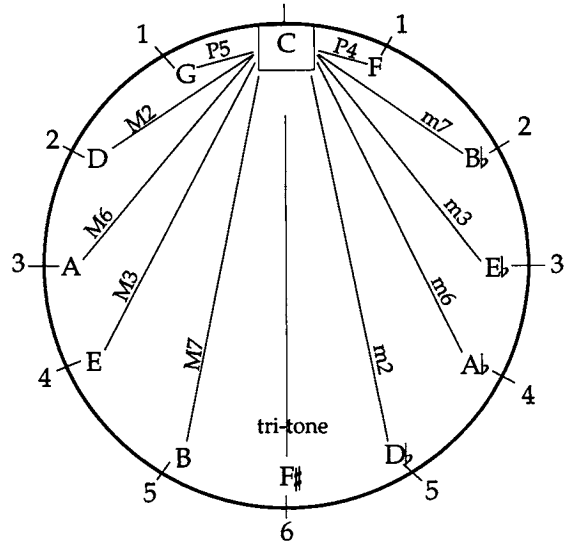


Ex. 6

All of the above material can be viewed and generated from the following cycle diagram:

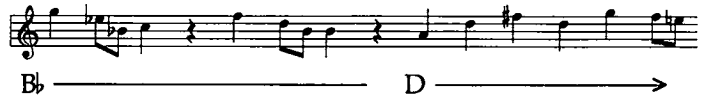


Finally, with the above trans-intervallic approach to improvisation practice, all scales and chords can be constructed in an almost purely spontaneous, integrated sort of way (see Fig. 6–8).

Scale #1 derived from cycle and skips

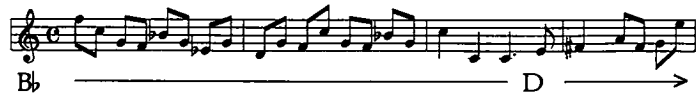
Scale #2 derived from cycle and skips

Fig. 6



Above scales applied to Ornette Coleman's "Round Trip" excerpt

Fig. 7



Above scales applied to Eddie Harris's solo excerpt on "Oleo"

Fig. 8

The goal of trans-intervallic playing, I believe, is to develop a high sense of ***melodic intuition*** (which also implies ***rhythmic intuition,*** see next issue), ultimately enabling the progression of form (whether harmonic or otherwise) to be ***felt,*** first and foremost, before it is ***heard.*** (Sometimes the ears may actually hold back the heart, getting in the way of

more intuitive listening needs inherent in improvised musics.) Contrived patterns must then become a thing of the past, as each playing session lies on the border of uncharted melodic territory. And finally, trans-intervallicism becomes the ***pathway,*** defined only by you, the driver, and your vehicle, the musical instrument!

Next issue: Mastering Rhythmic Progressions

Hafez Modirzadeh is an Iranian-American saxophonist, composer, and ethnomusicologist who currently teaches Improvised Music Studies at San Jose State University in California. 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.*

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The Importance of Failure in Artistic Development

by William Scharnberg

Author's note: the body of this article was written for a lecture at the 1985 International Horn Workshop in Towson, Maryland. It has been revised in the intervening years for a variety of occasions and is offered as another approach to stress management in performance.

I do not like to make mistakes in public. I do; they make me feel anywhere from annoyed to miserable; and I remember every error, especially the big ones, for years. A goal of consistency in performance: consistent results and consistent feelings before, during, and after each performance seems paramount to a successful musical career. I would like to help my students both achieve a high level of consistency and learn to deal with failure as a natural part of the learning process. Although a more accurate title for this article might be "The Importance of Success and Failure in Artistic Development," I wanted to focus on the fear of failure as a leading cause of performance anxiety for many of us.

When facing a musical performance, the mechanical aspects of preparation seldom pose insurmountable obstacles to efficient practice. Often the more difficult task is dealing with our self-image, which has become part of our personal chemistry from our childhood. Further, many of us seldom come to grips with our sense of self-esteem until immediately before, during, and shortly after a performance.

In his article, "Performance Anxiety and How to Control it: A Psychologist's Perspective," from a published symposium entitled *Tensions in the Performance of Music* (Alexander Broude Inc., NY, 1978) Paul Lehrer deals with the control of anxiety in its three components: 1) a physiological component, including rapid pulse, perspiration, shaking, cold hands, dry mouth; 2) a cognitive component or how our mind reacts to stress; and 3) a behavioral component or how we react to stress based on the body's and mind's interaction.

The physiological symptoms associated with anxiety are our body's natural ways of dealing with stress. A rapid pulse increases physical efficiency and mental alertness. Perspiration enhances our tactile sense and gives us increased agility. Our extremities become cool because the surface blood vessels constrict, protecting us against possible blood loss and regulating internal temperature so vital organs remain warm. Increased muscle tension protects our body from possible injury. Although these responses are desirable under many stressful conditions, musical performance can be hampered by any one of them.

The common ways of dealing with the physiological symptoms are: 1) relaxation techniques or "the quieting response" (most stress-management courses deal with these techniques: deep relaxed breathing, followed by conscious relaxation or tension/relaxation of muscle groups, coupled with a calming of the mind); 2) Eastern self-regulatory disciplines such as yoga, tai chi, aikido, and various forms of meditation that train the mind and body to regulate tension; 3) the Alexander technique involves the cultivation of a posture that promotes relaxation; 4) autogenic training, i.e., suggestions to the mind and body under hypnosis or autohypnosis; 5) biofeedback (learning to control physiological functions by means of external monitoring devices), 6) tranquilizers, especially beta-blockers, which regulate the heart-rate under stress, and 7) spiritualism, religion, or any deeply-rooted belief that shields the mind and body from stress.

The control of the cognitive symptoms of performance anxiety can be dealt with from a relaxed state prior to a performance in at least three possible ways: 1) visualization (psycho-cybernetics), where one either visualizes a positive performance situation, basking in the glow, or the most negative possible situation, becoming desensitized to catastrophe; 2) meditation, commonly called transcendental meditation, which attempts to block our conscious level of thought from anxiety, moving toward an integration of the mind and body; 3) attitude adjustment (insight therapy) where we mentally study the causes of anxiety in order to change our attitude. This third area is the focus of this article. How can we change our attitude about performance anxiety to bring about more comfort and control before, during, and after a performance?

From our earliest years, love and security are often linked with competition. It is practically impossible for a good parent to not show pride in a child's achievements. Soon the child becomes aware that real approval from parents and teachers come from outperforming peers. In order to be "successful," "failure" must be conquered or avoided at all costs. The fear of not being good enough begins to haunt us. We believe that if we are not good enough, our parents and people we respect will not love us. Further, it is important not just to be successful once, but to remain successful, win awards, "I" ratings, first chairs, and so forth. The more "successful" one believes he has become, the more pressure there is to remain so in the face of greater expectations. Thus success and failure become the measure of our self-esteem, and we begin spiraling either in a positive or negative direction: success tends to breed success, failure breeds failure.

Even more complex conflicts are built into many of our minds. Although we applaud competitiveness, individualism and success, we also preach the merits of humility, modesty, and selflessness. If you come from a family in which high standards of success and competition are encouraged, yet where being too competitive or showing any overt pleasure in winning is discouraged, you may be suffering from some degree of success fear. Some persons avoid success because they feel it will bring loneliness, cause a lack of free time, create unmanageable demands on time or energy, or interfere with a twisted enjoyment of defeat. Others fall prey to the "impostor phenomenon," believing that success is related to some form of deception and that, in truth, they are frauds. In this category are "workaholics" who think success is a result of work only, "charmers" who

believe they charmed their way to success, "chameleons" who feel that it was only their ability to be flexible that lead to success, and "magic thinkers" who believe that it was only some sort of "magic" that produced success. Females more often fall into the category of success fearers because they are often raised to believe that seeking success or appearing immodest is "unfeminine" or that others may be intimidated by them rather than drawn to them. The good news for these individuals is that simply facing that fear in the light of day generally eliminates it as ungrounded.

Like facing the fear of success, we understand that by honestly and regularly attacking the fear of failure we can both learn to deal with that fear and become stronger persons. At the outset we must remind ourselves that there is no such phenomenon as absolute and permanent success or absolute and permanent failure. Both success and failure are approachable only by degree and are related to our individual perception and sensitivity, i.e., a "success" to one person may be a "failure" to another. This perception often has to do with both our subjective feelings about ourselves and our personal sensitivity. Some persons are clearly too sensitive concerning their failures, while others seem to have little or no awareness. Interestingly, most people would agree that a high degree of sensitivity is a desirable characteristic for a good musician, yet it is that same quality which often causes a state of mental turmoil. We see unstable individuals who are so due to this sensitivity through the history of music and often in musicians around us every day. As musicians we try to set the highest goals for ourselves, and it is the sensitive persons and perfectionists who often suffer the most when goals are not attained.

Let us now focus on how we might deal with fear of failure before, during, and after a performance. First, in order to improve consistency, we must have dealt with our fears and examined our attitudes about performance in general. We should look objectively at each performance, witnessing both the good and bad, and ask "can I improve?" The natural learning process involves trial and error experience. We can not improve without errors. When we learned to walk, we fell down a lot and "naturally" improved our walking skill to avoid falling. Like great athletes, we need to see each performance as only one in a long series that forms our career.

Each of us is unique and has enormous potential, limited only by the barriers that we set for ourselves. We all know that a certain amount of stress is good for us and keeps us healthy. In a performance we often need to take tremendous risks and the greater the risk, the greater the chance for failure. Not to face the obstacles that the composer has created is to be satisfied with less than the best we can offer and to refuse to grow as a musician. If we constantly remember that we are attempting to transmit something greater that ourselves, these risks are placed in their proper perspective. To be a great artist we must continually confront failure. We should congratulate ourselves on the great courage we have shown when facing failure in public.

We should also refuse to play "ego games" with ourselves, i.e., trying to protect our self-image by not preparing thoroughly or expecting some physical malady before a performance or audition. Many of us fall prey to creating "excuses" in the face of potential failure. Clearly, it is a greater risk to fully prepare and feel physically well before a performance. With no excuse(s), however, we may learn from our errors and perhaps prepare or perform better the next time.

We need to nurture the attitude of offering the best we can when we perform and remind ourselves that our personal worth has nothing to do with our failures or successes in performance. The performance is for others, not just ourselves. The worst that can happen in any performance is neither terminal nor permanent and the best is the chance to transmit a work of art to others. We need to remember that Babe Ruth, the legendary home-run king of his era, also struck out more than anyone of his time! What excitement he created when he stepped up to the plate: he went for the fence with every swing, regardless if he connected with the ball. This is how we should perform as musicians!

For those of us who are perfectionists, even though we are always giving our best, it is helpful to settle for simply a good, solid performance instead of a "perfect" one. We can then walk on stage confident that a "good" performance can be achieved. When our goals are more realistic, we are often more relaxed and therefore achieve better results. Let us create a scenario: tonight there are two hornists performing in two different halls at the same hour. One has a reputation for playing note-perfect performances, the other has a reputation for being an exciting musician, but on a "bad day" may miss a few too many notes. Who would you rather pay to hear? Which hornist would you prefer to be?

Finally, as we approach a performance, we normally have an "ideal" goal in mind. It is only because we know what a successful performance should entail that we have a standard for the term "failure." Although we may not achieve our ideal, as we enter the stage we might remind ourselves that we have already succeeded to a certain degree by having formed that "perfect" standard.

During a performance we should consider what modern brain research has substantiated and what oriental philosophers have intuitively known for centuries: our brain is divided into two hemispheres that have separate and distinct roles. If we are right-handed, our brain's left hemisphere (the teller) controls our conscious behavior and verbal, analytical, objective, and sequential skills. The right side (the doer) coordinates subconscious or intuitive/non-verbal functions like creativity, spatial concepts, and physical actions. As outlined in books like Timothy Galwey's *The Inner Game of Tennis*, our learning and performing efficiency with regard to physical achievements increases when we calm or distract our left brain, so that our right brain can operate most effectively. We need to learn the art of "letting go," "letting it happen," "trusting ourselves," "playing not thinking." That is, we should observe our momentary successes and failures non-judgmentally, always devoting ourselves to a path of self-knowledge, treating each performance as a learning experience.

For most musicians, a reliable way to distract the left brain from making quality judgments as we perform is to constantly focus on the goal: the communication of some-

thing greater than ourselves to the audience. It is our job to tell a story or sing a song to the listeners. The idea of giving turns our mental energy outward rather than inward to dwell on errors. Focusing on our tone in the context of the musical style, the acoustics of the hall, and sounds of other instruments around us can also distract our left brain.

After a performance we should learn to count both our successes and failures, admitting that we can always improve. In the aftermath of apparent "failure" we should realize that we will always learn more from our failures than our successes. As Emerson said: "the measure of a man's character is the way in which he takes his defeats." Perhaps the best time to face the errors we noticed in a performance is immediately following the event, while both the errors and the sensations of the performance are still with us.

When we suffer what we see as a degree of failure, we have two courses of action: 1) to avoid the situation in the future (this covers everything degree from never performing again to backing away from risks presented by the music), or 2) to learn from our errors and proceed forward in the direction we know to be true. We should listen to the performance tape and analyze it as if the hornist were a student asking for advice.

To summarize, it would be foolish to look upon failure as something wonderful, nor should we dwell on our failures any more than our successes. However, we also should not fear failure but simply accept it as a natural and important part of our artistic development. Certainly we should not place ourselves in positions where the chance of success is minimal, in hope of some miracle. It does seem wise, however, to live our lives to the fullest and approach each day and performance opportunity with a certain amount of abandon in hope of learning more about ourselves and our art.

In conclusion, the following quote from F. D. Roosevelt might serve as a source of inspiration:

> It is not the critic who counts, not the man who points out how the strong man stumbled or where the doer of deeds could have done them better. The credit belongs to the man who is actually in the arena, whose face is marred by dust and sweat and blood, who strives valiantly, who errs and comes short again and again, who knows the great enthusiasm, the great devotions, and spends himself in a worthy cause, who at the best knows in the end the triumph of high achievement, and who at the worst, if he fails, at least he fails while daring greatly, so that his place shall never be with those cold and timid souls who know neither victory nor defeat.

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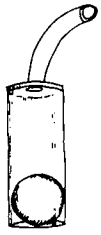

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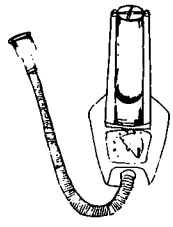

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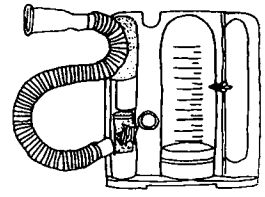

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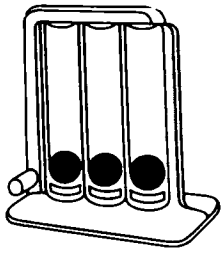

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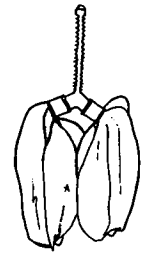

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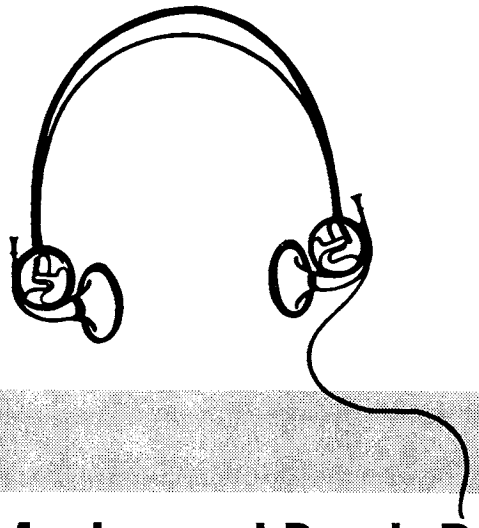

Reviews

Music and Book Reviews

William Scharnberg
Contributing Editor

A Modern Valve Horn Player's Guide to the Natural Horn
Paul Austin
Paul Austin, P.O. Box 51003, Kalamazoo, MI 49005-1003 USA, 1993. $25 (Michigan residents add $1.50 tax, non-US orders add $3 postage)

This new spiral-bound method is superb! Paul Austin has prepared a first-class method for valved horn players who aspire to perform well on hand horn. The eighty-seven-page manual includes an excellent historical overview of the horn followed by an orderly set of exercises and orchestral excerpts for natural horn through advanced hand horn technique. This method is clearly designed to be used with a horn teacher, has many excerpts, and has a few exercises written for two horns.

The concluding thirty pages of the manual are devoted to the following topics: selecting a natural horn, maintenance, practice/performance tips, tone quality/intonation, articulation, ornamentation/performance practice, cadenzas, plus lists of recommended readings/recordings, instrument makers, contemporary natural horn compositions, an index to the orchestral excerpts found in the method by crook/key and then by composer, and a fine bibliography. The manual is extremely systematic, thorough, and well-written. Very highly recommended as an important learning tool.

♪♪♪♪♪

Sonate, Klavier und Horn oder Violoncello, Op. 17
Ludwig van Beethoven
G. Henle Verlag, Munich and P.O. Box 1753, Maryland Heights, MO 63040-0753 USA, 1994. $11.95 US

This urtext edition has been created by Armin Raad, not from Beethoven's manuscript, which is lost, but from the first publication, issued March 1801 by the Viennese publisher Tranquillo Mollo. The editor's articulation and dynamic suggestions are clearly marked, and Andreas Groethuysen has added fingering recommendations to the piano part. This edition also includes the cello arrangement that Beethoven penned to broaden the first publication's appeal. The many changes the composer felt obliged to make when not strapped to the limitations of the hand horn are quite interesting. If you own an edition of this sonata, you might compare yours to that found in the collected works of Beethoven in most music libraries, or to this version. If you are purchasing the sonata for the first time, consider spending a little extra for this edition.

♪♪♪♪♪

Sonata for Horn and Piano
John Davison
Manuscript from composer: Professor John Davison, Department of Music, Haverford College, Haverford, PA 19041 USA.

This sonata came to my attention when it was programmed by William Purvis at the 1994 International Horn Workshop. I was able to secure a copy of the work through Mr. Purvis's accompanist at that performance, Steven Harlos. It is surprising that such a high-quality composition could have been composed in 1986 on a Franklin and Marshall College commission and remain both unpublished and relatively unknown today.

There are three movements totaling about seventeen minutes: *Allegretto*, *Adagio*, and *Vivace*. Mr. Davison writes long, spacious, tonal melodies that often encompass more than an octave and incorporates a healthy dose of thirds, fourths, and fifths. A large lung capacity, although not required, would be very helpful in performing a few very long phrases. The range of the horn part is pedal F to c‴, but there is a reasonable amount of rest to discount endurance as a major factor. The final movement in particular requires fine scalar technique as well as good flexibility. This is a solid, well-crafted, conservative work that should soon take its place with the best horn sonatas of "main-stream" American composers.

♪♪♪♪♪

A Jazzy Joke für Horn und Klavier
Steps and Leaps für Horn Solo
Rainer Lischka
Friedrich Hofmeister Musikverlag, Hofheim-Leipzig, Germany, 1994.

These two works, both written for Peter Damm, are published together, with the one horn part printed on the reverse of the other. As the title implies, *A Jazzy Joke* is jocular in nature and contains jazz-style elements within its five-minute framework. The opening and closing sections of the three-part form are quick and quasi "bebop" in character. A brief aleatoric episode leads to the central portion in a slower "blues" style. The rhythmic complexity and technical difficulties are moderate (grade 5), and the composer offers alternative high notes, so the written range is either g to a♭" or c'".

Steps and Leaps would make a fine study, but like most unaccompanied works, this reviewer finds it relatively uninteresting, especially to non-hornist audiences. The solo is only moderately difficult (grade 5) with some difficult wide-interval leaps, a range of g–a♭", some stopped horn, and two flutter-tongued notes.

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Podunk Lake for amplified solo horn, 1993 $12.50
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Voices from Spoon River for two horns and piano, 1993 $39.50
Pillars of Fire for Horn and Orchestra, 1994 $35.50/$250 including orchestral parts
Mark Schultz
Jomar Press, 6005 Cameron Rd. #B, Austin, TX 78723 USA.

Mark Schultz, perhaps best known to hornists for *Dragons in the Sky*, winner of the 1990 IHS Composition Competition, has been actively writing more excellent works for horn these past two years. He has also created a publishing firm to publish his compositions as well as those of his colleagues. His scores are spiral-bound and printed in a neat manuscript on 11 x 17 inch paper with no separate horn part(s). This format, of course, allows for each performer to know what the others are doing, but it creates more page turns on paper that does not fit into a legal-sized file cabinet. Some performers may choose to write out all or portions of the horn part into a more concise configuration. Other works in the Jomar catalog not reviewed here are *Alligator Alley* (1994) for two horns and piano (9 minutes, $24.50), *A River of Amber and Bronze* (1989) for sixteen or more horns (11 minutes, $59.50), and *T. Rex* (1990) for horn and piano (5 minutes, $19.50), reviewed under its former title, *Dancin' Dinosaurs*, in the October 1991 *Horn Call* .

Podunk Lake was commissioned by Ellen and Douglas Campbell in memory of Neill Sanders for the 1993 Fontana Music Festival. The solo hornist is occasionally asked to stroke wind chimes, often while performing some sonic effect on horn that does not require the right hand in the bell. The composer asks that both the horn and wind chimes be slightly amplified to enhance the resonance. There are many other interesting effects that are well within the capacity of a mature hornist. Unfortunately, a section with multiphonics requires the hornist to sing from written e' to d♯", too high for some of us. Perhaps Mr. Schultz will permit a transposition of this section to embrace more hornists? It is a fascinating new work of about five minutes duration that ought to become a standard solo work in our repertoire.

Over your shoulder, don't smile is a rather whimsical composition also commissioned by Ellen Campbell in memory of Neill Sanders. This clever work is approximately six minutes long and is perhaps the most performer-accessible Jomar publication reviewed here. The range is f–b" with some high range power required twice in the piece. Searching for unique colors, Mr. Schultz calls for a plunger to be used for "jazzy" effects in the middle of the composition. This passage is quite awkward, and performers might consider adding padding to the plunger to prevent bell dents. In addition, he calls for stopped to open and open to stopped "scoops" and a couple of sections with lip trills and flutter-tonguing. The piano part is equally difficult but the end result is worth every bit of the effort!

Voices from Spoon River for two hornists and piano was written for Thomas Bacon and James Graber. It is a five-movement mini-drama where the hornists are asked, alternately, to perform on horn and deliver dialogue adapted from Edgar Lee Masters' American epic. Both parts are difficult with a wide range (written c–c''') where a secure high register is paramount, coupled with complex rhythms and colorful effects (stopped horn, quarter tones, flutter-tongue, half-stopped, and plunger mute). Along with the very difficult technical requisites, the hornists must deliver both male and female lines with stage directions and comments. For example, at the end of the second movement, the second hornist is asked to lie on the floor, perform low "horse-snot" sounds, then stagger up at the beginning of the third movement to act like the town drunk. Clearly two hornists with excellent acting ability are required. Another scenario might be to involve up to seven male and three female hornists, in costume, for the sixteen-minute drama. A great idea for the right hornists.

Pillars of Fire was written for Thomas Bacon and premiered at the Sarasota Music Festival on June 4, 1994. Although I did not buy this score, Mark Schultz sent a tape of the performance for examination. It is quite a blow: a seventeen-minute mega-concerto for horn and orchestra with soaring lines that could have been written for a movie score. There are great demands on flexibility over an extended range, very loud passages that demand a strong and secure high range, and a considerable amount of stopped horn writing. As I listened to Mr. Bacon compete against a forceful brass and percussion sections through much of the work, I could not help thinking that this also would make an excellent concerto for four horns (often playing the solo line in unison) and wind ensemble. If strong is your middle name, step right up and ring the bell! This is an excellent concerto.

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Songs of the Wolf for horn and piano
Andrea Clearfield
Jomar Press (see address above), 1994. $19.50

Frøydis Ree Wekre commissioned this piece for the 1994 International Horn Workshop, where she performed the premiere. There are two movements: "Wolf Night" and "La Loba." The composer states that inspiration for the first movement came from a poem by Manfred Fischbeck entitled "Songs of the Wolf," and the second movement was inspired by a story, "La Loba" found in *Women Who Run With the Wolves* by Clarissa Pinkola Estés. The first movement's "dark, mournful" opening builds to the first cry of the wolf. The first section ends with a long ascent in the horn over an ostinato in the piano. The second part, full of mixed meters, is marked "rhythmic and light, with a jazz feel." This portion builds to a climax and quickly subsides to another slow section leading to the height of the movement on written d'''. Again we hear the "jazzy" ideas and another restless ascent, concluding with mournful cries in the horn.

The second movement is quick throughout with a great deal of stopped horn above the staff. Generally the tessitura of both movements is high (to d''' in the second movement as well). An early draft of this review contained many transposition errors in the second movement due to software problems that were used to print the parts. As if on cue, the publisher sent a new copy of the horn part with those errors corrected. Unfortunately, I am not certain that the effect of the work is as moving as the poetry and story that inspired it, especially given the strength necessary to bring off a fine performance.

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Suite for Horn and Piano
Alec Wilder
Margun Music, Inc., 167 Dudley Road, Newton Centre, MA 02159 USA.

Since this is simply a reissue of a work that has been around since 1964, what follows is not a review but an acknowledgment. The *Suite* is an eleven-minute, five-movement composition that seems, judging by the number of recent performances, to be more popular today than it was thirty years ago. Margun Music, Gunther Schuller's publishing endeavor, has reprinted many Alec Wilder scores, and the manuscript of this work was apparently tracked down only last year. The publisher has executed an excellent edition with clear, large-sized print, no mid-movement page turns in the horn part, and very careful attention to tempo, dynamic, and articulation markings. Of course, the music is Wilder's: romantically inclined but covering a wide gamut of sentiments, "popular" in style, fairly difficult technically (grade 5–6), sometimes awkward for the hornist, but generally appealing to the listener.

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Colored Leaves for solo horn, (1994)
Hillslide for alphorn solo and brass quartet, (1992)
Pamela J. Marshall
Spindrift Music Company, 38 Dexter Road, Lexington, MA 02173 USA.

Where most unaccompanied works are written with the virtuoso in mind, *Colored Leaves* is perhaps a grade 4–5 solo. There are two movements: "Crisp and Cool" and "Aria—Whistling Wind." The first movement opens with an unmetered section followed by a mixed-meter *leggiero*. Within a conservative, modal framework, the composer calls for one right-hand glissando and moderate flexibility over a d–g♭'' range. The second movement, encompassing virtually the same range, is largely unmetered. The first two lines are marked "muted, stopped, or half-stopped, at the performer's option," then the next two lines are marked "open or muted, at the performer's option." If you are looking for a pleasant, approachable unaccompanied work that has some melodic interest and modest technical demands, this might be a good choice.

Hillslide, scored for traditional quintet instrumentation with the hornist performing on alphorn, has two movements: "Meditation" and "Scherzo." The limited harmonics of the alphorn are treated well and the composer adds some pitch-bending on c and c' for an interesting effect. The quintet parts are not difficult, playable by a good high school-level quintet (grade 4–5). The first B♭ trumpet ascends to a written c''' at the very end, but the part is notated with an option of taking the passage down an octave. If you own an alphorn and perform regularly with a quintet, this would be a good addition to your repertoire.

The composer, Pamela J. Marshall, who has won many commissions, awards, and has a few recordings to her credit, clearly writes music that is easily accessible to both performers and audiences.

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Distant Dancing for brass quintet
Richard Peaslee
Margun Music, Inc. (see address above), 1994.

The above quintet was commissioned by the Chestnut Brass Company, with assistance from Larry and Marlys Zimmerman and the Pennsylvania Council on the Arts, and completed in January 1992. The publisher sent a copy of the manuscript for review plus a performance tape with a note explaining that it is unusual for them to submit a manuscript for review but that, in this instance, they felt the piece should be available to brass players as soon as possible. After hearing the performance and examining the score and parts, I strongly agree with their assessment.

This is an excellent work of about ten minutes in duration, multi-sectional in form, challenging technically and rhythmically, but very colorful and exciting. The quintet begins with "distant" muted echoes in the upper brass accompanied by "wind sounds" in the low brass. It gradually becomes more animated and takes on a "pop-style" dimension with interesting and often complex rhythmic

activity, including mixed meter and a great deal of rhythmic independence. The opening passage returns to introduce a more "laid-back" section complete with plunger mutes in the trumpets and trombone. A spin-off from this area is followed by a brisk section with a great deal of syncopation, which is in turn succeeded by a tarantella-like 12/8. Just as we think the work is to close, the opening idea briefly interrupts the inevitable flourish to the end. For an advanced quintet, this is a very exciting new work.

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First Dance Suite for brass quintet
C. D. Wiggins
Phoenix Music Publications, Jacob Obrechtstraat 23, 7512 DG Enschede, The Netherlands, 1994. $11

Christopher Wiggins has written some fine horn works over the past several years and here has composed a brass quintet for younger performers, yet aesthetically pleasing to a general audience. There are four brief Renaissance-styled movements: "Stately Dance," "Pavane," "Chorale," and "Rondo." The level of the quintet is about grade 2–4, depending upon how many movements are performed. The written range for each of the instruments is: B♭ trumpet d'–f", horn c'–d", trombone B♭–c', and tuba, requiring slightly more flexibility, has the widest range of E♭–a♭. Very fine music for this level.

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"Sound an Alarm" from *Judas Maccabaeus*
G. F. Handel, arranged for brass quintet by Karl Hinterbichler
Phoenix Music Publications, 1994. $9.75

Karl Hinterbichler is the tubist in the New Mexico Brass Quintet, for whom this arrangement was created and subsequently recorded on Crystal CD560. It is about a minute and a half of flash and flurry that should bring an audience to its feet. Although only the trombone part is written in a higher tessitura, the technical demands are substantial for each instrument.

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Ricochet for brass quintet
Kerry Turner
Phoenix Music Publications, 1994. $25

Kerry Turner, of American Horn Quartet fame, penned this new ten-minute composition for an advanced quintet. According to the preface, the three sections that make up the piece are associated with the following southwestern themes: ricochet, repose, and rodeo. Especially the outer sections could probably stand alone if the occasion arose. Along with to the technical prowess required of each ensemble member, interesting harmonies, intense rhythmic activity, a considerable amount of multiple tonguing, and some special effects are among the trademarks of Turner's compositions. Definitely a crowd pleaser!

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Soundings on "The Erie Canal" for brass quintet
Kerry Turner
Phoenix Music Publications, 1994. $18

Written in 1984, this quintet is designed as a fanciful, pop-style composition for a moderately advanced ensemble; a good undergraduate college quintet could perform it well. The highest written pitches for the trumpet, horn, trombone, and tuba, respectively, are: b♭", a", f', and d'. The work is based on the American folk song "Fifteen miles on the Erie Canal," with Turner subjecting that melody to various stylistic transformations from Baroque to bebop. In addition, he quotes international themes to remind the listener of the various immigrants who helped build the canal. The result is very enjoyable for the performers and audience alike.

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Zwei Blauen Augen from *Lieder eines fahrenden Gesellen*
Gustav Mahler, arranged for six horns by Marvin Howe
The Hornists' Nest, Box 253 Buffalo, NY 14226-0253, 1994. $5

With excellent artistic judgment, our dearly departed Marvin Howe selected and arranged this somber march from the final movement of Mahler's *Songs of a Wayfarer* for six horns. While the arrangement initially appears rather uncomplicated (range of A♭–g♭"), the very soft dynamic level of all the parts and the delicacy with which the fourth and sixth parts must perform in the low range offers a challenge to even the finest horn ensembles. A beautiful work arranged by a great man.

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Book and Music Reviews

Arthur LaBar
Contributing Editor

Twentieth-Century Brass Soloists
Michael Meckna
Greenwood Publishing Group, 88 Post Road West, Box 5007, Westport CT 06881 USA, 1994. 291 pp. $75 US

Twentieth-Century Brass Soloists is a thoroughly researched and well-documented survey providing a surprising amount of biographical information on nintey-nine of the world's most outstanding soloists on all brass instruments who flourished in this century. The author was broad-minded enough to select people from all areas of music, including jazz, opera, symphonic, popular, commercial, and film. He has listed soloists from the time of Arthur Pryor (1870–1942), trombonist, to that of Wynton Marsalis (b. 1961), trumpeter.

This book is particularly welcome in view of the fact noted by Mr. Meckna that current literature has largely neglected performers in favor of composers, compositions, and the styles of periods of music history. Each of his profiles includes a biographical section, a comparative discussion of technique and style, and a brief discography and bibliography. There is also a small section of the book devoted to photographs of a few of the soloists.

Twenty horn players are profiled: Thomas Bacon, Georges Barboteu, John Barrows, Hermann Baumann, Aubrey Brain, Dennis Brain, Vitali Bujanovsky, Domenico Ceccarossi, Alan Civil, Peter Damm, Philip Farkas, Lowell Greer, Douglas Hill, Ifor James, Mason Jones, Ib Lansky-Otto, Meir Rimon, James Stagliano, Barry Tuckwell, and Frøydis Ree Wekre. If you are wondering why you are not named in the book, Meckna lists the criteria he used in selection of artists. Each person must have had a "solo career, recorded frequently, made unique contributions to their art, and influenced both musicians and laymen."

It is when you get into the individual biographies that you begin to understand the quantity and quality of study and preparation that went into this book. In his comparative style discussions, it is most evident that Meckna has done an enormous amount of research. It would appear that he has listened to hundreds of recordings and has thoroughly read most journals where brass performances are likely to be discussed. Of course, when he compares Bujanovsky, for example, to Tuckwell or Civil, he is offering his personal opinion, but considering the scope of his project, his opinion carries a lot of weight with me.

There are many fascinating tidbits in this volume. It is interesting to read, for example, how some soloists began their world-class careers almost by accident. Ifor James was a promising professional soccer player until he volunteered to play the horn, an instrument he had never played before, in a local orchestra concert. The program included *Till Eulenspiegel!* Hermann Baumann did not begin playing the horn until age seventeen. You may not know that Lowell Greer once taught in the Mexico City School of Perfection. Aubrey Brain was the first artist to record a horn concerto for the Edison Bell Company in 1927.

This book contains a wealth of valuable information documenting the careers of the most famous brass soloists of our time. The legacy that they will leave is enriched and complemented by Michael Meckna's research. I greatly enjoyed his book and enthusiastically recommend it to all readers.

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Bouncer, for two trumpets, horn, trombone, and tuba
Donald Grantham
Southern Music Publishing Co., Inc., New York (Peer Musikverlag GmbH, Hamburg). Theodore Presser Co., sole selling agent in US, 1993. $25 US Duration: 8 minutes

Donald Grantham, a professor at the University of Texas at Austin, has written a fine work for brass quintet with good use of color and contrast and with frequent use of solo passages and surprising cadences. In the cover notes, Grantham states that the title, *Bouncer,* "was suggested by the menacing, jazzy quality of the first movement," which is marked "Uneasy, edgy." The second movement contains a very well-written, extended, and lyrical tuba solo. The final movement is openly based on the finale to the Shostakovich Symphony No. 5. Most groups would probably have better success at a more moderate tempo than is indicated.

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Fanfare for an Afternoon Concert, for two trumpets, horn, trombone, and tuba
Vernon Taranto, Jr.
Latham Music Enterprises, 1209 Gregory Street, Greensboro NC 27403 USA, 1993.

The character of this work is revealed in its title. Even though it is quite brief, the *Fanfare* is concise enough in its thrust to present a variety of coherent moods within its short time-span. Very effective, even for an evening concert!

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Alexander's Ragtime Band
Irving Berlin, arranged for two trumpets, horn, trombone, and tuba by John Wasson
Virgo Music Publishers, P.O. Box 1068, Knowle, Solihull, West Midlands B94 6DT, England, 1988.

A fun, jazzy arrangement of this old familiar tune.

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All of us have had the experience of finding a new piece of music that looks promising, only to get it home and find that it does not quite come up to our expectations. That is why I was so happy to find unexpectedly two pieces of chamber music of the highest quality. Here are their reviews:

Quintette en mib majeur after Quatour à cordes op. 12 No. 1
Felix Mendelssohn, transcribed by David Walter for flute, oboe, clarinet, bassoon, and horn
Gérard Billaudot Éditeur, 14, rue de l'Échiquier, 75010 Paris, France, 1994. Duration: 24 minutes

This is one work which I did not expect to amount to much. After all, it is "only a transcription." To my great pleasure, David Walter has turned this string quartet into a wind quintet so skillfully that one would scarcely know that it was not originally conceived and written by Mendelssohn for the new medium. He selected a work that is rich in musical content, with sonorities, techniques, and ranges that lend themselves beautifully and naturally to the wind quintet. The first-time listener who doesn't know the string quartet would never guess that Walter has somehow added a whole other part.

It is sheer joy to discover a work with forms, themes, and textures that only a few composers in music history can match, and it is substantial enough to allow one to really work in depth. Besides all that, none of the individual parts is especially difficult technically, unless it would be the bassoon part, which gets quite busy from time to time. There are many resemblances to other familiar Mendelssohn works, such as Symphonies Four and Five, and the *Midsummer Night's Dream.*

The first movement is broad in thematic and formal scope with much of the melodic content going to the oboe.

The second movement is entitled *Canzonetta* and is almost grotesquely comical. Here, the transcriber has ocassionally written *pizz.* and *arco* over some of the parts to give the performers a better idea of how to interpret the style.

The third movement is marked *Andante espressivo* and presents the clarinet in its best register, unfolding a sublime melody. From here, there is an attacca into the *Molto Allegro e vivace* finale that is pure Mendelssohn in its effervescent energy.

I would go so far as to say that this composition in its new version is now one of the greatest works for quintet from the Romantic era.

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Distant Voices for two trumpets, horn, trombone, and tuba or bass trombone
David Sampson
Brass Ring Editions, 15 Eldridge Street, New Haven CT 06513 USA, 1994. $45 US Duration: 16 minutes

This is a wonderfully effective work for virtuoso brass quintet by David Sampson (b. 1951). According to the composer's notes, it was inspired by people who have affected the composer's life.

The first movement is called "James Agee: Writer" and is powerful and exciting in its effect. It begins brilliantly and later unfolds into a beautifully lyric section but then quickly returns to the energy of the opening. The players must be rhythmically very alert and astute, because there are quick juxtapositions of duple and triple figures with frequent meter changes combined with successions of *meno mosso* followed by *accelerando*, etc. Despite the demands, only a brief acquaintance with it will reveal that any time and effort spent on the work will be greatly rewarding. "Bobby Hackett: Jazz Cornetist" is free-sounding and vaguely jazzy in effect. There are segments of quickly changing block chords. "Br. Paul Diveny: Benedictine Monk" is contemplative with intermittent outbursts. Two chorale sections in the middle of the movement are quiet but darkly emotional. The last movement, "Ben and Mark: My Sons" is fiendishly fast yet jovial, with the middle section purely comical. The work ends in a swirl of rhythmic and dynamic vitality. I highly recommend the piece.

Exercises for Jazz French Horn by John Clark

Kevin Frey
Guest Reviewer

If the development of the art form jazz is viewed as the result of a dissonance between two distinct cultures (African-American and European-American), it may be possible to find a parallel dissonance between the horn player's culture and the culture of the jazz world. Traditionally, the hornist's culture prepares him to perform music from the written page, music previously written, demanding exact stylistic nuance. The mental and technical dexterity required for improvising, regardless of musical style, has not been a major portion of the hornist's technique. The dissonance of working within a culture where improvisation is the major technique for musical development can be so emotionally, physically, and mentally draining that even fine horn players hesitate to add it to their stylistic repertory. John Clark's *Exercises for Jazz French Horn (or improvisation oriented exercises for the horn)*, seeks to resolve this dissonance by giving the interested horn player plenty of material for developing a voice through improvisation.

Exercises for Jazz French Horn is a concise book of exercises to develop or "augment your own techniques" used during improvisation. It is "not meant to be a comprehensive jazz method book ... but rather a way to help you begin to develop the facility and the vocabulary you need in order to express yourself." To Clark, the ideal way for learning these exercises would be by ear, but to reach more players Clark has written out a portion of each exercise to show melodic contour and interval content. Like other books of this type, it is meant to be played, not read.

At first glance, the book may seem to require dexterity acquired by only a few players. Clark encourages the user not to be too concerned with the playability of an idea. He suggests that if an idea doesn't work for you, try another one. Alternate fingerings are encouraged to aid in the execution of a pattern.

The pages of written sixteenth-note patterns should not deter the player. In improvisation, mental, physical, and musical dexterity are all important. In one rhythmic format, Clark is able to address many technical needs of the improviser. At any velocity, the player is to extend the initial pattern, transpose patterns to other keys, or transpose them to other ranges, addressing the necessity to learn and use the full range of the instrument. Ultimately, he says, the only real obstacle will be the limitations of the instrument itself.

The exercises themselves include a warm-up with extensive exercises in the low register to prepare the player for the physical demands encountered during improvising.

The exercises in the four sections begin with the Lydian scale, and include pentatonics, diminished scales, cycle of fifths, and the chromatic scale. These intervallic patterns are extremely helpful in learning to conceive creatively horizontal melodies within the polymodal and polytonal contexts emphasized in current jazz.

Clark helps the player by writing out two of the exercises in their entirety and includes a transcription of Miles Davis's solo on, "So What" from the album *Kind of Blue.*

With John Clark's book and George Russell's *Lydian Chromatic Concept of Tonal Organization* (a much underutilized text with the Aebersold method so prevalent) as a companion, the horn player can find fresh ideas to develop for each tune.

If the dissonance between the hornist and his environment is real, the end result of tackling this dissonance instead of ignoring it may well, as with jazz, encourage hornists to make strong and emotional musical statements through improvisation.

Exercises for Jazz French Horn is available from Hidden Meaning Music, 711 Amsterdam Avenue, Suite 18N, New York, NY 10025. This review originally appeared in the Winter 1994 issue of the *Brass Player,* published by the New York Conference for Scholarships.

Kevin Frey is a French hornist and Instructor of Music at San Jose City College in California, where he teaches brass, theory, and Creative Musics. He is a member of the Horn Call editorial staff as Editor for the Improvisation/Jazz Clinic.

Recording Reviews

John Dressler
Contributing Editor

Disc Title:	*Mozart: Harmoniemusik*
Artist(s):	Budapest Wind Ensemble **Miklós Nagy** and **József Bócsa,** horns
Label:	Harmonia Mundi HMP-3903008
Timing:	68:28 minutes
Recording Date:	1991; 1994
Recording Location:	Town Hall, Budapest

Mozart chose wind-instrument transcriptions he had constructed of popular opera arias of Soler, Sarti, and others as background music to the dinner scene at the end of his opera, *Don Giovanni.* The ensemble, called Harmonie in Vienna and Paris at the time, consisted of pairs of oboes, clarinets, bassoons, and horns with the support of a string bass. Contained on this disc is a delightful set of transcriptions of arias from Mozart's own operas as constructed by three contemporary instrumentalists living in Vienna: Wendt, Triebensee, and Heidenreich. Not always in their original keys, these "suites" are yet another manner in which to learn and to appreciate further Mozartian melody and harmony. A wonderful balance of sensitivity, agitation, and rubato is accomplished throughout the ensemble. A fine variety of tempi capture the moods of each aria. The sonics favor a true balance of all the instruments. Several fine delicate unified articulation passages show the musicality of the ensemble. Both the elegance and high spirit of eighteenth-century Vienna is certainly captured on this disc. Included on the disc are between four and six arias each from the following operas: *La Clemenza di Tito, Abduction from the Seraglio, Così fan tutte, Magic Flute, Marriage of Figaro,* and *Don Giovanni.*

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Disc Title:	*Sand Castles*
Artist(s):	Brasswinds Brass Quintet; Tennessee Woodwind Quintet: **Calvin Smith,** horn
Label:	Zyode Compact Discs DS-1014
Timing:	77:10 minutes
Recording Date:	1994
Recording Location:	Knoxville, TN

The latest disc of works of Kenneth Jacobs, Professor of Music at the University of Tennessee, features several settings with horn. Jacobs, a composer of orchestral, chamber, solo, electro-acoustic, and multi-media works, combines both modern and traditional forms and tonal languages in these new pieces. *Ambassadors of Fortune* (1990) for brass quintet was written for the performers on this disc. It is a lively three-movement work utilizing harmonic patterns and tonal directions associated with American East-Coast composers of the past thirty years. Full of imitative devices, each instrument has an opportunity to shine. The second movement features moments of both melancholy and energy woven around a triple-meter accompanimental figure. The polythematic third movement has as its unifying factor an ostinato pattern passed from instrument to instrument. *Bookends* (1990) is written for the standard woodwind quintet plus bass clarinet. It is a creative two-movement work centered around independent lines, rhythmic accents, and several changes of tempo. The work represents an impression of children at play with constant changes of mood. Again, ostinato accompanying figures play an important role. *Night Covers All* is a concerto for horn and computer synthesized tape (1992). It is an extended work which explores in four movements emotional extremes accompanying death. The piece requires both physical and mental stamina as well as virtuosity from the soloist. Its opening tuneful lines move to a more mournful introspective style in the second movement. The finale culminates with a joyous celebration of life. Melodic percussion sonorities are featured throughout, adding a celestial quality to many passages.

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Disc Title:	*Post-Baroque Concertos for High Horn*
Artist(s):	Philharmonic Chamber Orchestra Prague **Stanislav Suchánek,** horn
Label:	CarmenCA-00672031
Timing:	57:58 minutes
Recording Date:	May 1992
Recording Location:	St. Norbert Church, Prague

Contents:

Fux, Peter	*Concerto in E-flat*
Pokorny, F. X.	*Concerto in D*
Fiala, Josef	*Concerto in E-flat*
Neruda, Jan	*Concerto in E-flat*

Suchánek, a member of the Czech Philharmonic, has completed a stunning disc of music for high horn. Three-fourths of the concerti presented here are in the standard Classic horn key of E-flat. However, from the outset of the Fux piece it is quite evident that these works in no way resemble the horn writing of Mozart's own concerti! Fux calls for a sixteenth-note scale from g" to g''' (written in E-flat horn) within the hornist's opening extended thematic statement. The liner notes are unclear, but some type of descant horn is being employed on the disc, as the tessitura often stays above f". These works are not for the weak-of-lip! They more closely resemble the writing of Stich/Punto demanding the highest caliber of accuracy above c'''. Even the Pokorny concerto, a half-step lower, has its share of upper-register brilliance. Fiala's concerto fully explores scales, arpeggios, and octave leaps throughout, again often to notes above c'''. The final work on this disc is more often performed on trumpet. As a horn concerto, the Neruda piece presents obstacles of its own, incorporating fast-paced ornaments among broken chord outlines, disjunct intervals, and quick turns of direction in scale passages. These concerti

are truly the apex of Baroque high-tessitura horn writing that surpasses that of Vivaldi and Telemann. The artistry of Mr. Suchánek is truly realized as he adroitly maneuvers through these highly challenging works.

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Disc Title:	*Brandenburg Concerti: 1, 2, 3*
Artist(s):	Boston Baroque Ensemble; **Jean Rife** and **Pamela Paikin,** horns
Label:	Telarc CD-80368
Timing:	40:47
Recording Date:	January, 1994
Recording Location:	Mechanics Hall, Worcester, Massachusetts

A spirited new recording of the Brandenburgs features fine playing on natural horns by Jean Rife and Pamela Paikin. The miking seems too far forward to bring the horns to the fore, especially in tutti sections. However, some brilliant passage work is evident from these two performers. Tempi in the *adagio* second movement and the ensuing *allegro* third movement move along more than that of most recordings. The horn playing in the latter is clean and quite present. The second trio of the final movement, while most accurate and solid, could have perhaps used a bit more sparkle in contrast to the heavier *menuetto.* Overall, a most welcome addition to the other Brandenburg recordings. A very fine balance between the horn players, too. The Boston Baroque continues to please audiences internationally as North America's first permanent Baroque orchestra.

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Disc Title:	*Visions of the Renaissance*
Artist(s):	Meridian Arts Ensemble **Daniel Grabois,** horn
Label:	Channel Classics CCS-6594
Timing:	60:08 minutes
Recording Date:	March, 1994
Recording Location:	Doopsgezinde Kerk, Haarlem, The Netherlands

Contents:

Coprario, G.	*Fantasia à 5*
Bach, J. S.	*Chorale arrangement based on a tune of M. Franck*
Bach, J. S.	*Chorale arrangement based on a tune of J. Steurlein*
Bach, J. S.	*Chorale arrangement based on a tune of J. Ahle*
Bach, J. S.	*from Art of Fugue: Contrapuncti I, III, X, XI*
Bach, J. S.	*Fantasie*
Albinoni, T.	*Suite in G Major*
Scarlatti, D.	*Sonata in D Major*
Gesualdo, C.	*3 Madrigals*
Gibbons, O.	*Fantasia in 3 parts*
Schein, J.	*3 Psalm Settings*

The title of the album may perhaps be a little misleading. The bulk of the selections presented were written by Renaissance masters. By way of retrospective "vision," works of J. S. Bach are included that are either based upon tunes of Renaissance composers or that utilize older compositional techniques. Many of the arrangements for brass quintet performed on the disc are fresh materials not before recorded. In addition, three lesser-known Contrapuncti are interspersed with pieces of Gesualdo, Gibbons, and Coprario. In addition to three readily-available publications, other arrangements are by Theodore Toupin, Barton Cummings, and Jon Nelson. It is hoped that all of these will be available in print soon, because they are certainly worthy of public performance. The Gesualdo madrigals demonstrate a highly advanced chromaticism atypical of the late sixteenth/early seventeenth century era. This is the latest disc by the Meridian Arts Ensemble, a rising star in American chamber music circles. The group has been praised by the *Los Angeles Times* for their richness and depth. The quintet has toured Japan, The Netherlands, and Austria in addition to its many appearances in the United States.

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Disc Title:	*Barber: Summer Music / Beach: Pastorale*
Artist(s):	Reykjavik Wind Quintet **Joseph Ognibene,** horn
Label:	Chandos CHAN-9174
Timing:	66:02 minutes
Recording Date:	July, 1992
Recording Location:	Snape Maltings Concert Hall, Suffolk UK

Contents:

Barber, Samuel	*Summer Music, Op. 31*
Fine, Irving	*Partita*
Schuller, Gunther	*Suite*
Harbison, John	*Quintet for Winds*
Beach, Amy	*Pastorale*
Villa-Lobos, Heitor	*Quinteto em forma de choros*

It is truly a pity that the casual listener does not always appreciate the technical and ensemble difficulty of Barber's quintet. A moody and intense piece, the work is often sadly dismissed on first hearing as untuneful and uneventful. The single-movement work was commissioned in 1954 by the Chamber Music Society of Detroit and premiered in 1956 by principal players of the Detroit Symphony Orchestra. The dreamy nature of much of the work includes a bubbly middle section with some technical wizardry on both flute and clarinet. The sustained passages and pianissimo high register playing of the horn are most noteworthy on this recording. On the other hand, the Fine *Partita* is gaining popularity through its wide variety of wind writing. Written six years before Barber's work, there are passages similar in both. A challenging set of free variations, the piece has a proven audience appeal. A moody, hazy coda provides a pensive conclusion to the work. Schuller's quintet of 1945 is quite accessible for audiences and players alike. In particular, the blues movement is a delight—a style not

often found in the woodwind quintet medium. Harbison's 1978 work, product of a Naumberg Foundation commission, demands concentration throughout by both audience and players. The writing, while characteristic, stretches the limits for all the instruments. Another intense work, the piece features a highly individualistic style. The scherzo, a particularly welcome contrast to the heavier content of the three other movements that precede it, is itself still demanding and rewarding. The finale is a curious but well-executed march featuring jazz elements and flutter tonguing. Amy Beach's *Pastorale* harkens to the more subtle and even nocturnal Romantic mood of a sultry summer evening. This piece demonstrates a fine *cantabile* sonority through each of the instruments. The disc concludes with the last of fourteen Brazilian non-programmatic serenades (called *choros*) by Villa-Lobos. This one-movement, two-section work appears here in its second version, the horn substituting for English horn. A most imaginative piece that utilizes street music, classical forms, and exotic Brazilian sounds. The high tessitura passages for the horn are expertly rendered here.

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Disc Title:	*Carl Reinecke Trios*
Artist(s):	The Dallas Chamber Players **Gregory Hustis,** horn
Label:	Klavier KCD-11050
Timing:	74:41 minutes
Recording Date:	1994
Recording Location:	Church of Transfiguration, Dallas TX

Contents:

Reinecke, C.	*Trio in A Minor, Op. 188* [piano, oboe, horn]
Reinecke, C.	*Trio in A Major, Op. 264* [piano, clarinet, viola]
Reinecke, C.	*Trio in B-flat, Op. 274* [piano, clarinet, horn]

This recording provides its owners one disc with both Reinecke trios that feature the horn. The timbre of horn and oboe of the earlier trio is contrasted nicely here with that of horn and clarinet written some eighteen years later. While known primarily for his piano pieces, Reinecke utilizes well the Romantic spirit and sound characteristics of all the instruments employed in these works. Op. 274 sets better on the ear with a more convincing form and tonal direction. However, both works emulate the dialogue of the better-known Brahms Trio, Op. 40. The warmth and breadth of the sonority displayed by these players captures that needed in these lengthy works, which usually play out at about twenty and twenty-seven minutes respectively. The disc also includes the A major trio for clarinet and viola in addition to piano. The wind and string performers are all principals or associate principal members of the Dallas Symphony Orchestra. Pianist Mr. Sargon is an instructor at Southern Methodist University.

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Disc Title:	*The United States Army Brass Quintet*
Artist(s):	Sergeant Major **Lynden Mitchell,** horn
Label:	United States Army Band—Washington DC
Timing:	69:46 minutes
Recording Date:	1993
Recording Location:	Washington DC

Contents:

Beveridge, T.	*Fanfare of Happiness*
Beveridge, T.	*Five Pieces for Brass Quintet*
Beveridge, T.	*Noel-Fantaisie*
Barnes, James	*Classical Suite*
Edelbrock, Dennis	*In the Park*
Edelbrock, D., arr.	*America the Beautiful*
Edelbrock, D., arr.	*Fanciful Sundrie Humours from the Time of King James*
Bach, J. S.	*Three-Part Inventions*
Berlioz, H.	*Roman Carnival Overture*
von Suppe, F.	*Light Cavalry Overture*
Holst, G.	*Song of the Blacksmith*

A disc of music sure to please all. These selections are accessible to serious quintets who are searching for new and exciting repertoire from the Renaissance through the modern eras. *Sundrie Humours* is a short suite of Renaissance dances by such composers as Anthony Holborne. Included are several transcriptions of popular orchestra and wind band pieces arranged by members of the quintet and other Army Band members for this particular group. The works of Beveridge, a retired member of the U.S. Army Chorus, show an empathic understanding of the power, finesse, and beauty capable of brass instruments. From the lively attention-getting fanfare suitable for an opening of any recital to this seasonal work of Noel variations, he demonstrates a fine use of voicing and harmonic effects. *The Classical Suite,* in four movements, utilizes borrowed melodies, a jazz ballad, a passacaglia featuring the tuba, and a stylized ballroom dance. Edelbrock's *In the Park* is a humorous adaptation of a Strauss waltz combined with Sousa's *Stars and Stripes Forever* and the *William Tell Overture* in a fashion that would definitely please Warner Brothers composer Carl Stalling. The arrangement of *America the Beautiful,* which closes out the program, features a flowing accompaniment to the trumpet melody as well as a modern harmonization often reminiscent of swing bands. The group was formed in 1971 and has been featured at MENC, ABA, IHS, ITG, and T.U.B.A. conferences. The final three selections on the disc were recorded live at the 1993 IHS symposium.

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Disc Title:	*Verne Reynolds: Music for Horn*
Artist(s):	**Janine Gaboury-Sly,** horn Deborah Moriarty, piano
Label:	Mark Records MCD-1524
Timing:	64:26 minutes
Recording Date:	1994
Recording Locations:	Great Hall, Wharton Center, Michi-

gan State University; Mark Records Studios, Clarence NY

Contents:
Partita (1960)
Elegy (1982)
HornVibes (1984)
Fantasy-Etudes, Vol. V (1992)
Calls for Two Horns (1975)

A special tribute to Reynolds both as a sampling of a wide variety of his compositional technique as well as a celebration upon announcement of his retirement from the Eastman School of Music of the University of Rochester. This disc combines many premiere recordings as well as the rarely-recorded *Partita*, a four-movement work with many contrasting horn characters. The earliest of this group of works, *Partita* was composed in 1960 for the senior recital at Eastman of Norman Schweikert, now of the Chicago Symphony Orchestra horn section. The one-movement *Elegy* for solo horn, commissioned and written in 1982 for Douglas Hill (University of Wisconsin-Madison), centers around aspects of grief. *HornVibes*, composed as a wedding gift in 1984 for Leslie Norton (principal, Nashville Symphony Orchestra), is a three-movement imitative dialogue between the two instruments that make up the title of the work. *Fantasy-Etudes, Vol. V*, fifth in a series of fantasies for a different solo wind instrument and piano, composed in 1992 for the duo featured on this album, utilizes many uncommon elements for horn in the third and fifth movements. The unaccompanied *Calls for Two Horns*, here with both parts performed by Ms. Gaboury-Sly on a Yamaha 862, are recorded very convincingly as sounding like two different players. An excellent performance of all the works.

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Disc Title:	*Frøydis Ree Wekre, Horn*
Artist(s):	**Frøydis Ree Wekre,** horn Zita Carno, piano Sequoia String Quartet
Label:	Crystal CD-377
Timing:	51:59 minutes
Recording Date:	1980; 1983
Recording Location:	[unspecified]

Contents:

Chabrier, E.	*Larghetto*
Cherubini, L.	*Sonata No. 2*
Schumann, R.	*Adagio and Allegro, Op. 70*
Tomasi, H.	*Chant Corse*
Tomasi, H.	*Danse profane*
Saint-Saëns, C.	*Morceau de Concert*
Sinigaglia, L.	*Lied and Humoresque, Op. 28*
Cui, C.	*Perpetual Motion*

Ms. Wekre, a former pupil of Wilhelm Lansky-Otto and Vitali Bujanovsky, has been for several years a leading soloist. She was co-principal horn with the Oslo Philharmonic from 1965 until 1990. Since 1991 she has been professor of horn and chamber music at the Norwegian State Academy of Music. One of the many fine points about this disc is that it features several selections originally written for string and/or orchestral accompaniment recorded here with piano accompaniment. Often performers find it much more of a challenge to work with the set-tuning of a piano rather than with more flexible instrumental support. A particularly interesting feature is the string version of the Cherubini. Originally a Paris Conservatoire exam piece for hand horn, this work challenges both lyric and technical aspects. It is also a disc of value as many standard-repertoire pieces are contained on this single entity. In addition, several works newer to the listener and hornist, such as the Tomasi character pieces (a Corsican folk tune and a more technical display piece), are added. The *Lied* and *Humoresque* and the *Perpetual Motion* can be found in the wonderful three-volume set of *Frøydis' Favorite Prunes*, a collection of short character pieces suitable for filling out recital programs. The Cui serves well as a great encore selection. The Sinigaglia and the Cui were originally recorded in 1980 and released on Crystal LP S126. All others were recorded in 1983 and released on Crystal LP S377. All the repertoire on this particular disc was reprocessed digitally in 1994 for this release.

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Disc Title:	*Corno di Norwegia*
Artist(s):	Trondheim Symphony Orchestra **Frøydis Ree Wekre,** horn
Label:	Simax PSC-1100
Timing:	59:21 minutes
Recording Date:	August, 1992
Recording Location:	Olavshallen, Trondheim

Contents:

Plagge, W.	*Concerto for Horn and Orchestra, Op. 49*
Madsen, T.	*Concerto for Horn and Orchestra, Op. 45*
Nystedt, K.	*Concerto for Horn and Orchestra, Op. 114*

Ms. Wekre performs this disc with grace and ease on a Rauch double horn. With a full-bodied timbre she brings to the listener an excellent reading of these relatively unfamiliar late-Romantic style works, all of which deserve more public presentations. Plagge's work brings to mind passages of the Gordon Jacob horn concerto and works in general by Hindemith and even Prokofiev. The piece is centered around the pitch C and is based in a continuous spinning-out process of thematic development. A very sensitive cadenza in the first movement utilizes stopped horn. The slow movement is reminiscent of Hindemith's quartal sounds—some hauntingly beautiful opening chords that move into a middle-range, sostenuto, cadenza-like section for the soloist. The movement ends with a dialogue between horn and timpani. The hunting character is apparent in the final movement, written in 6/8 meter. Motivic in nature like the opening movement, it features an accompanied recitative-like cadenza. The tessitura lays broadly between g and b". The Madsen work, probably the most widely known piece on this disc, reflects the spirit and style of Richard Strauss

and Alexander Arutunian in both lyric and technical passage work. Employing a very straight-forward late Romantic tonal language with many abrupt modulations, full orchestra is the accompanying body as opposed to strings, timpani, oboe, and English horn in the previous work. A jocularity found in film music of Herrmann and Korngold makes appearances as well. Related thematic material is found throughout. Movements I and III are in E-flat; the second movement is basically in G minor. Again, the hunting flavor can be found in the finale. Nystedt's Concerto in B-flat was written on a commission from Ms. Wekre and was premiered in Helsinki in October 1988. The first movement features humor and light-heartedness with a wide tessitura to the horn part. The second movement is lyric in nature, and the third movement is a playful rondo with supporting dialogue between many sections of the orchestra. A very colorful orchestration featuring especially glockenspiel and xylophone add a festive dimension. One can detect a Khachaturian rhythmic flavor from time to time.

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Disc Title:	*Robert Simpson: Horn Trio and Horn Quartet*
Artist(s):	**Richard Watkins,** horn Pauline Lowbury, violin Christopher Green-Armytage, piano Caroline Dearnley, cello
Label:	Hyperion CDA-66695
Timing:	50:07 minutes
Recording Date:	October and December 1993
Recording Location:	[unspecified]

The title reflects the entire contents of this disc. Born in 1921, British composer Simpson has composed no fewer than ten symphonies and fifteen string quartets. This album is devoted to two works written in 1984 and 1976, the latter quartet of which adds to the violin and piano a cello. Following in the style of other neoclassic composers, Simpson formulates a unique blend of counterpoint, textual clarity, introspective lyricism, and modern harmonies in a most tonal fashion. The trio is created in a typical fast-slow-fast concerto design, the last movement of which is scherzo-like in quality. The movement demands immense endurance physically and musically and is beautifully rendered by all players. The quartet is in two movements, the last of which is a set of four ever-more-elaborate variations on a rather simple and dignified melody first stated by the cello. Both works imbue fresh sonorities for the horn and string timbre. Several striking echoes of Brahms's own Op. 40 trio writing can be detected in the quartet, which features a wonderful combination of sobriety, reverence, and power within its predominantly D major tonality. The players display a high level of musical maturity, insight, and pathos in these works.

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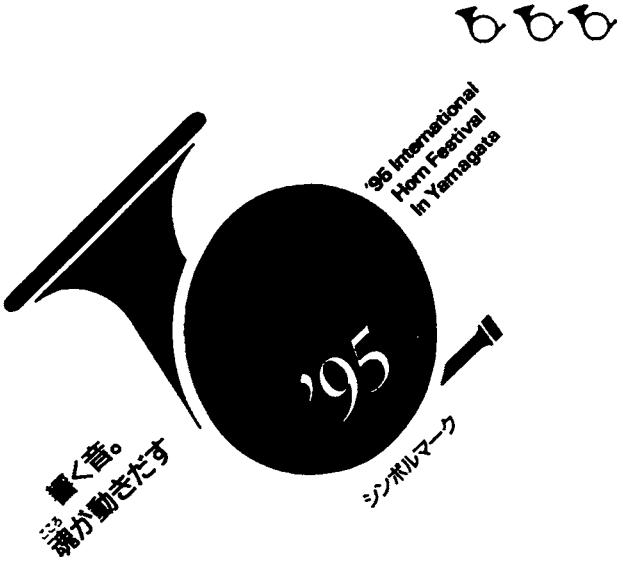
Disc Title:	*Chamber Music for Horn*
Artist(s):	**James Sommerville,** horn Rena Sharon, piano James Mason, oboe
Label:	Marquis Classics ERAD-157
Timing:	66:00 minutes
Recording Date:	1994
Recording Location:	Humbercrest United Church, Toronto Canada

Contents:

Gounod, C.	*Six Melodies for Horn and Piano*
Reinecke, C.	*Trio, Op. 188* [horn, oboe, piano]
Reinecke, C.	*Nocturne for Horn and Piano, Op. 112*
Schumann, R.	*Adagio and Allegro, Op. 70*

It is particularly good finally to have a recording of Gounod's *Melodies* now available. All or any of this fine set of six cantabile character pieces would fill a lyric spot well on any recital. In the character of Romantic lieder, their style allows the player to demonstrate the horn sound so associated with this era. The pieces encompass the g–g" range. Be sure to have an expressive pianist, such as Rena Sharon on this recording, available to capture the essence of this style. Although probably a bit run-on, the Reinecke deserves its place on the recital stage. The performers here bring a robust quality to the performance. Its melodies are surrounded by a fine *rubato* flavor. The scherzo and the rondo movements are sprightly read and a joy to hear. The *adagio* movement captures a heightened and sensitive moment in the work. Another new addition to recorded repertoire is Reinecke's *Nocturne.* While similar in nature to the Gounod pieces, this is even more typical of Mendelssohn, Schumann, and Brahms in timbre and harmony. The program ends with both an elegant and dramatic reading of the *Adagio and Allegro.* Several striking musical moments appear: the *rubato* at cadences, the beautifully executed connection of c" to c'", and the dreamy painting of the *adagio* section coupled with the control of dynamics and technique displayed in the *allegro* all combine to hold the listener's attention to the very end. Mr. Sommerville, formerly associate principal horn with the Orchestre Symphonique de Montréal, is currently instructor of horn at the Oberlin College Conservatory.



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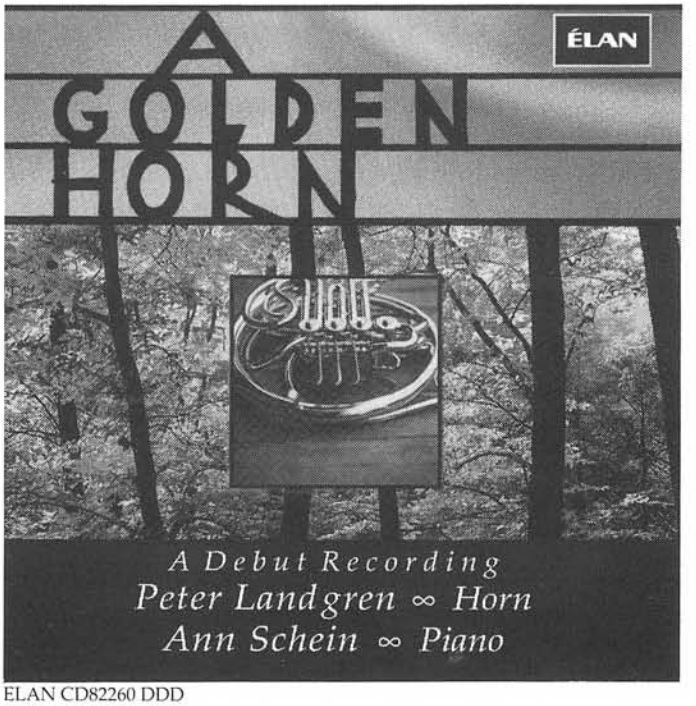

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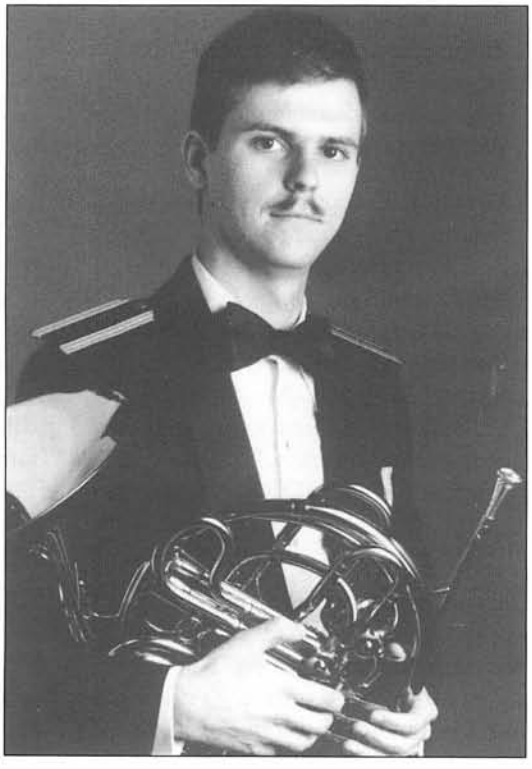
IHS 1995 Scholarship Programs

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
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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.

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