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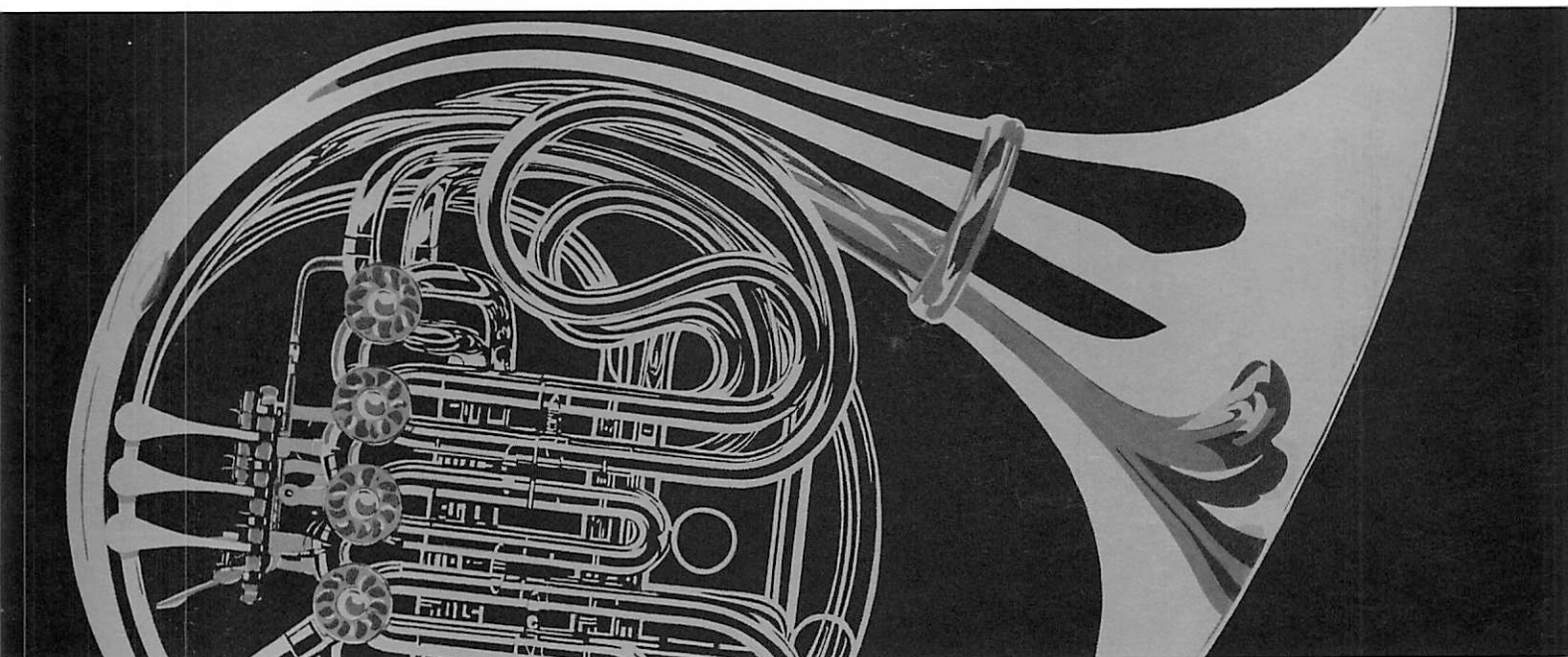
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THE HORN CALL

ANNUAL

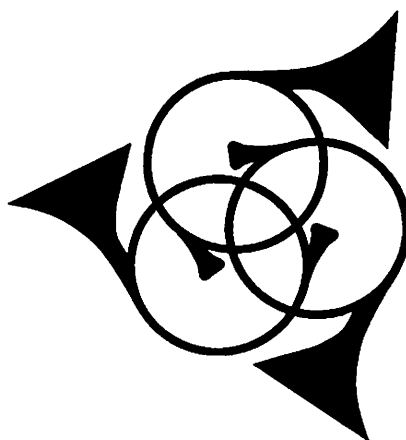
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The International Horn Society recommends that **Horn** be recognized as the correct name for our instrument in the English language. [From the Minutes of the First General Meeting, June 15, 1971, Tallahassee, Florida, USA.]

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The Horn Call Annual

Refereed Journal of the International Horn Society

No. 7, August 1995

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Johnny L. Pherigo

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

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

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

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

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



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

December 14, 1994

Dr. Jeffrey L. Snedeker is to be congratulated for his article "The Early Valved Horn and its Proponents in Paris 1826-1840," published in the *Horn Call Annual* 6, (1994). I was particularly interested in Dr. Snedeker's discussion of the orchestral début of the valved horn, the 1835 opera *La Juive* of Jules Halévy (1799–1862), as this work is known to have been a significant influence upon Richard Wagner and thus relates to my own research on early valved horn technique in Germany. This work has frequently been noted for its use of valved horns without examining the nature of the writing.

While providing excellent background information on *La Juive*, Dr. Snedeker omits several important technical details, particularly with respect to the use of crooks and the extent of the valved horn writing itself. The orchestration of *La Juive* calls for four horns and includes parts for a pair of valved horns in seven of its twenty-two numbers, with extended passages to be found in Acts I and II in addition to the passages noted by Dr. Snedeker in Acts III and V. It is clear from the orchestration of this work that Halévy employed the valved horns, pitched in several keys, primarily as fully chromatic instruments which performed principally in the low range.

Halévy called for valved horns crooked in the keys of D, E♭, E, and G, with E♭ being the most common. From the notation of the part one sees that the third and fourth horns are to switch frequently between natural and valved horns; natural horns are requested of these players in seventeen numbers, and they are to switch between valved and natural horns during the course of four numbers. Crooks requested in the natural horn sections for the third and fourth horns include B♭ basso, C, D, E♭, E, F, G, and A. As Halévy clearly expected the hornists to make these changes of crooks on the natural horn, it follows that he also expected the hornists to change crooks on the valved horn as requested the score; the valved horn was not seen as a fixed pitch instrument in F, as it would come to be later, and was placed keys which Halévy believed would allow the greatest ease of performance. The choice of crooks in a more restricted range keys from D to G would additionally allow for the proper adjustment of one set of valve slides for each crook. (See Berlioz's comments on this topic in his *Traité d'Instrumentation*, 1843).

There is also an additional number, Act V, no. 21, which requests two "Cors a piston in La." These parts require additional brass players which perform only in this number; the four horns are all playing natural horns at this point in the orchestration and have their own parts to play. Dr. William Edward Runyan in his dissertation, "Orchestration in Five French Grand Operas" (Ph.d, University of Rochester, 1983), 272, states that these are also valved horn parts, and Dr. Snedeker seems to imply this as well, stating that the

third and fourth horns use valved horns throughout Act V. While this passage was additionally cited as an orchestral horn excerpt in volume 3 of the most important nineteenth-century collection of horn excerpts, Friedrich Gumbert [sic], *Solobuch für Horn* (Leipzig: Merseburger, [ca. 1874–79]), 26, the style of writing and the location of the part in the score above the staves of trumpets, not with the horns, together tend to indicate that the parts in question are actually valved cornet parts.

This style of writing for valved horns in several different pitches is of considerable importance with respect to early German valved horn writing as well. As Dr. Snedeker noted, Wagner commented favorably on the opera *La Juive* in a review of a production of Halévy's later opera *La reine de Chypre* (1841). A very interesting comparison can be made between *La Juive* and *Der fliegende Holländer* (1843) in their use of crooks on the valved horn. Wagner, like Halévy, does not treat the valved horns as fixed pitch instruments in F and instead pitches the valved horns in F, G, and A. Additionally, in both works there is no evidence to suggest that the valves were merely intended to be used as crooking devices, as would only later be seen in *Lohengrin* (1848).

Again, congratulations to Dr. Snedeker, and I look forward to more from him on the early valved horn.

Sincerely,

John Q. Ericson
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Nashville, TN 37211

Snedeker replies:

April 5, 1995

Thanks to John Ericson for correcting and clarifying my unfortunate oversight. In compiling my article, I was quite distracted by the extended and remarkable use of the valved horns in Acts III and V, specifically in Numbers 15 and 20–22. As a result, I must have simply (and inexcusably) missed the extended excerpts he points out in Acts I and II, occurring in Numbers 5, 9, 12. In terms of the notes assigned to the valved horns in these numbers, the contents of these excerpts add nothing to the range or technical requirements for the players (fortunately for me, I suppose). Halévy actually includes notes for the valved horns in two more numbers in Act I, with written instructions for what to do if valved horns are not desired: the low E's on the E♭ crook, the only notes outside of the natural harmonic series called for in this section, can, if desired, be played as low C's on a G crook. Admittedly, however, it was unfortunate that I did not at least include a list of the crooks Halévy uses. But, my primary concern was how the valves would have been used to produce the notes he calls for, and, as I noted in my text (page 11), in the case of each crook, the use of the valves would be the same. This does not negate or even minimize Mr. Ericson's observations, however, and his overview of the crook requirements raises some interesting questions about what instruments Meifred and his valved horn partner used and how they used them.

Based on the earlier description of Meifred's instrument by François Joseph Fétis in *Revue Musicale* in 1828, the

crookings of D, Eb, E and G for the valved horns are not at all surprising. Meifred's improvements to the German version of the valved horn sent by Spontini to Paris in 1826 allowed for and encouraged the use by composers of D, Eb, E, F, and G crooks. Mr. Ericson is right on the mark in suggesting that the crook requirements would be limited in order to allow the valve tuning slides to be adjusted properly—while Fétis does not come right out and say it in 1828, the inference is there in his article. And, while I tend to agree with Mr. Ericson that the evidence of natural horn crook changes in the third and fourth parts would suggest crook changes imposed on the valved horns as well, I should point out that it is not impossible in some cases that the valved horn players could have chosen to transpose some of the less involved sections, particularly in the middle and high ranges. This receives a bit of support from the evidence of extensive concurrent handstopping in other parts. In some cases, stopped notes in (natural) Horns 1 and 2 appear in unison or in harmony with supposed open notes on the third and fourth (valved) horns, an interesting choice and discrepancy. In his teaching, Meifred did suggest that one could transpose (usually from an F-crooked instrument) as a way to produce desired notes. This was a practice, incidentally, that was not unpopular with natural horn players, who occasionally found that using a crook from the one desired by the composer made the performance of a particular passage easier or more effective. The low range, however, as Mr. Ericson reinforces, is clearly the domain for an active use of valves to produce open notes, even though, it should be noted, that handstopping (or at least some loose-lipping) would have been necessary in some cases if the players were using two-valved instruments (Meifred's preference). Meifred also taught an awareness of using the valves as crooking devices, which adds further complication to the open/stopped mix. Mr. Ericson is correct, however, to expand on these issues not included in my article. Further, in looking yet again at the parts for "Cors a pistons en la" in Number 21, I think that Mr. Ericson's suspicion about these parts being for cornets rather than horns is probably correct. They have given me pause each time I have looked at them. If they are indeed intended for horns, however, then it is possible that Meifred's fixed valve cluster (described by Fétis, with its highest crook G) would not work, and that a removable cluster attached to a horn in A would have to have been used. Hmmmmm, they were available in Paris at the time Too much speculation! I believe Mr. Ericson is right about the use of cornets.

Thanks to John Ericson for his corrections and clarifications. While the changes in crooks for the valved horns do not change any of the technical requirements involving the valves or the players (other than adjusting the tuning slides), they offer a deeper perspective of the role of the valved horns in this important composition. Also they remind us just how much we still don't know about the early valved horn, and how much we have yet to discover about *La Juive*.

Sincerely,

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From the Editor

Although I am usually hesitant to make predictions, I will take a chance this one time: this issue of the *Horn Call Annual*, No. 7, will be the most frequently used publication of the International Horn Society to date. "Horn Call Index, 1971–1995," by Phillip Michael (Mick) Sehmman, was originally the dissertation for his 1990 doctorate at the University of Iowa. It has been revised and updated for the *Horn Call Annual* to serve as a complete index of the first twenty-five volumes of the *Horn Call* and the first six volumes of the *Horn Call Annual*. Mick is currently the horn professor at Eastern Kentucky University.

The Horn Call Index is divided into several chapters or sections: an Introduction, which serves as a description of the project and the index; an annotated bibliography of all the articles for the first twenty-five volumes (fifty-two issues) of the *Horn Call*; an annotated bibliography of the first six issues of the *Horn Call Annual*; an index of articles by author; an index of articles by subject; and an index of literature reviews by medium (i.e., horn and piano, horn in chamber music, etc.) and composer/author.

Readers will find Mick's index to be an invaluable aid in locating articles and literature reviews that have been published in the *Horn Call* since its first issue in February 1971. By consulting the Table of Contents, one can quickly locate articles either by author or by subject as well as locate literature reviews based upon medium/instrumentation. Special thanks should go to Mick Sehmman for sharing with all of us the fruits of what must have been Herculean labor.

This is a good time to remind readers of the *Horn Call* that we have an inventory of almost all back issues available for sale. Purchase information for individual back issues or the complete set is given on page 132. In an effort to reduce inventory as well as to commemorate the conclusion of the twenty-fifth volume of the *Horn Call*, these back issues are being offered at a significant savings from the already-low regular price. This is the perfect time to complete your collection. Some issues are already sold out and completely unavailable, so order now!

Be sure to refer to the *IHS Newsletter* for the latest news in the horn world and for information about the 1996 International Workshop. Meanwhile, enjoy the rest of the summer (or, for our friends "down under," the rest of winter). Good horn playing to all!

Johnny L. Pherigo
Editor



Horn Call Index, 1971–1995

Phillip Michael Sehmman

Introduction

Since its inception in June of 1970, the International Horn Society has served as the primary medium for the exchange of knowledge and insights for players and teachers of horn. Article II from the Constitution of the International Horn Society states that “the purpose of this Society shall be to establish contact between horn players of the world for the exchange and publication of ideas and research into all fields pertaining to the horn.” With these goals in mind, the International Horn Society began publishing a biannual journal in February of 1971, the *Horn Call*. A refereed journal, the *Horn Call Annual*, was added in 1989 and is issued annually. In 1994 a third issue of the *Horn Call* was added, creating, along with the *Horn Call Annual*, a quarterly publication. Although the publication has periodically printed indexes of the major articles contained in selected volumes or groups of volumes, it has never issued a complete index of articles, nor has it included annotations with any of these volume indexes.

The purpose of this monograph is to increase the usefulness and accessibility of the *Horn Call* and the *Horn Call Annual* by providing an annotated bibliography that will allow readers easy reference to the contents of all issues through Volume XXV, No. 3. Annotations are provided for each article and two indexes of these articles are included, the first arranged alphabetically by author, and the second by subject.

The annotations have been kept as short as possible while still conveying the essential focus of the article. Each annotation is accompanied by one or more abbreviations that correspond to the subject headings of the subject index (see Table 1). This provides users with a general idea of the primary emphasis of the article.

The subject index contains thirty-four different subject headings covering the major topics related to horn playing and teaching. The intent is that by using a large number of subject headings, users are provided quick and easy access to specific articles of interest to them. Many of the articles deal with more than one subject and consequently appear in more than one section of this index.

Also included is an index of the literature and video tape reviews published in the *Horn Call*. These reviews are arranged by medium and composer/author. The index is limited to the works reviewed in the regular monthly features dealing primarily with published music. Although articles such as the “Music in Manuscript” series and those announcing I.H.S. Composition Contest winners contain reviews, they do not contain reviews of published materials and thus are not included in the index.

Each entry in this index provides the following information: composer/author, title, city of publication, publisher, date of publication, medium, volume/issue/page that the review appeared, and name of reviewer. Any of the aforementioned items that have not been provided in

the review are not included in the index listings. Many of the publishers listed in the original reviews are no longer the current publishers. Instrumentation has been provided for works falling within categories that do not clearly indicate instrumentation (Horn in Chamber Music, Five or More Horns, etc.) A list of abbreviations used in these instrumentation listings is included in Table 1.

Limitations

Every attempt has been made to keep the annotations as objective as possible while still conveying the article’s intent. A conscious attempt has been made to refrain from criticizing the articles or making editorial comments.

Many of the articles from the early volumes include short biographical sketches of the author following the article. Due to the large number of these and their tendency to be quite short, they are not listed. It is recommended that users of this bibliography who need biographical information on these authors use the author index to locate articles where these biographies might appear. The short biographical sketches, such as the “In Memoriam” features, which appear separately from other articles are listed but not annotated. Lengthier biographies, profiles, and interviews are annotated when deemed appropriate. Entries in the biographies category are listed alphabetically by the person being profiled, unlike the other subject categories, which are listed alphabetically by author. Articles which contain biographical information on more than one individual are listed alphabetically by author.

Summaries of International Horn Society workshops, financial statements, etc., have not been annotated if the title of the article clearly states the article’s focus. If the title fails to convey clearly the article’s focus, a short annotation is included. Personnel lists, such as those under the title “Orchestras around the world,” which contain listings of players but have no accompanying text, have been included but not annotated. The regular articles by Christopher Leuba and John Dressler which feature recordings have been included but have not been annotated unless they include listings of special significance.

Regular columns such as “News Notes of Members and Clubs,” “Coming Events,” and “Letters to the Editor” are important features but are quickly out of date, and because of their eclectic nature are difficult to annotate; therefore they have not been included. The collections of humorous short anecdotes, which have appeared under such titles as “Memorabilia,” “Smile,” “Afterbeats,” or which are untitled, have also been omitted, as well as photographs, poems, recital and concert programs, indexes of articles from the *Horn Call*, and advertisements. Any entries of the aforementioned categories containing information considered to

be of particular interest or relevance have been included.

The spellings of names and places used within the an-

notations have been kept consistent with those used in the article being annotated. This has caused a number of inconsistencies (e.g., Leutgeb vs. Leitgeb, Cologne vs. Köln). Obvious misspellings have been corrected if possible.

Table 1
Abbreviations

Category	Abbreviation	Instrumentation	Abbreviation
Accuracy	Acc	baritone	bar
Acoustics	Acou	bassoon	bsn
Auditions	Aud	clarinet	cl
Bibliographies	Bib	double bass	db
Biographies	Bio	English horn	EH
Breathing	Brea	euphonium	euph
Discographies	Disc	flügelhorn	flghn
Embouchure	Emb	flute	fl
Ensembles	Ens	harp	hp
Equipment and Modifications	Eqmt	harpsichord	hpchd
Health	Hea	horn	hn
History	Hist	Horn Call	HC
Humor	Hum	Horn Call Annual	HCA
International Horn Society	IHS	medium	med
Jazz and Popular Styles	Jz	oboe	ob
Maintenance and Repair	Mnt	optional	opt
Mouthpieces	Mthpc	orchestra	orch
Muting and Stopping	MtSt	organ	org
National Styles and Trends	NtSty	percussion	perc
Natural Horn	NtHn	piano	pf
Pedagogy	Ped	posthorn	posthn
Personnel Lists	Prsnl	range	rng
Range	Rng	recorder	rec
Recording Techniques	Rec	soprano	sop
Repertoire Study	Rep	string	st
Technique	Tech	tenor	ten
Tone	Tn	timpani	timp
Transposition	Trns	trombone	trb
Tuning and Intonation	Tun	trumpet	trp
Valves	Vlv	viola	va
Warm-ups	Wmup	violin	vn
Workshops, Clinics, etc.	WkSh	violoncello	vc
Miscellaneous	Misc		

Annotated Bibliography of Horn Call Articles by Volume and Number

The Horn Call February 1971 Volume I, Number 1

Stevens, Patrick. "A Firm Foundation." 8–12.

Stevens stresses the importance of the fourth horn to the section's overall tone, intonation, and rhythm and offers possible solutions to some of the inherent problems of this position. Among his suggestions are the placing of the third and fourth players behind the first and second, learning to play slightly ahead of the beat to compensate for the tendency of low notes to speak late, and a slight forte-piano style attack to help emphasize the beginnings of the notes. A brief discussion of the treatment of the fourth horn by a number of composers is also included. (Ens, Rng)

Fox, Fred. "The Key to High Notes on the Horn." 13–14.

Two basic principles are stressed by Fox: the importance of tightening the middle lip muscles (those used when saying "mmm") when ascending, and the movement of the tongue from the low range "aw" to the high range "ee" position. One lip slur exercise is given that is intended to help strengthen the middle lip muscles and aid in accuracy and endurance. (Rng)

Schweikert, Norman C. "Victor Pelissier, America's First Important Professional Hornist." 15–18.

Although little is known of the hornist Pelissier, Schweikert is able to piece together a sketchy biography of this composer, arranger, and professional hornist who was active in the United States between the years 1792–1817. (Bio, Hist)

Mead, Allen W. "Holding Device Used by Allan W. Mead." 18–19.

Mead's holding device replaces the little finger hook with a leather loop. It allows the player to support the horn with the part of the hand between the thumb and the first finger, permitting all of the fingers to move unrestricted. (Eqmt)

Hoss, Wendell. "Gadgets and Gimmicks (as Aids to Playing the Horn)." 20–22.

A variety of common horn playing tricks are detailed by Hoss. While many of these will be familiar to experienced players, this article should be useful for less seasoned players. A few of the gimmicks listed include amplifying a metal stop mute with the hand, adding a rolled up paper to lower the pitch of non-tunable mutes, and tricks for efficiently emptying water from the horn. (MtSt, Tech)

Mayer, Abby. "Summer Horn Teaching." 23–27.

Mayer describes his approach to teaching at a summer music camp and discusses ideas for master classes, private lessons, brass sectionals, and theory classes. (Ped, WkSh)

Meek, Harold. "Recordings." 28–30.

A number of recordings are listed along with their label and record number. Of particular interest is a list of the ten recordings of the Brandenburg Concertos that were available at this time. (Disc)

Schweikert, Norman C. "In Memoriam: Max P. Pottag." 38–39. (Bio)

The Horn Call May 1971 Volume I, Number 2

Schweikert, Norman C. "In Memoriam: Guy Gibbs." 12. (Bio)

Meek, Harold. "Recordings." 13. (Disc)

Gerstenberger, Richard. "A Teflon-Rim Mouthpiece." 14–18.

Testing was performed to ascertain the viability of using a teflon mouthpiece rim. Three primary characteristics made this an attractive choice: it is a low friction (slippery) material, there is no threat of it causing allergic skin reactions (which does occasionally happen with standard rims), and it has low thermal conductivity, making it feel warmer to the touch than standard mouthpieces. In testing against a normal, identical rim, it proved to be superior in a variety of temperatures and produced smoother and easier lip slurs. Dry lip arpeggios were much easier, except in the low range, and wet lip arpeggios were improved in all registers. Tone color was perceptibly darker and fuller. Gerstenberger ascribes this to the teflon's ability to produce weak harmonics at a stronger level than the standard rim. (Mthpc)

Meek, Harold. "The Horn!" 19–20.

Meek strongly advocates using the term "horn" rather than "French horn." (Misc)

Saxton, S. Earl. "Singing on the Horn." 22–35.

The technique of letting the vocal folds vibrate sympathetically with the primary vibrations of the embouchure is advocated by Saxton. This is said to add resonance to the sound as well as reduce the amount of air required for a good tone, thus enabling the player to reduce mouthpiece pressure and increase endurance. Saxton also discusses his theories on the need for a $\frac{2}{3}$ – $\frac{1}{3}$ mouthpiece placement and his concept of breathing being supported from the legs and feet. (Brea, Emb, Tech, Tn)

Uggen, Stuart J. "Simple Study to Help in Transition from Single F Horn to Double Horn." 39.

Uggen provides a simple exercise intended to get students accustomed to using the thumb valve. (Ped, Tech)

Robinson, William C. and Joseph A. White. "Formation of the International Horn Society." 40.

A brief background on the June 1970 founding of the International Horn Society is provided. (IHS)

Schweikert, Norman C. "Profiles: Arthur David Krehbiel." 43. (Bio)

Schweikert, Norman C. "Profiles: Dale Clevenger." 43–44. (Bio)

Schweikert, Norman. "Gumpert, not Gumbert!" 45–46.

Using a variety of sources, Schweikert concludes that the spelling Gumbert, used on all of the great horn teacher's published works, is incorrect and should read Gumpert. (Bio, Hist)

Cecil, Robert. "Comrades." 46–47.

The author reminisces about a chance encounter with a European horn player and discusses the common bond between all hornists. (Misc)

Grieve, Alexander. "A Letter from Dennis Brain." 48–49.

Grieve shares a letter from February 1953 in which Brain describes his Raoux horn. A photograph of the horn is also included. (Eqmt, Misc)

Fox, Fred. "Playing a Simple Crescendo-Diminuendo on Middle 'g'!" 50–52.

Fox discusses a simple eight-count crescendo-diminuendo, listing common problems encountered (excessive brassiness, uneven sound quality, etc.) and some possible solutions. (Ped, Tn)

Pyle, Robert W., Jr. "A Theory of Hand-Stopping." 53.

Pyle, an amateur horn player and an engineer at the Acoustics Research Laboratory at Harvard University, briefly explains his theory of the acoustics of hand-stopping. (Acou, MtSt)

The Horn Call November 1971 Volume II, Number 1

Leuba, Christopher. "Recordings." 13–17.

Intended as an addendum to Brisbin's *Compendium of Horn Literature*, Leuba provides a list of recordings that is organized by composer and includes label and record numbers, as well as the performing artist. (Disc)

Paul, Ernst. "Hunting Music in Austria." 32–39.

This is a reprint from *Österreichische Musikzeitung* and includes both the original German and a translation by Bernhard Brüchle. The author traces Austrian hunting music from its beginnings to the 1950s looking at such things as the hunting treatises of the fourteenth century and various instruments, including the alphorn. Local and regional differences in signals are discussed, and a number of musical examples are given. The evolution of hunting music from signals to the fanfares of the many Waldhorn-clubs of the late nineteenth century is described as are the pre- and post-World War II attempts to preserve pure Austrian hunting

music. (Hist, NtHn)

Schweikert, Norman C. "Profiles: Lorenzo Sansone." 40. (Bio)

Schweikert, Norman C. "Profiles: Harold Fricke." 41. (Bio)

Klinko, Albert. "Using the 'A' Horn." 42–45.

The author discusses the benefits of using the B-flat/A horn and includes a fingering chart and a number of helpful hints. (Eqmt, Tech)

McConathy, Osbourne. "Virtuosity." 46–48.

McConathy explores the concept of virtuosity, warning against a return to the virtuosity-for-its-own-sake of the early nineteenth century, stating that "true virtuosity is based on a beautiful tone and true musical expression." (Hist, Misc)

Strucel, George. "Maintenance of the Horn." 49–53.

This article briefly describes the basics of horn maintenance. It deals primarily with finish and rotors, but does briefly touch on the problem of loose slides and cleaning, both home and commercial. (Mnt, Vlv)

Tuckwell, Barry. "The Horn Week at Pomona College." 54–55.

Tuckwell highlights the activities at the "horn week" at the Third Claremont Music Festival at Pomona College. Included is a description of the testing of twelve different makes of horns. (Acou, Eqmt, WkSh)

Henderson, Malcolm C. "The Horn Tests at Pomona: Some Results." 55–57.

Results of the testing of twelve different makes of horn are presented in table form and briefly discussed. (Acou, Eqmt)

Jaenicke, Bruno. "The Horn." 58–60.

In this humorous look at the horn and horn playing, Jaenicke discusses its history and the many difficulties encountered by hornists. (Hum)

Jones, Carlberg. "The Horn Player's Right Hand." 61–68.

The author discusses the history, mechanics, and acoustics of right hand use. Jones explores both viewpoints concerning whether stopping raises or lowers the pitch, concluding that it shortens the tube, thus raising the pitch. He speculates that the gradual lowering of pitch as the hand is inserted and the subsequent jump upwards is caused by the hand's movement through the various muting positions as it approaches the fully-stopped position. This fully-stopped position, he believes, is the only one that truly shortens the tube, and thus raises the pitch. (Acou, Hist, MtSt)

Mayer, Abby and Lloyd Mayer. "Better Breathing." 69–72.

The authors, one a doctor and the other a hornist, describe "diaphragmatic breathing." Included are illustrations and a number of exercises intended to either strengthen the abdominal muscles or teach proper breathing techniques and increase lung capacity. (Brea)

Meek, Harold. "Horn Personnel in Orchestras around the World, 1971-1972." inside front and back cover. (Prsnl)

***The Horn Call* May 1972 Volume II, Number 2**

Brieglieb, Arthur and Wendell Hoss. "Music Available for Ensembles of Horns." 11-18.

Organized by ensemble size, this list gives author, title, and publisher as well as the addresses of the publishers. While not a complete list, it does give 250 works or collections of works. (Bib, Rep)

Meek, Harold. "Horn Personnel in Orchestras around the World, 1971-1972." 20-21. (Prsnl)

Schweikert, Norman C. "In Memoriam: Anton Horner." 22-23. (Bio)

Briscoe, Mary and Nancy Corporon. "A Guide to Orchestral Horn Playing." 34.

This humorous article supplies horn players with a variety of excuses to use when they miss a note. (Hum)

Decker, James. "Double or Nothing: How Tight Money in Hollywood is Popularizing Deskants and Tuben." 36-41.

Decker looks at the trend towards using these alternative instruments in Hollywood studio recordings. This movement, begun in the early 1960s, offers composers a wider variety of sounds but forces players to become adept at doubling on more than one instrument. (Eqmt, Jz, Rec)

Erlenbach, Julius. "The Lower Register and the Young Horn Player." 44-46.

Erlenbach looks at the often neglected low range of young horn players, advocating its use as a way to develop improved breath support, proper embouchure, clean attacks, full tone, and increased high range. Included are three short low range exercises. (Ped, Rng)

Seiffert, Stephen L. "The Technique of Hand Stopping." 47-51.

This article emphasizes the importance of using the harmonic series when determining stopped fingerings, pointing out that hand-horn tutors give hand positions for specific harmonics regardless of crook length. The varying views of Coar, Gregory, and Blaikley are investigated as well as those of a mechanical engineer who specializes in the action of gases in a partially closed tube. Also included is a B-flat fingering chart for stopped notes and a description of a simple experiment which suggests that "when the pitch is lowered through occlusion of the bell, the amount of lowering possible is determined by the spot where the occlusion takes place and by the harmonic being lowered." (Acou, MtSt)

Dunn, Richard. "Linguistic Notes on Brass Technique." 52-53.

Dunn looks at the practice of using speech as a guide for proper articulation, tone color, or embouchure formation. The article focuses mainly on the consonant sounds, such as *t* and *d*, and their use in articulation. (Ped, Tech)

Schweikert, Norman. "Horns Across the Sea." 54-59.

The Chicago Symphony's first-ever European tour, a forty-one day trip which began August 26, 1971, is chronicled. (Ens)

Trenner, Franz. "Franz Strauss." 60-65.

This is a reprint of a 1955 article which appeared in *Neuen Zeitschrift für Musik*. Although very short, it is a fairly detailed introductory biography of this great hornist and composer. Included is a bibliography of his works for horn and a facsimile of one of his horn quartets. (Bib, Bio, Hist, Rep)

Dalrymple, Glenn V. "The Stuffy Horn Syndrome: One Cause and Its Cure." 66-70.

When the author's horn suddenly develops two stuffy, nearly unplayable notes, neither he nor several repairmen can discover the cause. The mystery is solved when an X-ray of the horn reveals a pocket knife lodged inside the tubing. (Acou, Mnt)

Janetzky, Kurt. "Metamorphoses of Possibilities." 78-88.

Janetzky traces the evolution of the horn in terms of the changing aesthetic perception of its tone quality and the resultant compositional use of the instrument. The transitions from the Baroque clarino style to Classical style, and hand horn to valve horn are discussed, as is the re-mastering of the high range during the twentieth century. (Hist)

Leuba, Christopher. "Recordings." 89-92.

Recordings featuring Kurt Janetzky are discussed and a list of forty-five different recordings, primarily of chamber music, is given. (Disc)

***The Horn Call* November 1972 Volume III, Number 1**

Bate, Philip. "In Memoriam: Reginald F. Morley-Pegge." 18-19. (Bio)

Brüchle, Bernhard. "An Unknown Work for Horn by Richard Strauss." 21-23.

The "Andante" movement of an unfinished sonata for horn and piano from 1888 is presented. Facsimiles of the title page and first page of the manuscript are included. (Hist, Rep)

Winter, James. "Erewhemos and Erewhemos Revisited." 24-52.

A brief description is given of the Fourth Annual IHS Workshop in Bloomington, Indiana and the Horn Week at Claremont (Pomona College). Schedules of each are included. (WkSh)

Balmuth, Jerry. "An Interview with Domenico Ceccarossi." 53-58.

Ceccarossi discusses his approach to playing and teaching, his recording career, and his current and future projects. (Bio, Disc, Ped)

Henderson, Malcolm C. "The 1971 Horn Tests at Pomona: Further Results." 59-61.

A computer analysis of the results of the "double blind"

horn tests (see *HC* II/1 p. 55) is partially presented. The two questions dealt with in this article are: 1) is there a detectable difference between horns made of brass vs. silver? (results indicated no), 2) can one identify a particular make of horn by its sound? (results indicated somewhat). (Acou, Eqmt)

Henderson, Malcolm C. "Random Impressions: Bloomington & Claremont." 62–64.

Henderson shares his thoughts on events at these two horn workshops. (WkSh)

Leuba, Christopher. "Recordings." 66–71. (Disc)

The Horn Call May 1973 Volume III, Number 2

Brockway, Oliver. "Mozart and Haydn: Some Mis-Attributions?" 16–23.

Brockway discusses clues to the true origins of two works: the *Sinfonia Concertante* for Winds attributed to W. A. Mozart and the *Concerto in E-flat* for Two Horns and Orchestra attributed to Joseph Haydn. While his research seems to support the authenticity of the Mozart work, it casts many doubts on the true composer of the two-horn concerto. (Hist, Rep)

Dunn, Richard. "Horror Story." 24–25.

Drawing on the recent experience of having his horn stolen, ransomed, and recovered, the author offers suggestions to prevent instrument theft and to aid in recovery if theft occurs. (Misc)

Hoss, Wendell. "Musical Building Blocks (in Excerpts for the Horn)." 26–27.

Hoss compares musical notation to written language and demonstrates how music can be broken down into short, syllable-like groupings, often consisting of only two or three notes. He stresses that while these groupings should not be separated in performance, an awareness of their existence can help add clarity and meaning to the overall phrase. (Ped, Rep)

Paul, Ernst. "The Viennese Horn-Style." 33–36.

This reprint from the December 1969 issue of *Österreichische Musikzeitschrift* traces the development of the Viennese orchestral sound from its origins to the present day. The author looks at factors such as the development of the instrument, choice of crook, composers' treatment of the instrument, range, and tone color. Both the original German and a translation by Oliver Brockway are included. (Hist, NtHn, NtSty)

Saxton, S. Earl. "Do You Blow or Do You Sing on Your Horn." 37–44.

Saxton further explores the concept of singing on the horn begun in his previous article (*HC* III/2). Many sources are cited that advocate the use of a singing style when playing and the practice of vocalizing to aid in the teaching of proper breathing, musical phrasing, and sense of pitch. Also described is Saxton's "Five Categories of Using Air to Pro-

duce Tone," an air-sound experiment developed to show the relationship between singing/playing and blowing. (Ped, Tech)

Meek, Harold. "Orchestras around the World." 45–53. (Prsnl)

Leuba, Christopher. "Recordings." 54–57.

Twenty-two various recordings of interest to horn players are listed, as well as a discography of the Melos Ensemble (Neil Sanders, horn). (Disc)

The Horn Call Autumn 1973 Volume IV, Number 1

Valkenier, Willem A. "Reflections and Perceptions." 15–18.

Valkenier, former principal horn with the Berlin State Opera and Boston Symphony, gives an autobiographical sketch of his life and presents his thoughts on teaching, the evolution of the instrument, and conductors. (Bio, Ped)

Howe, Marvin C. "Stopped Horn." 19–24.

Howe's article, as well as a letter from Dr. Malcolm C. Henderson, argues that stopping the horn lowers the pitch to a new pitch a half-step above the next lower member of the harmonic series. Howe includes a chart and an exercise to illustrate his point. (Acou, MtSt, Tun)

Henderson, Malcolm C. "Thinking about Stopping: New Thoughts on a Horny Subject." 25–29.

The author, a university physics professor, contradicts the ideas which he supported in Howe's article from this same issue of the *Horn Call*. He now argues in support of the theory that stopping the bell shortens the tube length by approximately six and one-half inches, thus raising the pitch by a half-step. (Acou, MtSt)

Leuba, Christopher. "Recording the Horn in the Wind Quintet." 30–33.

The difficulties of obtaining a clear, balanced, yet realistic sounding recording are explored. Leuba cites two key factors, recording environment and microphone placement, and provides suggestions (with diagrams) for solving possible problems. (Rec)

Winter, James H., ed. "St. Paul Chamber Orchestra." 34–35.

The purpose and activities of this ensemble are briefly discussed. (Ens)

Thévet, Lucien. "The F/B-flat Horn with Ascending Third Valve." 38–41.

Thévet points out the advantages of the ascending third valve, which has been popular in France for many years. These advantages, including a more secure high range and improved intonation on certain pitches, are illustrated with charts and musical examples. A photo of the author and his horn are also included. (Eqmt, Vlv)

Pease, Edward. "Performing the Brahms Horn Trio." 44–51.

The author presents an in-depth exploration of many

of the interpretive and technical problems of this composition. The areas of balance, articulation, phrasing, and tempo are discussed in each movement, complete with measure numbers. (Rep)

Fako, Nancy. "In Memoriam: Carl Geyer." 52–54. (Bio)

Winter, James H. "Claremont: Workshop V." 55–60. (WkSh)

Janetzky, Kurt. "Two Interesting Double Concerti." 66–70.

Johann Beer's Concerto for Posthorn, Jagdhorn, 2 Violins and Continuo and Michael Haydn's Adagio and Allegro molto for Horn, Trombone and Small Orchestra are examined. (Hist, Rep)

Leuba, Christopher. "Recordings." 71–72. (Disc)

Winter, James H., ed. "Orchestras around the World." 77–78. (Prsnl)

The Horn Call Spring 1974 Volume IV, Number 2

Schweikert, Norman. "Concert Review." 16.

The American premiere of the *Concerto Bucolica for Horn and Orchestra* by the Hungarian composer Istvan Lang is reviewed. Ferenc Tarjani is the soloist and the Budapest Symphony Orchestra, led by Geza Oberfrank, accompanies in this performance in Orchestra Hall in Chicago. (Rep)

Rosenthal, Irving. "New Zealand, Music, and the Horn." 17–19.

The state of brass playing in New Zealand, particularly the lack of adequate horn playing and teaching, is examined. Causes of this situation are discussed and some possible corrective measures are proposed. (NtSty)

Rosenthal, Irving. "Music in 'Down Under' Land." 19–21.

The active musical culture of Australia is profiled, from its eight high-caliber orchestras to its many new opera and concert halls. Also discussed are the shortage of good brass teachers and the playing style of the country's hornists. (NtSty)

Wilder, Alec. "In Memoriam: John R. Barrows." 22–25. (Bio)

Dunn, Richard. "Physical Stress in Horn Playing." 26–28.

This article details the ongoing research of Dr. Steven M. Horvath, Director of the Institute of Environmental Stress at the University of California at Santa Barbara. In response to previous testing which suggested that "the significantly younger age at death observed in wind instrument musicians may be attributable in part to the many years of instrument playing and their inability to adapt to the severe circulatory stresses," EKG testing was done on seventy-five subjects at the Fifth IHS Workshop at Claremont, California. While the results did show signs of stress, a detailed analysis had not yet been prepared when this article was written. (Hea)

Seyfried, Erhard. "Meet the Wiener Waldhornverein." 29–30.

This fifty-member ensemble, formed in 1931, draws on the century-old tradition of Austrian hunting-horn choirs. Dedicated to preserving the sound of the Vienna F-horn, they perform works from all eras, using both hunting and modern horns. (Ens, NtSty)

Wise, Ronald. "Horn Warm Up." 33–34.

Wise stresses the importance of being able to warm-up quickly. He also encourages players to put the time and endurance wasted in long warm-up sessions to more advantageous use. (Wmup)

Seiffert, Stephen L. "Tuning the Double Horn: A Practical Approach." 35–39.

The author presents a simple, step-by-step method for tuning the standard double horn which he says can be utilized by anyone able to play the horn "even in a modest way." (Tun)

Aebi, Willi. "Stopped Horn." 40–41.

This is a short companion to the article "The Inner Acoustics of the Horn" which follows in this issue. Aebi briefly explains his findings on the question of what acoustically occurs when the horn is stopped. His research and experiments support the theory that full stopping shortens the horn's acoustical length, thus raising the pitch a half-step. (Acou, MtSt)

Aebi, Willi. "The Inner Acoustics of the Horn." 50–57.

This detailed, tri-lingual article, first published in the *Brass Bulletin*, focuses on the acoustical occurrences that take place when playing the horn. Aebi discusses the basic acoustics of open, muted, stopped, and partially stopped horn, and includes a number of charts and diagrams. (Acou, MtSt)

Leuba, Christopher. "Recordings." 63–64.

A discography of twenty-six recordings featuring John Barrows is listed. (Disc)

Winter, James H., ed. "Orchestras around the World." 65–68. (Prsnl)

The Horn Call Autumn 1974 Volume V, Number 1

Winter, James. "Workshop VI." 18–19. (WkSh)

Meek, Harold. "In Memoriam: Max Gustav Hess." 40–42. (Bio)

Schweikert, Norman. "Playing Assistant First Horn." 43–50.

Schweikert offers guidelines for effectively utilizing the assistant principal hornist. He gives a detailed list of the duties of the Chicago Symphony Orchestra's assistant horn and then discusses each of these in detail, complete with illustrative musical examples. Points to consider when hiring an assistant are also discussed. (Ens)

Winter, James. "Workshop VII." 51–53. (WkSh)

Hill, Douglas. "The Warm-up as a Complete Session." 54–55.

The author proposes using the warm-up session as both a true warm-up and a time for building strength, endurance, technical skills, and confidence. What to include in a session of this type and the importance of proper pacing are discussed, and some additional equipment which may be helpful is suggested. (Wmup)

Leuba, Christopher. "Recordings." 61–62.

Nineteen recordings are listed as well as an addenda to the John Barrows discography that appeared in the preceding issue. (Disc)

The Horn Call Spring 1975 Volume V, Number 2

Henderson, Malcolm C. "Musical 'Middletown' Revisited." 12–15.

The author highlights the events at the Sixth International Horn Workshop held at Ball State University in Muncie, Indiana. (WkSh)

Stevens, Patrick. "A Dream Come True." 16–25.

Stevens present details of the October 1974 London Horn Reunion, which honored five of the most influential players and teachers of the British horn world. Organized by Alan Civil, Jim Brown, and Ian Harper, this reunion paid tribute to Francis Bradley, Alan Hyde, Charles Gregory, Sydney Coulston, and Frank Probyn. Biographical sketches of the five honorees are also included. (Bio, WkSh)

Grieve, Alexander. "Craftsmanship." 26–28.

The author stresses the importance of gaining a knowledge of not only music, but also related arts such as painting. (Misc)

MacDonald, James. "Leutgeb's Legacy." 29–35.

The relationship between Mozart and horn virtuoso Ignaz Leutgeb is explored. MacDonald examines Leutgeb's life, playing skills, and influence on Mozart's chamber and solo works for horn. These works are discussed and a number of questions concerning dates, origin, and the player for which each was intended are covered. A chronological list of Mozart's compositions for Leutgeb and a bibliography is included. (Bio, Hist, Rep)

Riggio, Suzanne. "You Say You Married a Horn Player?" 36–38.

As an aid to spouses of hornists, Riggio presents humorous definitions of common horn playing terms. (Hum)

Mansur, Paul. "Hullabaloo in a Horn Bell or the Dilemmas of a Horn." 39–44.

In an attempt to clear up the confusion over whether stopping raises or lowers the pitch, Mansur looks at the differences between stopped horn, echo horn and muted horn. While he argues that full stopping raises the pitch a half-step he points out that half-stopping or "echo-horn" lowers the pitch by a half-step. This, he feels, has given both sides of this controversy convincing evidence to support their beliefs, both of which he believes are partially correct.

If there are indeed two "regimes" as pointed out by Henderson (HC IV/2), then the question may be merely one of semantics. As an interesting sidelight, Mansur includes a description and drawing of a non-transposing stop-mute. (Acou, Eqmt, MtSt)

Merewether, Richard. "The Question of Hand-Stopping." 45–59.

This highly detailed article attempts to give a definitive answer to the question of what acoustically occurs when playing the horn, both stopped and open. The author begins with a thorough look at the harmonic series and then discusses notes produced from end-blown tubes and pressure patterns formed in end-blown tubes. The importance of the bell is discussed and many tables and illustrations are included. The final section investigates right-hand technique and its importance in both open and stopped playing. An experiment is described which demonstrates the importance of proper hand position when playing in the upper register. In answer to the question of whether stopping raises or lowers the pitch, the author argues that full stopping cuts off tubing and thus raises the pitch. (Acou, MtSt, Rng)

Leuba, Christopher. "'Stopped' Playing on the Horn." 60–64.

Leuba agrees with the basic ideas proposed by Howe (HC IV/1) although he cites other factors for their cause. He argues that stopping lowers the pitch but that "the higher one goes up the harmonic series, the less the hand affects the frequency of the open tone." This lowering of pitch, he believes, is caused by an increase of pressure, or air density, which causes the vibrations to become slower and the pitch to become lower. (Acou, MtSt)

Winter, James H., ed. "Orchestras around the World." 65–74. (Prsnl)

Leuba, Christopher. "Recordings." 75.

Two recordings by hornist Guelfo Nalli are listed. (Disc)

The Horn Call November 1975 Volume VI, Number 1

Leuba, Christopher. "Inserts in the Horn." 12–14.

The practice of placing objects inside the tubing of a horn to improve response on certain notes is briefly examined. Although he states that more investigation is needed, Leuba believes that this practice may alleviate turbulence at nodal points, increasing stability on certain pitches. The technique of placing one or two fingers across the bell to aid the high range is also discussed. (Acc, Acou, Eqmt, Rng, Tech)

Chesebro, Gayle. "Horn-lokk: An Analysis and Commentary." 15–16.

Sigurd Berge's *Horn-lokk* for unaccompanied horn is examined. Chesebro includes an analysis and a number of performance suggestions. (Rep)

Farkas, Philip and Lawrence Sansone, Jr. "In Memoriam: Lorenzo Sansone." 17–18. (Bio)

Saxton, S. Earl. "In Memoriam: Malcolm Colby Henderson." 19–20. (Bio)

Schweikert, Norman. "Veteran Hornist Joseph Mourek Retires." 21.

This short biographical sketch details Mourek's forty-six-year career with the Chicago Symphony Orchestra. (Bio)

Leuba, Christopher. "Recordings." 24–27. (Disc)

Wahlström, Ake. "Impressions from the Scandinavian Horn Workshop." 30–31. (WkSh)

Page, Malcolm. "Scandinavian Horn Workshop." 32–33. (WkSh)

Riggio, Suzanne. "Workshop VII." 42–50. (WkSh)

Matsubara, Chiyo. "Horn Situation in Japan." 51–56.

In this transcript of an address presented at the Seventh International Horn Workshop, Matsubara discusses the history of horn playing in Japan, the country's orchestras, and important players and teachers. (NtSty)

The Horn Call May 1976 Volume VI, Number 2

Barboteu, Georges. "The Evolution of the Horn in France and Its School." 33–40.

Transcribed from a speech given at the Seventh Annual Horn Workshop, Barboteu begins with a brief history of the horn and its development in France. He then examines the twentieth-century French style from its beginning, marked by the introduction of vibrato by the virtuoso player and teacher Devémy, to the present. Instrument types, tone color and concept, and the importance of exposure to other styles are discussed, and the discrimination against the French style by many eminent conductors and musicians is examined. Barboteu concludes with a section entitled "Technique" in which he details the French manner of teaching, both before and during study at the Conservatory. (Eqmt, Hist, NtSty, Ped, Tn)

Roberts, B. Lee. "Some Comments on the Physics of the Horn and Right-Hand Technique." 41–46.

Roberts discusses the pressure waves in a horn in terms of the Schrödinger form of the Webster horn equation and shows that when stopped, the wavelength is increased, lowering the pitch. He also shows that proper placement of the right hand in the bell improves overall intonation and strengthens high range. (Acou, MtSt, Rng, Tun)

Aebi, Willi. "Stopped Horn." 47–49.

This extension to his previous article (HC IV/2) attempts to reconcile the differences between his theories and those of Marvin Howe (HC IV/1). (Acou, MtSt)

Agrell, Jeffrey. "An Indexed Bibliography of Periodical Articles on the Horn (Part 1)." 51–54.

Subject headings include: 1) accuracy, 2) articles briefly covering several topics, 3) articulation, 4) beginners, 5) the

B-flat horn (vs. the F horn). (Bib)

Cowan, Thomas. "Profile: Interview with Norman Schweikert." 56–61.

Schweikert discusses a wide range of subjects dealing with horn playing and the life of a professional musician. (Bio, Ped, Wmup)

Leuba, Christopher. "Recordings." 73–75.

Fifteen miscellaneous recordings plus discographies of Domenico Ceccarossi and Hermann Baumann are listed. (Disc)

Winter, James H., ed. "Orchestras Around the World." 76–78. (Prsnl)

The Horn Call November 1976 Volume VII, Number 1

Hoss, Wendell. "Drills and Devices in Playing the Horn." 9–10.

Hoss suggests a number of daily exercises and variations of common drills. (Ped)

Root, Rebecca. "The Psychology of Brass Playing." 11–14.

The author discusses many of the psychological games which are played by brass players. Goals such as being better than other hornists, attaining perfection, looking good when playing, or playing so that you can be with your friends are each discussed and dismissed as being misdirected. She instead stresses the need for avoiding overanalysis while striving to attain the most musically satisfying performance possible. (Hea, Ped)

Riggio, Suzanne. "An American in Switzerland." 18–19.

A series of observations about the First International Brass Congress and the Eighth Annual Horn Workshop at Montreux is presented. (WkSh)

Hardin, Burton E. "Tracking the Wild Horn." 20–24.

Hardin tells of his experience recording the LP "Burt Hardin Plays it All" on which he plays all the parts on a number of horn ensemble pieces. The difficulties of multi-track recording are highlighted and many helpful hints are offered to aid others who may wish to undertake similar projects. (Rec)

Merewether, Richard. "'Bad Notes' in Horns." 26–27.

In response to Leuba's article on inserting objects into the horn to fix problem notes (HC VI/1), Merewether points out that this practice was common early in the twentieth century when unsatisfactory instruments were in wide use, but that with today's improved horns, these inserts are no longer necessary and should be avoided. (Acc, Acou, Tech)

Merewether, Richard. "Even More about Open and Stopped Horns." 28.

The author attempts to clarify points made in his previous article (HC V/2) and answer questions raised by Aebi (HC VI/2). (Acou, MtSt)

Bradley, Mary E. "The Establishment of Performance Practice for the Horn." 29–31.

The following two questions are analyzed in this article: 1) When did players begin using the right hand to alter pitches? 2) Why is the modern horn fingered with the left hand? Bradley theorizes that using the hand in the bell to manipulate pitches probably originated long before Hampl's alleged discovery of this method. She also believes that the traditional manner of holding early horns with the bell to the player's right led to the adoption of the right hand for use in the bell and, subsequently, the left for operating the valves. (Hist, NtHn)

Mansur, Paul. "International Brass Congress I." 32–34.

The gathering at Montreux of the IHS, T.U.B.A., International Trumpet Guild, and International Trombone Association is described and analyzed. (WkSh)

Larkey, Amy. "Gustav Heim and the Waldhorn Quartette." 34–41.

This group, made up of the horn quartet and principal trumpet of the Boston Symphony Orchestra, was active in the years around 1900. Reviews of performances, a list of their repertoire, and a biographical sketch of each player is included. (Bio, Ens, Hist)

Brophy, William R. "The Use of Third Valve Fingerings on the Horn." 41–44.

Brophy discusses two general categories where the use of third valve alone may be beneficial: 1) facilitating smoothness or ease of fingerings, such as certain grace notes, valve trills, or quick notes; and 2) improving intonation. (Tech, Tun)

Agrell, Jeffrey. "An Indexed Bibliography of Periodical Articles on the Horn (Part II)." 45–51.

Subject headings include: 6) bibliographies of books and articles on the horn, 7) breathing and breath control, 8) discographies, 9) the double horn, 10) embouchure, 11) high register, 12) history, 13) horn chords, 14) horn ensembles, 15) horn players, 16) jazz & rock, 17) lip trills, 18) low register, 19) maintenance and repair, 20) manufacturers, 21) methods and studies, 22) mouthpiece, and 23) music for horn. (Bib)

Ceccarossi, Domenico. "Phrasing." 53–54.

Ceccarossi presents a brief history of the art of phrasing and then laments current players' interpretive skills while championing his own. (Hist, Tech)

Cowan, Thomas. "Profile: Interview with Charles Kavalovski." 62–67.

Kavalovski, principal horn with the Boston Symphony Orchestra, discusses his background and education, both in music and nuclear physics (in which he holds a doctorate). He also talks about his concept of horn sound, equipment, teaching, and his approach to daily practice. (Bio, Ped, Tn)

Leuba, Christopher. "Recordings." 68–72.

A discography of works for horn and piano compiled

by Douglas Hill is presented. Organization is by composer with performers and label numbers provided. (Disc)

The Horn Call May 1977 Volume VII, Number 2

Hynninen, Mikko. "Hornplaying in Finland." 12–15.

The state of horn playing in Finland is briefly described and topics such as the country's orchestras, types of horns used, and the nation's musical heritage are discussed. (NtSty)

Tuttle, William. "How I Saved \$20.00, Freshened My Room and Made a Mute." 16.

The process of turning a Renuzit Solid Air Freshener into a brass transposing mute is described. (Eqmt, MtSt)

Murray, Thomas. "The Four Mozart Horn Concertos." 18–20.

The author looks at the lighthearted relationship between Mozart and the hornist Leitgeb. He also discusses the two versions of the fourth concerto, the original and an elongated version from 1886. (Hist, Rep)

Duskin, Joel W. "The Genius and the Hornist." 20–22.

The friendship of Mozart and the hornist Leutgeb is discussed. Many of the comments directed towards Leutgeb in Mozart's manuscripts are included. (Hist, Rep)

Mansur, Paul M., ed. "Orchestral Personnel Performance Standards and Achievement Criteria." 23.

This is a humorous look at the personalities of the various sections of the orchestra. (Hum)

Gregory, Robin. "The Horn in Beethoven's Symphonies." 25–31.

Beethoven's use of the horn in his symphonies and his role in re-establishing it as a melodic instrument is analyzed in this reprint from the October 1952 issue of *Music and Letters*. His choice of crooks, frequency of stopped notes, voicings, and range requirements are examined, both in his overall style, and in each of his nine symphonies. (Hist, NtHn, Rep)

Chesebro, Gayle. "An Analysis of Bujanovski's *Sonata for Horn Solo*." 32.

Chesebro presents an analysis of this four-movement work composed in 1974. Excerpts are shown and some fingerings are recommended to aid the performer. (Rep)

Earnest, Christopher. "The Horn: Stopped, Muted, and Open." 34–46.

This thorough and well organized article attempts to clear up confusion about the acoustics of the horn in its stopped, muted, and open states. A review of the basic physics of sound waves and standing waves leads into a discussion of open and closed pipes and wave reflections. Muted and stopped horn are then discussed, with the author stating that hand-stopping shortens the tube, raising the pitch by a half-step. The concluding section explains some of the mathematics used to reach these conclusions. (Acou, MtSt)

Agrell, Jeffrey. "An Indexed Bibliography of Periodical Articles on the Horn (Part III Concluded)." 48-55.

Subject headings include: 24) muting and stopping, 25) national styles, 26) performance practice, 27) recording techniques, 28) right hand use, 29) scoring for horn, 30) terminology: 'horn' vs. 'French horn', 31) tone, 32) transposition, 33) tuning and intonation, 34) type or make of horn, 35) valves, 36) warm-ups, 37) workshops and clinics, 38) miscellaneous, and 39) unclassified. (Bib)

Byrne, Joan S. "Moldau Journey." 65-67.

A mother describes her feelings as her son, a sixth grader with braces on his teeth, plays Smetana's *The Moldau* in a youth orchestra in which the other three hornists are high school seniors. (Misc)

Leuba, Christopher. "Recordings." 69-72.

Leuba discusses the difficulties of recording an accurate horn sound and lists nine recordings of varying types. (Disc, Rec)

***The Horn Call* November 1977 Volume VIII, Number 1**

Riggio, Suzanne. "Insights in F." 22-30.

Riggio chronicles the events of the International Horn Workshop IX in Hartford, Connecticut. (WkSh)

Orval, Francis. "Lecture at I.H. Workshop IX." 36-39.

Orval speaks of the importance that phonetics may have in the articulation and expression of musical diction. He advocates use of the vocal technique of pronouncing syllables and vowels and then transferring this to horn playing. (Ped, Tech)

Kirby, Percival R. "Horn Chords: An Acoustical Problem." 40-42.

The technique of producing chords by playing one pitch while singing another is described. The appearance of additional notes (sum and difference tones) is explained and examples of possible chords are given. (Acou, Tech)

Agrell, Jeffrey. "A Tentative Bibliography of Masters' Theses and Doctoral Dissertations." 44-47.

Agrell lists forty masters' theses and eleven doctoral dissertations. (Bib)

Leuba, Christopher. "Recordings Section." 48-51. (Disc)

Lauriston, Michael. "New Leadership in the I.H.S.: Douglas Hill." 52-53.

Incoming IHS president Douglas Hill is profiled and his thoughts on the direction the IHS will take are discussed. (Bio, IHS)

Chesebro, Gayle. "Music in Manuscript." 56-58.

Compositions or arrangements available from the following composers are reviewed: Christopher Leuba, Robert Hall Lewis, Gordon Stout, Eugene Bozza, Randall Faust, and Erwin Chandler. (Rep)

Cowan, Tom. "Profile: Interview with Philip Farkas for *Horn Call*." 60-68.

Farkas discusses his background, playing and teaching career, conductors and teachers who were influential in his career, his philosophy of horn sound, and his thoughts on warm-up and practice. (Bio, Eqmt, Ped, Tn, Wmup)

Conti-Entin, Carol. "Two Teaching Aids for Horn." 70-73.

The author presents a fingering chart based on the harmonic series that shows all available fingerings and their pitch tendencies. She also includes a partial index for the *Pottag-Andraud Selected Melodious Progressive and Technical Studies for French Horn* (blue and red books). (Ped, Tech, Tun)

Farkas, Philip. "Conquering Nervousness or 'Stagefright'." 74-78.

This reprint of a chapter from Farkas's book *The Art of Musicianship* details his ideas on overcoming stagefright. By repeatedly practicing a passage which has already been mastered he believes that the mind can be programmed to help insure performance success. He also proposes concentrating on relaxation during performances and taking every available opportunity to perform in public so that the feeling caused by performance situations become more familiar and less frightening. (Hea, Ped)

Winter, James H. "Pills and other Medicaments: Caution!" 86-87.

After experiencing the effects of an antihistamine which caused his upper lip to become severely swollen, the author recommends always inquiring about possible side-effects when medications are required. (Hea)

***The Horn Call* May 1978 Volume VIII, Number 2**

Kilpinen, Eero. "Condition of Teeth and Periodontium in Male Wind Instrument Players in the City of Helsinki." 17-18.

This study of the teeth and their supporting tissues used 214 male subjects, all of whom were members of Helsinki orchestras. It concludes that there were very few dental problems caused by wind instrument playing and that those problems seen were very slight. (Hea)

Irving, David. "Instrumental Wind Playing and Speech Production." 19-27.

Irving looks at the similarities between the processes used in correct speech production and wind instrument playing. The basic fundamentals of both (breath control, relaxation of the neck, shoulders, and throat, and use of the mouth) are discussed, and the views of leading authorities in the instrumental, vocal, and speech fields are compared concerning these fundamentals. (Brea, Ped)

Beach, Robert F. "A Search for Better Intonation." 28-37.

The author presents a mathematical analysis of the horn's intonation tendencies relative to the tempered scale. Tables are included which show the percentage of difference between the frequencies of the harmonics of the F/B-

flat horn and the corresponding notes of the tempered scale. Based on this, he recommends ratios of lengthening for each valve and their combinations. After concluding that the horn, even when properly tuned, needs much help from the lip and hand to achieve correct intonation, the author presents a useful fingering chart showing tendencies (in percentages) of standard fingerings and then recommends alternate fingerings for problem notes. Also included is a fingering system for the five-valve B-flat horn, which the author recommends as an excellent alternative to the standard double horn. (Acou, Tech, Tun)

Saxton, Earl. "The Infinite Power of Self-Determination." 38-41.

The necessity of possessing an inner self-determination is stressed in this article, which encourages teachers to avoid categorizing students as "smart" or "slow." Teachers should instead strive to aid students in formulating positive self-determination. (Ped)

Leuba, Christopher. "The Horn Concertos of Franz Anton Rossler ('Rosetti')." 42-49.

Leuba presents the main themes from each movement of Rosetti's nine known concertos for horn and five known concertos for two horns. Published editions of each are listed and recordings, with label number and artist, are given. (Disc, Ped)

Hill, Douglas. "Selected Published Materials for the Development and Utilization of a Contemporary Horn Technique." 50-56.

Etudes, unaccompanied solos, and solos with piano that utilize contemporary techniques are presented. Each category is organized by difficulty, with all entries listing the publisher. Entries for etudes and unaccompanied solos also include short annotations. (Ped, Rep)

Mende, Emily "The Hunting Horn in Europe." 58-64.

This is a two-section article. The first, entitled "The development of the hunting horn," gives a brief history of the horn from antiquity to the eighteenth century. The second, "Hunting horns today in Switzerland," covers the present day use of hunting horns. Examples of the style of music played and instruments used are shown, and the growing popularity of this "hobby" is detailed. (Hist, NtHn)

Leuba, Christopher. "Recordings." 70-73.

A number of diverse recordings, as well as a partial listing of jazz and commercial recordings featuring Peter Gordon, is listed. (Disc, Jz)

Mansur, Paul. "Which is the Properest Horn to Play?" 74-78.

This article addresses the difficulties of selecting a horn, especially when choosing among the American manufacturers. Mansur includes a chart which shows the many similarities between American makes and discusses the manufacturers' unwillingness to offer optional features. In response to this, players now routinely customize their horns, further blurring the distinction between instruments. This situation is in stark contrast to the European market,

where makers routinely offer a wide array of options. (Eqmt)

Scharnberg, William. "The Manuscript *Katalog Wenster Literatur 1/1-17b*." 79-83.

This important manuscript from the late eighteenth century includes eighteen works featuring the horn. Composers represented include Scheibe, Quantz, Förster, Graue, Graun (who may be the same composer as Graue), Knechtel, Röllig, Reinhart, Gehra, and possibly Hampel. Scharnberg discusses the history of the manuscript and theorizes about its date and place of origin. (Hist, Rep)

The Horn Call November 1978 Volume IX, Number 1

Hopkins, John. "Visit to Melbourne by Hermann Baumann." 18.

Baumann's two week stay as artist-in-residence at The Victorian College of the Arts is highlighted. (WkSh)

Seiffert, Elaine. "What I Would Like to Tell My Friends about Workshop X." 20-24. (WkSh)

Damm, Peter. "On the Articulation Marks in Mozart's Horn Concerti." 37-45.

The decision-making process leading to the proper choice of articulations in the Mozart concertos is analyzed. The author points out questionable markings in currently popular editions and suggests a more appropriate use and playing style of the various articulations called for by Mozart. (Hist, Rep, Tech)

Hardin, Burton E. "Komm, Süßer Tod." 47-49.

The score of Hardin's arrangement of this work for eight horns is presented. (Rep)

Busancic, Dusan. "First Seminar of Horn Players in Yugoslavia." 50-51.

This one-week seminar was held in Belgrade and featured Hermann Baumann as its lecturer and conductor. (WkSh)

Seiffert, Elaine. "The Tenth Dream." 52.

Seiffert reminisces about her experiences at past International Horn Workshops. (WkSh)

Hill, Douglas. "The IHS and Its Progress." 58-60.

Some of the many projects discussed by Hill include election of new officers, induction of honorary members, Walter Lawson's instrument improvement committee, the establishment of workshop performance scholarships, and improved communication between horn players throughout the world. (IHS)

Gardner, Gary. "The Selmer Double Horn, No. 77." 68-70.

In this review and on-the-job analysis of Selmer's new horn, Gardner praises every aspect, proclaiming it to be "one of the world's finest orchestral horns available." (Eqmt)

Thompson, Mark. "Brahms and the Light." 71–72.

Thompson analyzes the opening movement of the *Trio*, Op. 40, pointing out that the light/dark qualities of the open/stopped horn are reflected in the melodic contours and harmonic relationships of the work. (NtHn, Rep)

Leuba, Christopher. "Recordings." 78–80. (Disc)

Hill, Douglas. "Small Publishers and Their Music." 80–83.

Repertoire available from the Hornists' Nest, Wind Music Inc., A Moll Dur Publishing House, and Marvin McCoy is discussed. (Rep)

Chesebro, Gayle. "Music in Manuscript." 84–88.

Reviews of works by the following composers are included: David Baldwin, Felix Bauer, Marcel Farago, Lowell Greer, Brian Holmes, Thomas Hutcheson, Sixten Sylvan, Emory Waters, Violet Archer, John Beckwith, Keith Bissell, Walter Buczynski, Harry Freedman, Frank Haworth, William McCauley, Tibor Polgar, Morris Surdin, Barry Truax, and Gerhard Wuensch. (Rep)

Havens, Kathy Boggs. "A Report from Brazil." 89.

Havens briefly describes opportunities available for professional hornists in Brazil. (NtSty)

Scharnberg, William. "Orchestras around the World." 90–94. (Prsnl)

***The Horn Call* April 1979 Volume IX, Number 2**

Witman, Dale. "In Memoriam: Joseph Singer." 21–22. (Bio)

Blandford, W. F. H. "Bach's Horn Parts." 23–27.

This reprint from the August 1936 issue of the *Musical Times* discusses the variety of different instruments called for by Bach in his horn parts. Blandford questions whether instruments such as "corno da tirarsi" (slide-horn), "corno," "corno da caccia," and "clarino" were actually different instruments or if some were the same instrument using different mouthpieces. The "corno da tirarsi," in particular, is explored in some detail. The author also discusses choosing instruments for present-day performances. (Hist, NtHn, Rep)

House, R. Edmund. "The German Style of Hornplaying: Myth or Method?" 29–34.

House undertakes an investigation of the elements that set the German style of playing apart from other schools. Tradition, physical aspects of German players, choice of equipment, tone quality, and hand position are among the many areas covered. (NtSty)

Finke, Helmut. "Horns Made by Hand?" 47–48.

In defining the term "handcrafted," Finke explains that while master craftsmen do not build each component of an instrument by hand, they do supervise the building and/or assembly of each piece, insuring the overall quality. This is in contrast to the large firms which use an assembly line method, often failing to identify small problems that a mas-

ter craftsman would spot and correct. (Eqmt)

Hoss, Wendell. "The Horn Trill." 52–53.

The mastery of both valve and lip trills is discussed, with emphasis on learning how to end gracefully the trill. (Tech)

Fox, Fred. "A 'Sound' Formula for the Hand Position in the Bell." 55–56.

Fox's "sound proof" formula for achieving proper hand position involves inserting the hand to the point where the slightest change either loses or retains the basic open quality of sound. When sitting, this position must be rotated slightly to reflect the sound upward, away from the body. (Tech)

Agrell, Jeffrey. "Index to Periodical Articles on the Horn: Additions and Corrections." 58–64.

Agrell adds 104 articles to his previous lists [HC VI(2) p. 54, HC VII(1) p. 45, HC VII(2) p. 48]. (Bib)

Leuba, Christopher. "Recordings." 70–72. (Disc)

Walshe, Robert C. "Hand Horn Technique as a Teaching Tool." 73.

A number of benefits are cited by Walshe. Dexterity of right hand technique is improved as the student learns to use the various hand positions, proper intonation is practiced with the use of the hand, accuracy benefits due to the improved "aim" required on hand horn, and knowledge of the harmonic series is enhanced. The student also gains historical insight and an appreciation of the skills of early players. (NtHn, Ped)

Schweikert, Norman. "Frank Brouk Retires from the Chicago Symphony." 75–78.

The playing and teaching career of this eighteen-year member of the Chicago Symphony is highlighted. (Bio)

Scharnberg, William. "Orchestras around the World." 80–88. (Prsnl)

Root, Rebecca. "So You Want to be a Pro?" 89–92.

The author, having recently resigned her post as principal horn of the New Orleans Symphony to accept a college teaching position, offers her thoughts and feelings about the life of a professional player. The negative physical, emotional, and financial aspects, as well as the cultural benefits are addressed. (Ens, Misc)

***The Horn Call* October 1979 Volume X, Number 1**

Hill, Douglas. "The I.H.S. and the Workshops." 17.

The relationship between the I.H.S. and the annual International Horn Workshop is briefly explained. (IHS, WkSh)

Leuba, Christopher. "Comments on, and an Index of the Gumbert Excerpt Series." 19–21.

Leuba discusses the variants of the "Gumbert books,"

particularly the "Hitler Edition" which deleted all works by composers of Jewish ancestry. He also includes an index which was included in the 1932 edition published by Carl Merseburger. (Hist, Ped, Rep)

Pizka, Hans. "Karl Stiegler (1876–1932)." 24–28.

This biography of the famous Viennese horn player and teacher includes a list of his compositions and four photographs of him and his colleagues. His vast collection of literature for and about the horn (now in the possession of Pizka) is detailed, and his playing and teaching career is chronicled. (Bio, Hist, Rep)

Gaska, Leslie. "The XI Annual Horn Workshop." 31–33. (WkSh)

Seiffert, Elaine. "Reminiscences and a Message—Workshop XI." 34–38. (WkSh)

Hill, Douglas. "The I.H.S.: We Continue to Grow, Learn and Improve." 40–43.

The progress and development of the IHS and its many new and ongoing programs is detailed. Among the items discussed are the society's financial situation, workshop scholarship auditions, composition competitions, the instrument improvement committee, and upcoming workshops. (IHS, WkSh)

Hill, Douglas. "Meet Ruth Hokanson, Our New Executive Secretary." 44. (Bio, IHS)

Betts, Jim. "Central American Horn Workshop." 47.

Betts summarizes the events at this workshop, held in San Jose, Costa Rica. (WkSh)

Chesebro, Gayle. "Laudatio: An Analysis." 51.

Bernhard Krol's *Laudatio* for unaccompanied horn is analyzed. (Rep)

Lawson, Walter. Paul Mansur, ed. "Horn Improvement Survey Report." 52–54.

IHS members returned a total of 175 questionnaires covering 20 different brands of horns. Overall trends are discussed, and a number of comments taken from the replies are given about each make of horn. (Eqmt)

Kimple, Wilbert Kenneth, Jr. "Results of a National Survey of Professional Horn Players." 55–59.

Results of a survey sent to the horn sections of 45 professional orchestras in the U.S. are presented. The 19 questions deal with topics such as type of horn used, modifications and maintenance, mouthpiece preferred, and influential teachers. Although only 29 of the 270 questionnaires were returned, Kimple presents the results and draws a number of conclusions based on his findings. (Eqmt, Mnt, Mthpc)

Elliot, David G. "The Brahms Horn Trio and Hand Horn Idiom." 61–73.

Elliot begins with a history of the work followed by a

brief history of the horn, particularly the period of change from natural horn to valved instruments. Brahms's knowledge of hand technique and his preference for having his works performed on *waldhorn* is discussed. Elliot then examines the work, presenting examples of typical hand horn technique seen in twenty-two excerpts, and a complete inventory of pitches used. The importance of considering the implications of the *waldhorn* style when preparing this work today is stressed, and the author recommends some practice of the piece on an authentic instrument. Also included is a discography of twenty-three recordings of the work. (Disc, Hist, NtHn, Rep)

Leuba, Christopher. "Recordings." 75–77. (Disc)

Hill, Douglas. "Guest Record Review." 78.

John Clark's jazz horn recording *Song of Light* (Hidden Meaning Music) is given a favorable review. (Disc)

McEwen, Gilbert D. "The Silver Submarine." 78–79.

Repair work on the author's Geyer horn reveals a small oil can lodged inside the tubing, apparently left there by the maker in 1936. (Mnt)

Chesebro, Gayle. "Music in Manuscript." 81–84.

Composers represented include David Deason, Alexej Fried, Thomas Hutcheson, Josef Ceremuga, Oldrich Flosman, Emil Hlobil, and Zdenek Sestak. (Rep)

Wekre, Frøydis Ree. "The Leningrad School of Horn Playing." 92–95.

Wekre profiles the leading figures from the Russian school of horn playing, which began in 1862 with the founding of the conservatory at St. Petersburg. Players featured include Franz Schollar, Friedrich Homilius, Jan Tamm, Mikhael Nicholajewitsch Boujanovsky, Pavel Constantinovitsch Orekhov, and Vitali Mikhaelovitsch. (Bio, Hist, NtSty)

The Horn Call April 1980 Volume X, Number 2

Jeurissen, Herman. "An Unknown Horn Concerto by W. A. Mozart." 12–15.

By piecing together fragments of the first movement of an incomplete concerto (K. 370b), Jeurissen was able to assemble approximately seventy-five percent of the original work. By reconstructing the remainder and then combining it with the Concerto Rondo in E-flat, K. 371 (with which he believes it was originally paired), the outer movements of a new Mozart horn concerto result. Jeurissen discusses the history and origin of the work and the process of reconstruction. (Hist, Rep)

Mansur, Paul, ed. "Responses from Horn Manufacturers." 17–22.

Letters from makers responding to the report and survey results printed in the October 1979 issue of the *Horn Call* are printed. Manufacturers responding include Mirafone, Holton, Alexander, Conn, and King. (Eqmt)

Damm, Peter. "Did Mozart Really Compose Only Four Horn Concertos?" 23–24.

Damm concludes that Mozart conceived at least seven horn concertos. These include the three complete E-flat major concertos, the two movements which have been combined to make the D major concerto, fragments of a first movement from a concerto in E-flat major (K. 370b) with which the *Rondo*, K. 371 was probably paired, and a fragment of the first movement of a concerto in E major (K. 494a). (Hist, Rep)

Champion, Anthony. "Horn Sections in Northern Ireland, Wales and England (outside London)." 30–31. (Prsnl)

Lanzky-Otto, Ib. "Is a Beautiful Horn Sound Really of Any Importance?" 35–37.

The author argues that "the treatment of the tone" is more important than the actual tone itself. Rather than spend endless hours attempting to achieve an ideal horn sound, the student should master attacks and releases, flexibility, timbre changes, and other areas which influence how the tone is perceived. (Tn)

Brown, Tom. "The Hunting Horn and the Classic Style." 38–51.

Brown concentrates on pointing out the contrasting styles of horn treatment between Baroque and Classical era composers. The areas of the crescendo, technique, and sonority are each discussed in detail with the author including many musical examples. Changes in range and instrument design, as well as the horn's relationship to the Enlightenment concept of thought are also covered. (Hist, NtHn)

Blandford, W. F. H. "The Fourth Horn in the 'Choral Symphony'." 52–59.

The primary focus of this reprint from the *Musical Times* of January 1, 1925 is the distinction between *cor alto* and *cor basse*, and the treatment of the *cor basse* by Classical composers. Blandford discusses the solo in the "Adagio" movement, and he attempts to shed some light on why it was given to the fourth horn and whether this instrument was a hand or valve horn. (Hist, NtHn, Rng, Rep)

Seiffert, Elaine. "Forum: The First Note." 68–69.

After investigating common beginning method books, the author concludes that middle C (written) is usually considered to be the proper first note for the beginning player. She theorizes that beginning instead with third space C might be more beneficial, encouraging the early development of the upper range. (Ped)

Leuba, Christopher. "Recordings." 71–75. (Disc)

Chesebro, Gayle. "Music in Manuscript." 81–83.

Compositions by David Deason, Zsolt Durko, Kalmar, Istvan Lang, and Miklos Kocsar are reviewed. (Rep)

Mansur, Paul, ed. "Report on the 1979 IHS Composition Contest." 84–86.

A complete list of entries, the names of the judges, and winning compositions in each division (I. horn, voice, and piano, II. horn and strings, III. multiple horns) are given. (IHS, Rep, WkSh)

Chesebro, Gayle. "Review of Winning Compositions in Division I." 87–88.

Chesebro discusses *La Noche en la Isla* for baritone, horn, and piano by Donald Grantham, and *Death be not Proud* for soprano, horn, and piano by Donald Busarow. (Rep, WkSh)

Hill, Douglas. "Review of Winning Compositions in Division II and III." 88–89.

Horn Players' Retreat and Pumping Song by David Stanhope, and *Pastiche* by Steven L. Winteregg are reviewed. Both of these works are from Division III, works for multiple horns. No winner was chosen from Division II, works for horn and strings. (Rep, WkSh)

The Horn Call October 1980 Volume XI, Number 1

Thelander, Kristin P. "A Musical Tour of the People's Republic of China." 14–15.

The University of Minnesota Wind Ensemble's tour through China is briefly detailed and the interaction between the two nations' hornists is described. (NtSty)

Mansur, Paul, ed. "British Horn Trust Festival." 17–19.

Events of this gathering of 500 hornists, hosted by the British Horn Society, are highlighted. (WkSh)

Seiffert, Elaine. "Twelfth Night Revisited." 20–23.

Seiffert describes Workshop XII, held at The University of Indiana. (WkSh)

Mansur, Paul. "The First European Horn Symposium." 24–32. (WkSh)

Pizka, Hans. "In Memoriam: Fritz Huth." 35. (Bio)

Linder, Waldemar. "In Memoriam: Wendell Hoss." 36. (Bio)

Schweikert, Norman. "Wendell Hoss." 36–51.

This detailed biography of Hoss (1892–1980) traces his playing, teaching, and conducting career, as well as his association with the Los Angeles Horn Club and International Horn Society. Also included are listings of his many compositions and arrangements, and his various writings about the horn and horn playing. (Bib, Bio, Disc, IHS, Rep)

Lawson, Walter. "The Effect of Screw Bell Alloy on the Acoustic Input/Output Characteristics of a French Horn." 53–56.

The set-up and procedure of this study is explained but no results or conclusions are included. (Acou, Eqmt)

Whipple, James F. "A Five-Valve Double Horn with Hybrid Third Valve." 57–62.

Whipple describes his horn, a standard F/B-flat double horn with an ascending third valve on the F side and a de-

scending half-tone fifth valve. Advantages cited include intonation, weight, ease of fingering, alternate fingerings, and stopping valve. (Eqmt, Vlv)

Greenberg, Norman C. "Anthropology and the Horn." 64–74.

The relationship of the horn to other aspects of western culture throughout history is discussed. The subjects of anthropology, sociology, and the history of Europe as it affected the growth of the instrument are all briefly touched upon. (Hist, Misc)

Toeplitz, Uri. "The Two Brothers Lewy." 75–76.

Two early masters of the valve horn, the brothers Eduard Constantine Lewy (1796–1846) and Josephe Rudolphe Lewy (1802–1881), are briefly profiled. (Bio, Hist, Vlv)

Leuba, Christopher. "Recordings." 78–83. (Disc)

Faust, Randall E. "Guest Record Review." 84–85.

Faust reviews hornist James MacDonald's recording *Pieces for Solo Horn*, issued by Music Gallery Editions (MGE 21). (Disc)

Chesebro, Gayle. "Music in Manuscript." 86–88.

Manuscript works by Jeanne Singer, Ruth Schonthal, Randall E. Faust, Jeffrey R. Ching, Jim Collorafi, and Nan Schwartz are listed and reviewed. (Rep)

The Horn Call April 1981 Volume XI, Number 2

Anderson, Paul. "A Review of IHS Activities." 16–18.

Anderson reviews the purposes and aims of the IHS and describes its major projects. (IHS)

Mansur, Paul, ed. "300 Years of the French Horn in Bohemia." 19.

This report from the Music Information Center of the Czech Music Fund details the events held to commemorate the 300th anniversary of Spork's introduction of the horn to Bohemia. (Hist, WkSh)

Secon, Morris. "A Response to David Irving on the Use of 'Daon' as First Suggested by Punto." 21–24.

In answer to Irving's article (HC VIII/2 p. 19), Secon agrees that the syllable "daon" was, and still can be, a legitimate and useful articulation. He proposes that the addition of the French "n" at the end of notes will add a touch of resonance and life to the sound. This he uses to help achieve his concept of each sound being three interconnected parts: birth (attack), life (sustain), and infinity (note end). (Hist, Ped, Tech)

Pyle, Robert W., Jr. "The Effect of Lacquer and Silver Plating on Horn Tone." 26–29.

The author, in conjunction with Walter Lawson and Robert Osmun, conducted a series of controlled tests on horn bells, which concluded that lacquer can slightly darken horn tone but silver plating has no effect on timbre. A detailed description of the set-up and procedure is included, and charts of

the spectra for both bells, with and without silver plating or lacquering, is shown. (Acou, Eqmt, Rec, Tn)

Gaubert, Henri. "Trompes de Chasse." 31–35.

Gaubert presents thirteen standard hunting calls, many in use since the seventeenth century. A short explanation of the use and meaning of each call is given. (Hist, NtHn, Rep)

Mende, Emily. "In Memoriam: The Rev. Dr.h.c. Wilhelm Bernoulli." 36. (Bio)

Spearman, Andrew. "In Memoriam: Herbert E. Holtz." 37. (Bio)

Allen, Edmund. "An 8-D Ascending Horn." 38.

Allen presents photos and a description of the procedure and kit for converting a Conn 8-D to an ascending third valve system. (Eqmt, Vlv)

Baumann, Hella. "The Horn as a Symbol." 40–48.

The author explores the symbolism of the horn, seen throughout history in areas such as religion and literature. (Hist, Misc)

Tritle, Thomas. "On Playing Horn in Brazil." 50–53.

Tritle, a former professional hornist in Brazil, profiles the country's musical activity. The orchestras, their hiring practices and repertoire, the country's musical heritage, and the experience of life in a foreign country are among the many subjects touched upon. (NtSty)

Becknell, Nancy. "Louis François Dauprat." 55–57.

The life and works of this nineteenth-century hornist, teacher, and composer are briefly discussed. His preference for the terms "Cor alto" and "Cor basse" is stressed, and the increasing popularity and availability of his compositions is mentioned. A discussion of some of his works that are currently available is also included. (Bio, Hist, Rep, Rng)

Faust, Randall E. "Electronic and Compositional Techniques Used in *Horn Call*." 58–61.

The techniques and equipment called for in this 1976 composition by Faust are described and his compositional techniques and intentions are explained. He also includes helpful performance suggestions and a diagram of the electronic equipment patch. (Rec, Rep)

Lessing, Murray. "A Response to Whipple's Hybrid Third Valve." 62–63.

Lessing points out many differences between his own experiences with an ascending third valve and those described by Whipple (HC XI/1). (Eqmt, Vlv)

Fox, Fred. "Bull's Eye!" 65–66.

Fox maintains that if the air stream is aimed directly at the center of the mouthpiece, power, clarity of tone, and accuracy can all be significantly improved. (Acc, Ped, Tech, Tn)

Braun-Seiffert, Elaine. "Forum." 68–69.

Responses to the question of which is the best note to

first introduce to beginners (HC V/2) are detailed and the author asks for answers concerning the best all-around horn. (Eqmt, Ped)

Leuba, Christopher. "Recordings." 70–74.

Among the many recordings listed is a discography of compositions by Richard Strauss that have been recorded by the Dresden State Orchestra. (Disc)

Faust, Randall E. "Guest Record Review." 74–75.

Peter Schickele's *Pentangle*, five songs for horn and orchestra, as performed by hornist Kenneth Albrecht and the Louisville Orchestra, is reviewed. (Disc, Rep)

Caldicott, Stephen. "The First European Horn Symposium." 80–83. (WkSh)

The Horn Call Fall 1981 Volume XII, Number 1

Chenoweth, Richard. "The Barry Tuckwell Symposium for Brass." 16–19.

Panelists Tuckwell, Robert Elworthy, Philip Farkas, and Michael Hatfield discuss instrument manufacture and improvements, tone quality, and the trend towards shorter length horns in this partial transcript of the symposium. (Eqmt, Tn)

Mansur, Paul. "In Memoriam: James Buffington." 21. (Bio)

Braun, Elaine. "Profile: Ifor James." 22–29.

James discusses his training and career, thoughts on playing and teaching, his recordings, and future plans. (Bio, Ped, Tn, Wmup)

Janetzky, Kurt. "A Closer Look, Past and Future, at the Re-Enlivening of the Clarin Register for Horn Music from 1720–1780." 31–35.

Janetzky begins with a profile of Bach's trumpeter, Gottfried Reiche (1667–1734), as well as histories of his portrait (painted by E. G. Hausmann) and the instrument he is shown holding in it. Two modern instruments, based upon the design of Reiche's horn, but with the addition of valves, are shown. These instruments are enabling current players to once again perform works which ascend into the extreme clarin range. (Bio, Eqmt, Hist)

Leuba, Christopher. "Stravinsky's F Sharp." 42–43.

The difficulty of obtaining a comfortable f# in bar two of the opening solo in the final movement of Stravinsky's *Firebird* is analyzed. (Rep)

Kierman, Sean. "Horn Workshop in South Africa." 45–46. (WkSh)

Braun, Elaine. "Lucky #13." 48–56.

The week's events at the thirteenth International Horn Workshop at Potsdam, New York are chronicled. (WkSh)

Johnson, Bruce Chr. "Richard Strauss's Horn Concerti: Signposts of a Career." 58–67.

Strauss's two concertos, written sixty years apart, are compared and contrasted. The history of each work is examined, and areas such as orchestration, form, melody, key relationships, rhythmic usage, ranges, and tonal language are discussed. A bibliography of twenty sources is also included. (Rep)

Champion, Anthony. "The First Northern Horn Seminar of the British Horn Society, 4th July, 1981." 69–70. (WkSh)

Chesebro, Gayle. "Composition Contest Report 1980." 72–73.

Entries for the second annual Composition Contest sponsored by the IHS are listed, and the contest is briefly discussed. (IHS, Rep, WkSh)

Chesebro, Gayle. "Review of Winning Compositions in the IHS Composition Contest 1980." 74–75.

Works reviewed include *Fancies and Interludes III* for horn and percussion by Raymond Luedeke, and *What if a Much of a Which of a Wind* for horn and chorus by Marshall Bialosky. (Rep)

Leuba, J. Christopher. "Recordings." 77–81. (Disc)

Chesebro, Gayle. "Music in Manuscript." 83–84.

A work for horn, percussion, and tape by Eric David Chasalow, and reconstructions made from fragments of three incomplete Mozart horn concertos by James Collarafi are reviewed. (Rep)

The Horn Call April 1982 Volume XII, Number 2

Collarafi, Jim. "On Reconstructing Mozart's Unfinished Horn Concerti." 13–17.

Details of Collarafi's investigative and decision-making process are described, and passages from the fragments are compared to other Mozart works written in the same styles. (Rep)

Iervolino, Antonio. "Breathing Technique." 19–25.

The author maintains that immediately after inhaling, the thorax cavity should be compressed to increase the air pressure within the cavity. This is done by elevating the diaphragm and contracting the abdominal muscles. He believes that this compressed air has more capacity for converting the air current to kinetic energy, thus improving high range and increasing volume. (Brea)

Moulton, Kenneth E. "The Yogi Complete Breath." 35–38.

Moulton applies techniques explained in Yogi Ramacharak's booklet *Science of Breath* to brass playing. This "complete breath" is explained and a number of exercises are suggested. (Brea)

Greene, Gary A. "Response to Johnson's Article Concerning the Strauss Concerti." 40–41.

Greene points out a number of discrepancies between his research and Johnson's (HC XII/1), and offers some additional insights into the two concertos. (Rep)

Jensen, Svend Kragelund. "Portrait of Ingbert Michelsen." 42-43.

Michelsen, professor at the Royal Conservatory of Music in Copenhagen and former principal horn (for twenty-seven years) of the Danish Radio Symphony, is profiled. (Bio)

Hill, Douglas. "The People's Republic of China and Western Music [mostly horn]." 45-49.

Hill's month-long trip to the conservatories of Beijing and Shanghai is highlighted, and his playing and teaching experiences are described. Isolated from foreign teachers since 1955, the country's orchestras, players, instruments, and available repertoire all lag well behind those of most Western nations. With the aid of outside teachers and the increasing availability of the standard repertoire, this is now rapidly changing. (Eqmt, IHS, NtSty)

Mansur, Paul. "Czechoslovakia's Three Hundredth Anniversary Horn Symposium." 50-59. (WkSh)

Braun, Elaine. "Forum." 60-62.

Responses are printed to the question of what players prefer in a horn (bore size, metal type, etc.), and readers are invited to respond with their thoughts about criticism, analysis, and negativism in performance reviews. (Eqmt, Misc)

Leuba, Christopher. "Recordings." 64-67. (Disc)

Gaska, E. Leslie. "Orchestras in the United States and Canada." 79-87. (Prsnl)

Opitz, Günther. "Horn Activities in Leipzig." 89-91.

Activities of The Leipzig Symphony Orchestra horn quartet are described. (Ens, NtSty)

The Horn Call October 1982 Volume XIII, Number 1

Dunn, Richard. "Mozart's Unfinished Horn Concertos." 16-26.

This article, written in the early 1960s, examines Mozart's "fifth and sixth" concertos. The question of properly ordering the fragments from the first movement of the E-flat "fifth concerto" is considered, and the author's conclusions are shown in a reassembled version of the work. Questions about the fragment of the E major concerto are also explored. Its intended size and scope, the unusual choice of key, and the identity of the player for whom it was written are all discussed. Also included is a "Formtabelle" which compares the forms of the opening movements of the six concertos. (Hist, Rep)

Dutlenhoefer, Marie. "Gebr. Alexander, Mainz 1782-1882." 28-35.

The author chronicles the history of this instrument manufacturer, tracing its evolution from a small manufacturer specializing in woodwinds to its present position as a world famous maker of horns. (Eqmt, Hist)

Braun, Elaine. "The XIV Annual Horn Workshop." 38-42. (WkSh)

James, Eric D. "The Horn in Ensemble—Some Alternatives." 44-47.

James suggests some alternatives to the horn's standard chamber ensembles of woodwind and brass quintets. These include wind octets (*Harmonies*), horn ensembles, and various mixed groups. (Rep)

Worsan, Patrick and Koen Cools. "Horn Summer Course in Belgium." 48-49.

The general schedule and contents of this course, taught by Arthur (David) Krehbiel, is briefly summarized. (WkSh)

Johnson, Eric A. "How to Survive as an Amateur Horn Player in the Wilderness." 52-53.

The author, a high school music teacher, offers his insights into the art of maintaining playing skills with limited practice time. (Ped)

Champion, Anthony. "The British Horn Society Visits York, 27th June, 1982." 54-55. (WkSh)

Chesebro, Gayle. "Composition Contest Report, 1981." 58-59.

Winners of this contest, chosen by a panel of three judges from a total of twenty-nine entries, are announced. They are as follows: Category I: Horn and Tape, *The Everlasting Voices* by Francis Chan; Category II: Horn and Wind Ensemble, *Caprice* by Robert Lichtenberger; Category III: Multiple Horns, *Sextuor* by Charles Deschamps. (IHS, Rep, WkSh)

Mansur, Paul, ed. "Entries for the Composition Contest 1981." 60-61.

The twenty-nine entries are listed, with each composer's address given. (IHS, Rep, WkSh)

Scharnberg, William. "A Colonial Slave Horn Player." 62-63.

This brief article tells of John Marrant, a black musician born in New York in 1755. (Bio, Hist)

Chesebro, Gayle. "Review of Winning Compositions in the 1981 Composition Contest [Category II and III]." 65-66.

Chesebro reviews *Caprice* for horn and wind ensemble by Robert Lichtenberger and *Sextuor* for six horns by Charles Deschamps. (Rep)

Leuba, Christopher. "Recordings." 77-80. (Disc)

Winter, James. "Recordings—Guest Review." 82.

Two recordings featuring hornist Caswell B. Neal are reviewed: *Virtuoso Romantic Horn Pieces* (Desto DC 7199) and Paul Hindemith *Two Sonatas for Horn and Piano* and Bernhard Heiden *Sonata for Horn and Piano* (Desto DC 7206). (Disc)

Blake, Curtiss. "Jazz Discography by Player." 83-88.

Blake lists 571 recordings featuring 120 different hornists. (Disc, Jz)

Wogram, Klaus. "The Acoustical Properties of Brass Instruments." 19–31.

Wogram reports on testing done at the Laboratory for Musical Acoustics of the Physikalisch-Technische Bundesanstalt in Braunschweig. Topics discussed include sound generation; resonance and natural tone; measurement of tuning errors; influence of mouthpiece, taper, and hand hold; influence of the material and the surface finish; calculation and correction potential; and directional dependence of the sound radiation. The experiments are explained in detail, and many graphs and photographs are included. (Acou)

Hokanson, Ruth. "Financial Statement, June 30, 1982 International Horn Society." 33–34. (IHS)

Djambasow, Wladimir. "Baumann Tour to Bulgaria." 36. (WkSh)

Pedersen, Thor Johan. "International Music Seminar—Weimar." 37–38.

The horn course taught by Peter Damm as part of this seminar is described. (WkSh)

Mishori, Yaacov. "Horn Playing in Israel." 40–44.

A brief overview of horn playing in Israel is presented, from the founding of the Israel Philharmonic Orchestra to the present. Included are a number of anecdotes about Horst Salomon, the Philharmonic's first principal horn, and the "Philharmonic Horn Quartet." (Bio, Ens, NtSty)

Leuba, Christopher. "Recordings." 46–51. (Disc)

Dressler, John. "Audition Repertoire: An Update." 51–52.

Dressler presents the results of a survey of repertoire that was requested at the horn auditions announced in the *International Musician* during 1982. (Aud, Rep)

Wekre, Frøydis Ree. "After a Music Review." 54.

Wekre argues in favor of performing works from memory. (Ped, Misc)

Thomas, Brian and Seth Orgel. "Auditioning for a Horn Position in the United States." 56–60.

The authors present a fundamental approach to auditions by means of a general overview of techniques and basic audition preparation. The importance of a thorough knowledge of the repertoire, as well as accurate rhythm and intonation, is stressed, and common audition procedures are explained. Also included is a repertoire survey compiled from material found on forty-one audition lists. (Aud, Rep)

Huckeby, Ed. "The Fourth Horn Part of the Adagio Cantabile Movement of Beethoven's *Symphony No. 9* (Op. 125) in D Minor." 72–75.

Huckeby presents a brief background of the personal and social conflicts taking place in Beethoven's life at the time of the Ninth Symphony's composition, and discusses

the question of whether the fourth horn part was intended for a hand or valve horn. He also includes a bibliography of fifty-nine sources. (Bib, Hist, NtHn, Rep)

Braun, Elaine. "Forum." 80.

Michael Hoeltzel and James Winter respond to Braun's question concerning the purpose served by critiques and reviews. (Ped, Misc)

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Watson, Catherine. "Fabulous Fifteen, the XVth Annual International Horn Workshop." 17–23. (WkSh)

Chesebro, Gayle. "1982 Horn Composition Contest Report." 25–30.

The thirty-one entries are listed and the winning compositions are announced and reviewed. Winners include: Category I: Works for Horn and Organ, Romance by William Albright; Category II: Works for Horn in a Chamber Ensemble, Partita for violin, horn, and piano by Dan Welcher; Category III: Works for Multiple Horns, Suite for 8 Horns by Gordon Ring; Honorable Mention, *Bakery Hill Rising* for solo horn and 8 accompanying horns (either live or pre-recorded) by Vincent Plush. (IHS, Rep, WkSh)

Kearns, Andrew. "The Virtuoso Horn Concertos of Franz Xaver Pokorny." 33–46.

Kearns examines the life and works of the Bohemian composer Pokorny (1729–1794), specifically looking at his five horn concertos and two double horn concertos. Form, melodic and harmonic styles, and Pokorny's treatment of the solo instrument are examined and a thematic index is included. The period of transition from clarino style to hand-horn style, both of which can be seen in Pokorny's concertos, is discussed in some detail. Many musical examples are included. (Bio, Hist, NtHn, Rep)

Hill, Douglas. "Horn Playing, a Balancing Act." 47–49.

Hill presents his ideas of the basic concepts of horn playing. Covered in this discussion are posture, embouchure, breathing, mental aspects of performance, and art in balance. (Brea, Emb, Ped)

Yancich, Milan. "Willem A. Valkenier—A Profile." 51–55.

Yancich highlights the career of the hornist Valkenier (b. 1887), principal horn in the Boston Symphony Orchestra from 1923–1953, and his relationships with such personalities as Richard Strauss and C. F. Schmidt. (Bio, Eqmt)

Kampen, Paul. "Trans-Pennine Horns." 57–59.

The British Horn Society's activities in the North of England during the 1982–83 season are detailed. Included is the Manchester Horn Festival, the North East Coast Mini-seminar, and the Northern Horn Seminar. (WkSh)

Kaza, Roger. "Taking Your Horn into the Wilderness." 60–62.

The author encourages readers to take their horn on backpacking, rafting, biking, or other similar trips into the wilderness. Tips on what to take, how to pack, and what to

play are offered, and the question of why one should go to the trouble of taking a horn is addressed. (Misc)

Schweikert, Norman. "Jonathan Boen Premiers Jan Bach's *Horn Concerto*." 64–69.

Bach's new work is discussed, with each of the three movements described in detail. Included are program notes by the composer explaining the background and intent of the piece, as well as excerpts of reviews by critics from the *Chicago Tribune* and *Chicago Sun-Times*. Schweikert also offers his own impressions of the work and includes biographical sketches of Jan Bach and Jonathan Boen. (Bio, Rep)

Winter, James. "Greetings from the President." 71. (IHS)

Mansur, Paul, ed. "Kaemika Corni." 72–73.

This horn quartet, made up of members of the Janacek Philharmonic, is profiled and its concert repertoire is listed. (Ens, Rep)

Braun, Elaine. "Horn Camp Review." 74–75.

Activities and events at the IHS Summer Horn Camp at Shenandoah Conservatory in Winchester, Virginia are described. (IHS, WkSh)

Howe, Marvin C. "Thoughts Triggered by 1983 IHS Convention, Charleston, Illinois." 75–76.

Howe briefly discusses a number of topics such as tone color, tuning, and warm-ups. (Ped, Tech, Tn, Tun, Wmup)

Leuba, Christopher. "Recordings." 76–80. (Disc)

Girati, Luigi. "Brass Seminar Reggio Emilia." 81–82.

Girati describes the activities at the First International Seminar for horn, trumpet, and trombone held at Reggio Emilia, Italy. (WkSh)

Kappy, David. "The Woodwind Quintet: Challenges and Rewards for the Horn Player." 83–84.

Kappy, hornist with the Soni Ventorum woodwind quintet, suggests techniques to help achieve a better overall ensemble blend. He feels that accurate intonation is imperative and that tuning to A=440 or below will help give a darker sound. The importance of being able to change timbre through the use of alternate fingerings, hand position, or horn position is stressed, as is the necessity of utilizing a narrower dynamic range. (Ens)

Leuba, Christopher. "Audition by Video-Tape: Commentary." 84–85.

Leuba shares his apprehension about the increasingly common practice of auditioning by video-tape. Problems mentioned include the lack of pressure during the audition, the fact that the candidate's appearance may be a factor (since the audition is not behind a screen), the advantage for players having access to professional quality recording equipment, and the difficulty of achieving a true representation of tone when recording. (Aud)

Bracegirdle, Lee. "The New York School; Its Development and Its Relationship with the Viennese Style." 16–24.

This school of playing is traced back to the great Leipzig hornist Friedrich Gumpert, whose student Anton Horner helped establish the "New York style" while playing in the Philadelphia Orchestra during the first half of the twentieth century. Characterized by a dark, rich tone quality, a wide dynamic range, and the use of a large horn and mouthpiece, this style was then passed on to Horner's student James Chambers, principal horn of the New York Philharmonic from 1946–1969. Bracegirdle relates this style to the current Viennese style, pointing out similarities in tone quality, extensive use of the F-horn, and the willingness to take risks when playing. (Bio, Eqmt, Hist, NtSty, Tn)

Mansur, Paul. "International Horn Symposium Wien." 27–40. (WkSh)

Watson, Catherine. "An Interview with William Karl Ver Meulen." 41–44.

Ver Meulen, age 22 at the time of this interview, discusses his training, playing career, favorite works, and choice of equipment. (Bio)

Mansur, Paul. "Thoughts and Observations on Vienna and Vienna Horns." 45–47.

The relative merits and weaknesses of the Vienna horn are pointed out and considered. While this instrument produces a highly desirable tone quality similar to that of a true waldhorn, it is much less secure than a standard double horn, causing most players to disregard it as a viable option when choosing an instrument. (Eqmt, NtSty, Tn)

Kleucker, Malinda. "The Finke Triple Horn—A Review." 49–51.

Kleucker, principal horn in the Zealand Symphony Orchestra in Copenhagen, Denmark, gives this horn a very positive review. Among the most desirable qualities of this instrument, made by the north German maker Helmut Finke, is excellent intonation, even response throughout all registers, ease in producing smooth "liquid" slurs, and light weight (achieved in part through the use of low maintenance fiberglass valves). Readers interested in Robert Osmun and Walter Lawson's less than enthusiastic response to this review should see HC XV/1, p. 92. Other letters can be found in HC XV/2, p. 13–14. (Eqmt)

James, Eric. "Who is Carl Oestreich and Why is He Important to Horn Players?" 53–58.

James presents a short, sketchy biography of this hornist and composer of the early nineteenth century. Included is a list of Oestreich's horn-related manuscripts currently in the Stadt- und Universitätsbibliothek in Frankfurt am Main. (Bio, Hist, Rep)

Hancock, John M. "The Horns of the Stearns Collection." 60–71.

This collection of musical instruments, assembled by

Frederick M. Stearns (1831–1907), contains over 2,000 instruments. Now owned by the University of Michigan, the collection contains not only the vast number of non-Western instruments for which it is best known, but also many historically significant Western instruments. Among these are the eight horns pictured and described in this article. They include a parforce horn, *cor de chasse*, *orchesterhorn*, *cor d'orchestre*, a two-valved *cor a pistons* with detachable valves, and a three-valved orchestral horn. Also included is a short history of the collection and a brief biography of Stearns. (Bio, Eqmt, Hist, NtHn)

Leuba, Christopher. "Recordings Section." 73–78.

Leuba lists a variety of recordings, including a discography of recordings of Dukas's *Villanelle* by seventeen different artists. (Disc)

Stout, Louis, Jr. "Symphonies by F. J. Haydn." 91–94.

Stout lists the horn requirements for each of Haydn's symphonies: number used, crookings, and in many cases high range requirements. Excerpts from Symphony No. 48 "Maria Theresia" and Symphony No. 51 are included. (Rep)

Pizka, Hans. "A Curious Gem from My Archive." 94–97.

Pizka shares a letter from the conductor Hans Richter to the hornist Karl Steigler dated 1908. He also includes photographs of the horn quartet of the Johann Strauss orchestra from 1869 and Josef Schantl's horn quartet from 1882. (Hist)

Scharnberg, William. "Upon the Retirement of Clyde Miller." 98–100.

This profile of Miller, principal horn of the Dallas Symphony from 1948–1963 and professor of horn at North Texas State University from 1963–1983, details his early career and lifetime of accomplishments. (Bio)

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Coghill, Gene. "My First Teacher Arcady Yegudkin—"The General'." 15–19.

Coghill relates a number of often humorous anecdotes about this long time Eastman horn professor. Details about his "system" of teaching is described, especially his infatuation with the importance of "Dem diaphragm." This system, which employed a smiling embouchure and great lower lip pressure, is blamed for the ruination of most players subjected to Yegudkin's tutelage. The teeth were also an area in which he claimed expertise. Coghill describes how he would sometimes go so far as to recommend that students file them down or, to facilitate articulation, have the membrane under the tongue snipped. Letters responding to this article from Christopher Leuba and Evans Lantz can be found in HC XV/2, p. 10–12. (Bio, Brea, Emb, Hist, Ped)

Watson, Catherine. "Brass Valhalla—IBC2." 21–23.

Events at the Second International Brass Congress at Indiana University are detailed. (WkSh)

Winter, James. "A Message from the President." 25.

Winter reports on the general activities of the I.H.S. during the past year. (IHS)

Kampen, Paul A. "British Horn Society in the Regions." 27–28.

Events of the horn seminars at Birmingham and York are chronicled. (WkSh)

Merewether, Richard. "The Vienna-Horn—And Some Thoughts on Its Past Fifty Years." 31–35.

The author reminisces about the Vienna-horn, its players (particularly Freiberg), and memorable performances of the past. Descriptions of the instrument and its workings, type of mouthpiece used, and its relative merits and drawbacks are included. (Eqmt, Hist, Mthpc, Vlv)

Secon, Morris. "Who's Sitting in That Empty Chair?" 37–40.

Secon recounts how he initiated the drafting of a letter and petition protesting the inability of Soviet trumpet virtuoso Timofei Dokschitzer to attend the Second International Brass Conference due to the political situation between the U.S. and Soviet Union. (WkSh, Misc)

Gross, Steve. "Taped Orchestra Auditions—A Report." 41–43.

Gross, a hornist with the Atlanta Symphony, discusses the pros and cons of using taped preliminary auditions. His observations are based on the experience of serving on a selection committee that used this method during the 1983 Atlanta Symphony auditions for fourth horn. He concludes that taped auditions, while not perfect, should be utilized as a standard method of selecting candidates for a second round of live auditions. Included are several suggestions to aid players making audition tapes and committees listening to these tapes. (Aud, Rec)

Mayes, Martin. "International Competition for Horn and Tuba, Markneukirchen, German Democratic Republic 11–18 May." 44–46.

Mayes describes this little-known contest, which this year saw Czechoslovakian hornist Jindrich Petràs win over thirty-eight other hornists from thirteen countries. (WkSh)

Dressler, John C. "On the Cadenzas in Mozart's Horn Concerti." 47–51.

As an aid in writing historically and stylistically correct cadenzas, Dressler suggests studying the cadenzas written by Mozart for his piano concertos. Of particular usefulness is the K. 449 piano concerto which, like the two horn concerti calling for cadenzas, is in the key of E-flat major and features a first movement cadenza. It also dates from near the time of the horn concerti. Using this study as a starting point and combining this information with thematic elements from the horn concerti, Dressler presents a cadenza suitable for either the K. 447 or K. 495 horn concerti. (Hist, Rep)

Hokanson, Ruth. "Statement of Financial Condition 30 June 1984." 52–54. (IHS)

Farkas, Philip. Jeffrey Agrell, ed. "Horn Excerpts Clinic." 55-57.

Farkas discusses the opening solo of *Till Eulenspiegels lustige Streiche* by Richard Strauss. (Rep)

Lockwood, Ralph. "Taking a New Stance." 58-62.

This article presents a number of ideas on choosing a stage set-up which will yield the optimum sound quality. Methods for determining a room's acoustical tendencies are mentioned, and possible set-ups are discussed and shown for horn and piano, brass quintet, woodwind quintet, and piano quintet. Lockwood also suggests reversing the order of the orchestra horn section to help the players more easily hear each of the four parts. Also included is an excerpt from "The Woodwind Quintet" by Miroslav Hosek which diagrams the main directions of the horn's sound radiation at various frequencies. (Acou, Ens)

Braun, Elaine. "Horns—And All That Brass." 63-65.

Braun describes the events at the second International Brass Congress held at Indiana University in Bloomington, Indiana. (WkSh)

Leuba, Christopher. "Recordings Section." 67-70. (Disc)

Uustalu, U. "Recalling Prof. Jann Tamm (1875-1933)." 82-86.

This great Russian hornist's playing, teaching, and administrative career is recalled by Uustalu. Highlights include his rise from a herdsboy to a student at the St. Petersburg Conservatory, his twenty years of service with the Imperial Court Orchestra (now the Leningrad Philharmonic), and his twenty-three years as a professor at the St. Petersburg Conservatory. Several photographs are also included. (Bio, Hist)

Watson, Catherine. "An Interview with Richard Merewether." 87-89.

Renowned horn designer Richard Merewether discusses his playing career in Australia and London, his association with Bob Paxman and Paxman Musical Instruments Ltd., and his thoughts on the future of horn design. (Bio, Eqmt)

Baker, James. "Horn Players Guide to Work in Mexico City and Taluca." 90-91.

This is a brief overview of the situation in the five full-time orchestras in Mexico City and Taluca, Mexico. Baker lists what he feels are the pros and cons of playing there and discusses hiring practices, pay and contract norms, rehearsal length, and standard repertoire. (NtSty)

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Chenoweth, Richard. "The Twenty-Eighth Season of the Santa Fe Opera." 19-27.

Formed in 1956, this summer opera company has been an important force in the world of opera, presenting twenty-three American and five world premieres. The author, second hornist for the past twelve seasons, discusses the company's history and profiles its current horn section. He

presents and discusses excerpts which illustrate specific techniques called for in operatic playing. Works discussed include Zemlinsky's *Eine florentinische Tragodie*, Korngold's *Violanta*, Mozart's *The Magic Flute*, Cimarosa's *The Secret Marriage*, Strauss' *Intermezzo*, and Henze's *We Come to the River*. An appendix listing all the horn players who have performed with the Santa Fe Opera since 1958 is also included. (Bio, Ens, Prsnl, Rep, Tech)

Hill, Douglas. "Composition Commissions through the I.H.S." 29-30.

Four new works featuring horn have been completed since 1977 as a result of this project. Hill reports on these as well as seven pieces which were in progress at the time of this article's writing. (IHS, Rep)

Decker, Richard. "Thoughts on Auditioning." 31-32.

Decker offers suggestions on audition preparation, writing an effective resume, and do's and don'ts to consider during the audition. (Aud)

Dressler, John. "The IHS Archive: Source for Historical Research." 34-35.

Dressler presents a partial list of the Archive's holdings and suggests that interested parties should consult Dr. Fred Ehnes' thesis *A Guide to the Archive of the International Horn Society 1969-1977 at the Alexander M. Bracken Library, Ball State University, Muncie, Indiana* (THESIS DA E335). (Hist, IHS)

Kimple, Wilbert K. "The Holton H-200 Double Descant, a Diamond in the Rough." 35-41.

Kimple's favorable review cites the horn's high quality at a low cost as its primary strength. He suggests a number of minor changes to further improve what he feels is already an excellent horn. (Eqmt, Mthpc)

Seifert, Gerd. Jeffrey Agrell, ed. "Horn Excerpts Clinic." 43-46.

Seifert discusses the Siegfried "Long Call." (Rep)

Myers, Philip. "The Inherent Drive of Rhythm." 49-52.

Myers views rhythm as having two basic focuses: "a vertically weighted unit and a forward driving sub-unit." His concept of using subdivision to move through a phrase is discussed and illustrated using the opening of Schubert's "The Great" C Major Symphony. (Ped, Rep)

Kirschen, Jeffrey. "Five Minutes..." 53-55.

Kirschen tells of his experience preparing for and participating in the American Horn Competition. (Aud, WkSh)

Walshe, Robert C. "The Autograph of Richard Strauss's *First Horn Concerto*." 57-61.

Differences between the autograph score and modern editions of this work are identified and discussed. Various *ossia* passages, most of which are not included in the modern edition, are shown, as are differences in articulation and accompaniment. An appendix listing each of the many discrepancies is also included. (Hist, Rep)

Brockway, Oliver. "Specialist Publications for Horn: A British Contribution." 62–64.

Brockway lists and discusses music and recordings available from his small publishing business, Oliver Brockway Music, which specializes in music featuring horn. Of particular historical interest are 3 Sonatas for 2 Horns by Otto Nicolai and 12 Studi per Corno da Caccia by Gustavo Rossari. (Disc, Hist, Rep)

Leuba, Christopher. "Rossini's E." 66.

An error which appears in the solo from Rossini's *Barber of Seville* in *Orchestral Passages, Volume 1* edited by Max Pottag is identified and corrected. Leuba includes excerpts from Rossini's manuscript to illustrate his point. (Richard Merewether's observations on this matter appear in *HC XVI/2*, p. 18.) (Rep)

Watson, Catherine. "A Profile of Morris Secon." 67–72.

This anecdotal profile highlights Secon's career and relates many of his thoughts on horn playing and teaching. (Bio, IHS, Tn, WkSh)

Leuba, Christopher. "Recordings Section." 74–78. (Disc)

Pizka, Hans. "Jubilee with the Siegfried Call." 79–80.

This article salutes Gerd Seifert's fiftieth performance of the Long Call at the Bayreuth festival. Pizka discusses past players who have performed the Calls and announces the discovery of the first performance parts of many of Wagner's operas, a number of which were signed by the original and subsequent performers. (Bio, Hist, Rep)

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Agrell, Jeffrey. "1984 IHS Composition Contest Report." 12–15.

Composers from seven nations entered a total of twenty-five works with the following results: Category I: Two Horns and Keyboard, no awards given; Category II: Horn in Chamber Ensemble, *Trio for Horn, Violin and Piano, Op. 27* by Hans-Günther Allers, Honorable Mentions went to Seven L. Winteregg's *Divertimento* for flute, horn and double bass and Jana M. Skarecky's *Et Intarnatus Est* for horn, piano and voice; Category III: Horn Ensemble, Honorable Mention was awarded to Johanes H. E. Koch for his *5 Stücke für 6 Hörner*. Each of the winning compositions is described and a complete list of entries is given. (IHS, Rep, WkSh)

Winter, James. "A Message from the President." 17–19.

Winter updates members on the following items: the Composition Contest; the Commissioning Project, which in addition to commissioning new repertoire is working to add arrangements of standard horn literature for solo horn and wind ensemble; plans for the 1986 Workshop in Detmold, Germany; progress of the West-East Project; and various retirements and appointments. (IHS)

Schweikert, Norman. "A History of the Organized Horn Ensemble in the United States." 20–32.

This article covers the period from the first organized

horn ensembles (c. 1850) through World War I. Schweikert has managed to organize a large amount of fragmented information into a well documented chronology. He includes reviews of early performances, photographs, and information about many of the players. Covered in more detail are sections on "The Echo Club," which was made up of the leading New York players around the year 1900, as well as two Boston-based quartets from the early twentieth century, the "Waldhorn Quartette" with cornetist Gustav F. Heim, and the "Boston Symphonic Horn Quartet." (Bio, Ens, Hist)

Seyfried, Erhard. "Concerning the Article by Richard Merewether: The Vienna-Horn—And Some Thoughts on Its Past Fifty Years." 34–35.

Seyfried, a long-time Vienna hornist, adds to or disputes a number of points made by Merewether (*HC XV/1*). He stresses the importance of the horn's conical shape to its tone quality, and points out the existence of Vienna double horns and horns that have Vienna-horn dimensions, but use rotary instead of "pumpen" valves. The use of a funnel shaped mouthpiece which he says "is in essence only a conical extension of the leadpipe" is recommended as producing the best tone. Merewether responds in *HC XVI/2*, p. 43. (Eqmt, Mthpc, Vlv)

Leuba, Christopher. "Performing the Brass Quintets of Victor Ewald." 36.

Leuba proposes using two flugelhorns, E-flat alto horn, euphonium, and an E-flat or F tuba when performing these works. (Rep)

Winter, James. "Additional Thoughts on Notation and Transposition." 38–39.

Winter responds to a letter by Hamilton M. High, Jr. (*HC XV/2*, p. 6), which questioned why publishers continue issuing horn parts in keys other than F, often omit key signatures in favor of accidentals, and sometimes use "old notation" in bass clef passages. Winter looks at these questions in a historical context, especially stressing the importance of having an awareness of the characteristic tone qualities of the various crooks when interpreting a work. (Hist, NtHn, Rep, Tn, Trns)

Songer, Lewis. "Contest Winners: One Viewpoint." 40–41.

The author conveys his disdain for many of the "modern" compositional techniques heard on the recital of composition contest winners heard at the IHS workshop. He offers his opinions on each of the following works: *What if a Much of a Which of a Wind* for horn and chorus by Marshal Bialosky, *Romance for Horn and Organ* by William Albright, *Trio for Horn, Violin, and Piano* by Hans Gunther Allers, *Partita* by Dan Welcher, *Sextour* by Charles Deschamps, *Suite for Eight Horns* by Gordon Ring, and *Caprice for Horn and Wind Ensemble* by Robert Lichtenberger. (Rep)

Kampen, Paul A. "British Horn Society—Regional Roundup." 42–43.

A synopsis of events at the second Manchester Horn Festival is provided. (WkSh)

Watson, Catherine. "Spectacular Seventeen." 45–49.

Events at the Seventeenth Annual International Horn Workshop, held at Towson State University in Baltimore, Maryland, are summarized. (WkSh)

Braun, Elaine. "Workshop Review." 51–52.

The Seventeenth Annual International Horn Workshop, held at Towson State University in Baltimore, Maryland, is reviewed. (WkSh)

Watson, Catherine. "What They Thought of the Workshop." 53–56.

The following people offer their comments on the Seventeenth Annual International Horn Workshop: Gregory Hustis, Kirsten Dimmer, Robert Paxman, Charles Waddell, Georges Barboteu, Wilbert Kimple, William Robinson, Herman Jeurissen, Ross Gershenson, Hans Pizka, Robert Atkinson, Michele Jamison, and Daniel Bourgue. (WkSh)

Ward, Chuck. "The Work Bench, Rotary Valves." 57–59.

Ward, Design Engineer for King and Benge musical instruments, discusses the operation and care of rotary valves. Common problems and their causes and cures are covered. Those mentioned are valve wear, end play, recurrent valve sticking, frozen valves, and scratchy valves. He also includes a diagram and step-by-step instructions on how to properly string a rotary valve. (Mnt, Vlv)

Leuba, Christopher. "Recordings Section." 61–65. (Disc)

Schwarzl, Siegfried. "The Wiener Waldhornverein at the International Symposium for Brass Instrument Players' Chamber Music in Hungary (Barcs-Brass)." 79–84.

Courses in brass instrument chamber music have been taught at Barcs, Hungary since 1979, and in this year (1984) an ensemble competition was also held. In addition to covering the details of the daily proceedings, a concert program by the Wiener Waldhornverein is included and a complete schedule of events is listed. (Ens, WkSh)

Hardin, Burton E. "Valve Port Dimensions Effect on Playing Qualities of Horns." 88–89.

The importance of having the area (size) of the cross-section of a horn's valve ports equal to the area of the cross-section of the bore of the tubing is stressed. Horns designed with valve ports smaller than the tubing will tend to "back-up," or feel constricted, when the valves are used. (Eqmt)

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Mansur, Paul, ed. "In Memoriam: Richard Merewether." 13–16.

Bob Paxman, James Winter, Barry Tuckwell, B. Lee Roberts, Dale Clevenger, Burton E. Hardin, John Wates, and Helen Ghiradella each contribute a reminiscence about Merewether (1925–1985). (Bio)

Merewether, Richard. "Varying National Usages in the Music of Rossini." 18.

In response to Leuba's article on "Rossini's E" (HC XV/2, p. 66), Merewether offers his observations concerning the

various opinions about this particular note, as well as other questionable passages from the orchestral repertoire. (Rep)

Kampen, Paul A. "Profile: Farquharsen Cousins." 19–23. (Bio)

Agrell, Jeffrey. "Jazz Clinic." 25–27.

Agrell addresses the problems of hornists attempting to learn the art of jazz improvisation. He suggests beginning with the play-along record series of Jamey Aebersold, and he lists and briefly discusses the contents of many of the thirty-seven volumes. The importance of texts and reference books is stressed, and eight of Agrell's favorites are listed. Also included are brief sections on playing with and listening to other players. (Bib, Jz, Ped)

Decker, Richard. "A Tribute to Richard Moore." 29–41.

Decker highlights Moore's forty-two-year playing career with New York's Metropolitan Opera and includes brief anecdotes contributed by many of his colleagues (including a longer letter of tribute from Gunther Schuller, who served as co-principal with Moore at the Met). His teaching philosophy is also discussed, and a discography of recordings featuring Moore as principal horn is included. (Bio, Disc)

Merewether, Richard. "A Little on Horn Design." 43–49.

Merewether attempts to clarify and expand upon points from his article "The Vienna Horn—and some Thoughts on its Past Fifty Years" (HC XV/1, p. 31) that were questioned or commented upon by Erhard Seyfried (HC XV/1, p.34). (Acou, Eqmt, Mthpc, Tn, Vlv)

Block, Nancy Cochran. "Ensemble Etiquette." 51–53.

Cochran lists many of the "unwritten rules" of ensemble etiquette, organizing them into four categories: rules for all ensembles, small chamber ensembles, large ensembles (orchestras or bands), and guidelines for working with a conductor. (Ens)

Pignéguy, John. "Notes from London." 55–56.

Pignéguy reports on recent horn activities and performances. (Ens, Misc)

Walshe, Robert C. "Hand Technique and the Hand Horn." 57–61.

The history of hand technique is traced, and its impact on the Classical horn repertoire is examined in this short article. Included are a "handering" chart, and a list of notes to avoid in the low register of the hand horn. (Hist, NtHn)

Collorafi, Jim. "Schubert's C." 62–63.

In response to Philip Myer's article "The Inherent Drive of Rhythm" (HC XV/2, p. 49) which discusses the opening of Schubert's Ninth Symphony, Collorafi makes the following points: 1) despite all printed editions showing a $\frac{4}{4}$ time signature, Schubert's manuscript shows a C time signature, 2) this fact, coupled with the presence of accents on the downbeat of each of the first six bars, confirm that this excerpt should be felt in one-measure pulses, 3) the missing C has led conductors to traditionally take this opening

Andante far too slowly and to add an unwritten *accelerando* leading into the following *Allegro ma non troppo* (which traditionally has been too fast). (Hist, Rep)

Leuba, Julian Christopher. "Orchestral Excerpt Clinic." 64–67.

Leuba discusses the "Andante cantabile" from Tchaikovsky's Fifth Symphony. (Rep)

Leeson, Daniel N. "Whatever Happened to the *Sinfonie Concertante*?" 68–74.

Leeson traces the history of this work which, after its discovery in 1869, many attributed to Mozart. Now generally considered to be inauthentic, Leeson looks at its rapid fade from the standard repertoire and Robert D. Levin's attempt to "reconstruct" the original Mozart work. In this reconstruction Levin reworks the orchestration and replaces the solo clarinet, which appears in the standard version, with a flute, restoring Mozart's original instrumentation. The author also uses this article to advocate the use of intellect as the primary basis for musical interpretation, rather than relying entirely on tradition and emotion. (Hist, Rep)

Gross, Steve. "American Horn Competition, Inc." 75.

Winners announced are Lowell Greer in the Professional Division, Richard Deane in the University Division, and Stephanie Furry in the High School Division. (WkSh)

Leuba, Christopher. "Recordings Section." 89–95.

Along with his usual variety of recordings, Leuba includes a discography, supplied by R. Wayne Shoaf, of recordings of the Quintet, Op. 26 by Arnold Schoenberg. (Disc)

***The Horn Call* October 1986 Volume XVII, Number 1**

Scharnberg, William. "William C. Robinson, Founder of the IHS, Retires." 13–15.

The author profiles Robinson's playing and teaching career and includes Robinson's own account of the birth of the International Horn Society. (Bio, IHS)

Farnsley, Stephen H. "Gunther Schuller's *Concerto for Horn and Orchestra*: an Unpublished, Youthful Masterpiece." 17–23.

The only performance of this concerto, written in 1945, was at its premiere, with the composer as soloist. Although the middle "Nocturne" movement was available until 1980 through Mills Music, the outer two movements have never been published. Farnsley details the history of the work and includes excerpts from two reviews of the premiere. A detailed analysis of the work along with numerous excerpts are also included. (Rep)

Walshe, Robert C. "The Transition from Hand Horn to Valve Horn in Germany." 25–26.

Walshe looks at a number of works from the nineteenth century which clearly show how the valve horn slowly displaced the natural horn during this time. (Hist, NtHn)

Pierce, Robert O. "In Memoriam: Willem Adriaan Valkenier." 29–30. (Bio)

Valkenier, Robert. "In Memoriam: Willem Adriaan Valkenier." 30–33. (Bio)

Burdett, Keith. "B.H.S.—Ripon 1100." 35–37.

Details are given of this British Horn Society event, which celebrated 1100 years of horn blowing in Ripon, Great Britain. (WkSh)

Kampen, Paul. "The Ripon Horn." 38–39.

King Alfred the Great presented this horn to the city of Ripon, Great Britain in the year 886 to signify his granting of the city charter. Kampen discusses its history and the customs associated with the blowing of the horn. (Hist)

Watson, Catherine. "A Profile of Harold Meek." 41–46.

The career of Meek, former long-time member of the Boston Symphony Orchestra and the first editor of the *Horn Call*, is detailed. In addition, many of the horns in his collection are pictured and described, including a mint condition 1830 Courtois hand horn. (Bio, Eqmt, NtHn)

Osmun, Robert. "Maintenance of Rotary Valves." 49.

Osmun dispels many of the myths about valve maintenance and presents a step-by-step procedure for properly lubricating the horn. (Mnt)

Ruff, Willie. "Paul Hindemith and the Sound of the Horn." 52–54.

Ruff recounts the stories behind Hindemith's writing of the Sonata for Four Horns and Concerto for horn. He also discusses Hindemith's use of poetry and includes English translations of the poems from the Concerto and the Sonata for Alto Horn and Piano. (Hist, Rep)

Groves, John. "Keystone Brass Institute: A Hornist's Impressions." 55–56.

Groves, a participant during this, the initial year of the institute, describes the events and lists the participating artists. (WkSh)

Pherigo, Johnny. "Solos for the Young Hornist." 60–63.

Pherigo lists nineteen solos for horn and piano that he has selected for their overall educational and musical value. They are organized by ability level (beginner through young high school), and each includes listings of publisher, price, range requirements, duration, and a brief annotation. (Ped, Rep)

Leuba, J. C. "The Inherent Drive of Rhythm, a Continuation of the Discussion." 64–65.

Leuba continues the discussion begun in Philip Myers's article (*HC* XV/2, p. 49) and James Collorafi's response (*HC*, XVI/2, p. 62). The role of rhythm, particularly the accent, in the opening of Schubert's "Great C Major" Symphony and the "Rondo" theme from Mozart's Fourth Horn Concerto is discussed. (Rep)

Kavalovski, Charles. Jeffrey Agrell, ed. "Orchestral Excerpt Clinic." 66.

The horn/clarinet solo in Franck's Symphony in D Minor is discussed. (Rep)

Agrell, Jeffrey. "Jazz Clinic." 66–67.

Agrell proposes taking the basic Farkas style arpeggiated warm-up and altering it to outline various chords commonly used in jazz. He stresses that this should be done without using music in order to aid in the development of improvisational skills. (Jz, Wmup)

Kafer, Harold A. "1986 Southeast Horn Workshop—An Administrative Perspective." 70–71.

Kafer, head of the Music Department of Auburn University, outlines effective methods for successfully hosting an event of this type. (WkSh)

Agrell, Jeffrey. "1985 IHS Composition Contest Report." 72–77.

Winners in each of the three categories are announced and briefly described and a complete listing of entries is given. The winners are as follows: Category I: Horn and Piano (Level 1–2), Four Bagatelles for Horn and Piano by Michael Jacques; Category II: Horn in Chamber Ensemble, *Introduzione e Capriccio per 7 Strumenti* by Rózsa Pál; Category III: Horn Ensemble, Fourth and Fifth for 12 Horns by Attila Reményi. (IHS, Rep, WkSh)

Jepson, Barbara. "Clambake: The Dilemma of the Horn." 78–79.

This reprint from the *Wall Street Journal* discusses the difficulties and uncertainties faced by horn players. It includes a brief profile of, as well as a number of comments by, Barry Tuckwell. (Bio, Emb, Eqmt, Hist)

Hokanson, Ruth. "Statement of Financial Condition 30 June 1986." 82–84. (IHS)

Pignéguy, John. "News and Notes from London." 85–86.

Among the musical highlights of the past year that Pignéguy mentions is the final concert of the Philip Jones Brass Ensemble. (Misc)

Leuba, Christopher. "Recordings Section." 87–89. (Disc)

Stewart, Milton L. "An Analytical Review." 90–92.

Jazz hornist Tom Varner's album *Motion/Stillness* (Soulnote SN 1067) is reviewed, and each of the five original compositions is analyzed. (Disc, Jz)

***The Horn Call* April 1987 Volume XVII, Number 2**

Walshe, Robert C. "The Orchestral Horn Transpositions of Richard Strauss." 11–15.

Although the crooked hand horn had nearly disappeared by the time Strauss began composing, he continued to call for horns in different keys in his works. Walshe investigates this, showing many examples of Strauss horn parts written in this manner. He explains that Strauss had two primary reasons for continuing this practice: his belief that hornists preferred transposing over reading many accidentals, and his preference for the cleaner looking score produced when using less accidentals and no key signature. (Hist, Rep, Trns)

Mansur, Paul. "That Detmold Workshop." 16–28.

Mansur reports on the Eighteenth International Horn Workshop held in Detmold, Germany. (WkSh)

Vach, Milan. "About the Horn in Bohemia from *Hudebni Nastroje*." 30–33.

This article, taken from the Czech music journal *Hudebni Nastroje*, traces the Bohemian horn players and teachers of the eighteenth and early nineteenth centuries. It is primarily a listing of the players names, locations, dates, and accomplishments that has been organized into a logical chronology. (Hist)

Secon, Morris. Jeffrey Agrell, ed. "Orchestral Excerpt Clinic." 34–35.

Secon discusses the calls in Beethoven's Sixth Symphony. (Rep)

Bell, Kenneth. "A Bibliographic Survey of the Horn in Chamber Music, 1750–1830." 37–43.

Bell has compiled 121 sources that list or discuss horn chamber works from this period. (Bib)

Roth, Viola. "Early Brass Festival II." 45–46.

Roth highlights the events at this two-day festival in Amherst, Massachusetts, which focuses on pre-valve instruments. (NtHn, WkSh)

Bigelow, Newton. "On Learning the Horn." 48–52.

The author, an eighty-three-year old amateur hornist, reminisces about his years of playing and studying the horn. (Misc)

Pherigo, Johnny. "Report on the International Horn Society Horn/Band Transcription Project." 54–59.

Pherigo presents a list of thirty-five transcriptions which are available for sale or rental. Each work's instrumentation is given, along with any pertinent rental or purchase information. (IHS, Rep)

Agrell, Jeffrey. "Jazz Clinic." 61–62.

Agrell stresses the importance of relentlessly practicing scales and patterns to build a foundation to draw upon when improvising. He presents a possible approach to use when practicing patterns, shows a few examples of patterns, and suggests texts which will provide many others. (Jz, Ped)

Farkas, Philip. "Medical Problems of Wind Players: A Musician's Perspective." 64–67.

Farkas categorizes these problems into four categories: embouchure, breathing, holding the instrument, and stage fright. He looks at many of the specific problems within these categories and offers possible methods to prevent or cure them. (Hea)

Wakefield, David. "A Chronological List of Horn Tutors." 69–72.

This list contains fifty-two tutors arranged chronologically and categorized as either pre-hand horn, hand horn,

or valve horn tutors. (Bib, Ped)

Kaslow, David. "An Introduction to Richard Moore's New Book." 83.

Kaslow, a former student of Moore's, offers his insights into the comments by Moore contained in his *Anthology of French Horn Music*. (Rep)

Moore, Richard C. "Errata." 83.

Included is a list of corrections for his book *Anthology of French Horn Music*. (Rep)

Leuba, Julian Christopher. "Recordings Section." 84-89. (Disc)

The Horn Call October 1987 Volume XVIII, Number 1

Baumann, Hella. "Second International Competition for Hand Horn, Bad Harzburg, West Germany, June 17-20, 1987." 19-20. (WkSh)

Scharnberg, Bill. "Upon the Retirement of James Winter." 21-24. (Bio)

Delano, Alice. "Mozart Horn Concerto K. 495: A Study of Editions." 25-29.

This study looks at seven editions of Mozart's Fourth Horn Concerto K. 495: the initial publication by André (1802), that of Contore d'arti e d'industria (1803), and those edited by Carl Reinecke (1879), Henri Kling (1879), Dennis Brain (1946), James Chambers (1960), and Hermann Baumann (1982). These are compared to the facsimile found in *Das Horn bei Mozart (Mozart & the Horn) Facsimile-Collection*, by Hans Pizka. While discrepancies in articulations, dynamics, notes, or length can be seen to some degree in each of these, the author believes that the edition most faithful to the original is that of Contore d'arti e d'industria. (Hist, Rep)

Saxton, S. Earl. "The Rap Session on Disabled/Handicapped Hornists and How They Cope." 31-38.

Saxton highlights information received in response to his mailings and notices, and recounts comments from the rap session. Stories of individuals faced with a variety of physical disabilities and diseases are related, and methods of preventing or overcoming them are detailed. Eight medical clinics that specialize in musicians' problems are listed along with their addresses and phone numbers. (Hea)

Scharnberg, William. "What Type of Horn Should I Buy?" 39-40.

Scharnberg recommends that someone deciding on a horn to purchase look for an instrument that can produce a good "characteristic" tone, as well as one that may help you get work in the area, i.e., is similar to those used by other local players. He discusses the ingredients that make up a good tone, concluding that the acoustical environment in which a horn will be played is often unnecessarily overlooked when judging a horn's attributes. (Acou, Eqmt, NtSty, Tn)

Pyle, Robert. "Acoustical Reverberations." 42-45.

Basic terms used in the field of acoustics are defined and explained. These include acoustics, hertz, decibel, cents, harmonic, overtone, partial, and pure tone (sine wave). (Acou)

Stewart, Milton L. "Review of Jazz French Horn." 47-53.

The album *Jazz French Horn* featuring hornist Tom Varner is given a detailed review by Stewart. Each of the eight tracks is discussed and analyzed and many helpful diagrams and examples are included. (Disc, Jz)

Aebi, Franz. "In Memoriam: Aebi." 54-55.

The life and accomplishments of Dr. Willi Aebi (1901-1986) are highlighted. (Bio)

Winter, James. "In Memoriam: Aebi." 55-56.

Winter shares personal memories of Dr. Willi Aebi. (Bio)

Shapiro, Harry. "In Memoriam: James Stagliano (1912-1987)." 57. (Bio)

Hokanson, Ruth. "International Horn Society Statement of Financial Condition 30 June 1987." 58-60. (IHS)

Agrell, Jeffrey. "Report on the 1986 Composition Contest." 62-67.

A complete list of entrants is given and winners in each category are announced and reviewed. Winners included: Category I: Horn and Piano—Jazz Style, no prize winner, Honorable Mention awarded to Jazz Suite by David Machell; Category II: Horn and String Quartet (vn/2va/vc), *Flights of Imagination* by Steven Winteregg, Honorable Mentions awarded to *Chiaroscuro* by Stephen A. Taylor and Quintet by Franz Xaver Gardeweg; Category III: Horn Ensemble, *Fyodor's Lullaby* (12 hn) by David Jones and *Relationships* (8 hn) by Dave Perrottet, Honorable Mentions awarded to 4 *Canzoni da Sonar per 6 Corni* by Luca Logi and *Epiphanie* (12 hn) by Caspar Diethelm. (IHS, Rep, WkSh)

Bacon, Thomas. Jeffrey Agrell, ed. "Orchestral Excerpt Clinic." 68-69.

Bacon discusses Chopin's Piano Concerto No. 2 in F Minor, Op. 21. (Rep)

Decker, Richard. "IHS Announces Theses Acquisition." 70-72.

A total of forty-nine theses are listed that deal with horn or related brass topics and are available for loan to IHS members from the IHS Archives in Muncie, Indiana. (Bib, IHS)

Leuba, Julian Christopher. "Recordings Section." 84-89. (Disc)

Braun, Elaine. "Hooked on..." 91-97.

Braun summarizes the events of the Nineteenth International Horn Workshop held at Provo, Utah. (WkSh)

Pizka, Hans. "News from Our Man in Munich." 18-19.

Horn related news and activities are reported, and two old photographs from Pizka's archives are included, one showing the fourteen Wagner-hornists at the 1906 Bayreuth Festival, the other dating from 1904 and showing six hornists at Prof. Emil Wipperich's garden in Bayreuth. (Hist, Misc, WkSh)

Leuba, Julian Christopher. "The Literate Hornist." 21.

Leuba presents a short list of written and recorded materials that he feels "contain important insights into the art of musical performance." (Bib, Disc, Ped, Rep)

Horvath, Roland. "In Memory of Friedrich Reithofer." 23. (Bio)

Gross, Steve. "A Competition Comes of Age." 25-30.

The 1987 American Horn Competition is profiled. (WkSh)

Vach, Milan. "Kaemika Corni." 31-32.

This quartet is made up of members of the Janacek Philharmonic Orchestra of Ostrava, CSSR. (Bio, Ens)

Ver Meulen, William. Jeffrey Agrell, ed. "Orchestral Excerpt Clinic." 33-38.

Ver Meulen discusses the performance and interpretation of Haydn's Symphony No. 31 ("Hornsignal") and offers advice on choosing an instrument (regular double vs. descant), building endurance, and improving the high range. (Ped, Rng, Rep)

Varner, Tom. "Jazz Clinic." 39-42.

The importance and usefulness of the diminished minor scale in contemporary jazz improvisation is stressed. Varner includes practice examples using diminished scales, the names of fourteen top American jazz hornists, and a short discography of jazz recordings which feature heavy use of diminished scales. (Disc, Jz, Ped, Prsnl)

Hill, Douglas. "Self-Development and the Performance of Music." 45.

This is a list of twenty-two recommended books covering the topics of musical orientation, relaxation and meditation, biofeedback, "inner game" concepts, breathing, Alexander technique, visualization, psychophysiology and autogenic training, and self-esteem and personal growth. (Bib, Brea, Ped)

Yeo, Douglas. "Horn Players of the Boston Symphony Orchestra, 1881-1988." 47-61.

Included are twenty photographs showing forty past and present hornists with the BSO. Brief biographical information on many past members and more detailed information on present members is given, and a complete list of all fifty-two BSO horn players is included. (Bio, Ens, Prsnl)

Stewart, Milton L. "Chamber Music for Voices with French Horn: Performance Problems for French Horn." 63-71.

This is the first of a three-part series and is entitled "The French Horn and Its Function in Vocal and Chamber Music Before 1800." After briefly describing the evolution of the instrument and its technique, Stewart traces the use of the horn in eighteenth century vocal and chamber music, showing numerous examples and discussing horn function, writing style, and technical demands. (Hist, NtHn, Rep)

Loebl, Cindy Carr. "Two Important European Horn Competitions of 1987." 72-79.

Loebl reports on the Prague Spring International Horn Competition and the ninth Scandinavian Horn Seminar. (Rep, WkSh)

Pyle, Robert. "AudioPyle: Acoustical Reverberations." 80-86.

Similarities and differences in brass instrument timbre are analyzed and explained by Pyle. Important points include the discussion of formant peaks and frequencies; the relationship between dynamic level and tone quality; how the change in spectrum envelope shape stays consistent throughout a family of brasses; what causes the "brassy" quality in loud playing; the influence of instrument direction on tone quality; and the importance of slight, rapid, random changes of frequency and amplitude which add warmth to the tone. (Acou, Tn)

Dressler, John C. "An Alphabetical Listing of the Chambers/International Music Company Orchestral Excerpt Books for Horn, Volumes I-VII." 90. (Ped, Rep)

Leuba, Julian Christopher. "Recordings Section." 98-102. (Disc)

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Pignéguy, John. "Notes from London." 14-15.

In addition to his regular update of concert highlights, Pignéguy reports on fourteen-year-old hornist David Pyatt, the BBC's Young Musician of the Year. (Bio, Misc)

Braun, Elaine. "Horn Heaven—Almost; 20th International Horn Workshop, Potsdam, N.Y.; June 19-25, 1988." 17-19. (WkSh)

Varner, Tom. "Julius Watkins, Jazz Pioneer." 21-25.

Julius Watkins (1921-77), the great jazz hornist of the 1950s, 60s, and early 70s is profiled. Varner includes a transcription of a Watkins horn solo from the Jimmy Heath composition *Quota*, a discography of recordings on which Watkins appears, and a listing of mail order dealers that may be able to locate these recordings. (Bio, Disc, Jz)

Burdett, Keith. "Northern Seminar, June 26, 1988." 27-28.

Events at this gathering of hornists in Bradford, England are reported. (WkSh)

Tritle, Thomas. "Horns in the Shrine to Music Museum." 30-35.

Located on the campus of the University of South Dakota in Vermillion, South Dakota, this museum houses a collection of over 4,000 instruments, 1,540 of which are brasses. At its core is the collection of over 2,500 instruments that was assembled by its first director, Arne B. Larson. Tritle describes 12 of the horns in detail and briefly discusses a number of other interesting instruments or collections. Photographs of many of the horns are included and the author suggests several areas in which further research or study could be done. (Hist, NtHn)

Moore, Richard C. Agrell, Jeffrey, ed. "Orchestral Excerpt Clinic." 37.

Moore discusses the "Micaela" aria from Bizet's *Carmen*. (Rep)

Pyle, Robert. "AudioPyle: Terminology and History of Architectural Acoustics." 38-41.

Pyle describes W. C. Sabine's 1895 experiments and their important role in helping to understand the concepts of reverberation and diffusion. He also discusses time delay and the difficulties of building new, larger halls that have the same desirable acoustics as the smaller, older halls. (Acou)

McCue, Edward. "Room Acoustics and the Orchestral Hornist." 44-47.

The main topics discussed in this article include the effects that the directionality of the horn has on hearing, and the influence of acoustics on ensemble and solo playing. Many practical suggestions are offered and common problems caused by acoustical phenomena are explained. (Acou, Ens)

Marx, Josef. "An Introduction to Mozart's 12 Duos for Two French Horns (K. 487)." 49-65.

This reprint of a 1947 article argues that these duets for unspecified instruments were intended for two horns. Their history is traced and the reasons behind previous speculation that they were meant for violins or Basses are explained and rejected. Precedence is shown of other works from the same period that call for the horn to ascend to written *g* and to utilize the chromatic lower range, both of which are seen in these duos. Tables showing Mozart's use of chromatic pitches are presented which illustrate that the most frequently utilized notes are confined to the harmonic series while notes which Mozart avoids or uses sparingly are difficult or impossible to produce on the hand horn. (Hist, NtHn, Rng, Rep)

Stewart, Milton L. "Chamber Music for Voices with French Horn: Performance Problems for French Horn." 70-85.

In this, the second of a three article series (also *HC XVIII/2* p. 63, *HC XIX/2* p. 65), six works of medium difficulty for the horn are discussed: Johannes Brahms's Four Songs for Women's Choir, Robert Schumann's Five Hunting Songs, Anton Bruckner's *Abendzauber*, Norman Dello Joio's *The Mystic Trumpeter*, Franz Schubert's *Auf dem Strom*,

and Hector Villa-Lobos' *Choros* (No. 3). (Rep)

Agrell, Jeffrey. "Jazz Clinic: There'll Be Some Changes Made..." 86-89.

Exercises to help develop smooth horizontal movement through chord changes are shown and discussed. Agrell also gives brief profiles of three lesser known jazz hornists: Matt Shevrin, Claudio Pontiggia, and Arcadi Shilkloper. (Bio, Disc, Jz, Ped)

Leuba, Julian Christopher. "Recordings Section." 90-99.

Included is a discography of Josef Molnar performing on horn and alphorn. (Disc)

Agrell, Jeffrey and Daniel Lienhard. "Report on the 1987 Composition Contest." 100-104.

A complete list of entrants is given and winning works are announced and described. Winners included: Category I: Horn and Synthesizer, no prize awarded; Category II: Trio (hn/vn/bsn), Chamber Concerto by Henry Wolking, Honorable Mention awarded to Pál Rózsa's Theme and Variations; Category III: Horn Quartet, Quartet No. 1 by Kerry Turner, Honorable Mention awarded to Hans-Günther Allers's *Fünf Intermezzi*. (IHS, Rep, WkSh)

Scharnberg, William. "Music in Manuscript." 108-110.

Scharnberg reviews Cindy McTee's *Images for Horn and Piano*, Luigi Zaninelli's *Momente for Solo French Horn and Piano*, John White's ... *Those Who Dwell in Realms of Day*, Randall Faust's *Three American Folk Songs* (2hn/pf), Raymond Parfrey's *Cameos* (4 hn), and Kerry Turner's *Quartet for Horns No. 1*. (Rep)

Thompson, Timothy. "Report to the International Horn Society from the IHS Latin America Development Project." 111-112.

Thompson reports on the creation of exchange programs and the development of a Spanish language edition of the *Horn Call*. (IHS)

***The Horn Call* April 1989 Volume XIX, Number 2**

Marshall, Barry. "What's Available from Your Repair Person?" 30-33.

Marshall describes some of the repairs and customizations available at most repair shops. His categories include "bell dents," "bell ring," "more bell tricks," "pinkie hook," "more dents," "slides," "valves," and "leadpipe." (Mnt, Vlv)

Chesko, Ed and Chuck Ward. "Plastic on Brass Instruments." 35.

The merits and uses of a new type of plastic called "Delrin" are discussed by the authors, who are engineers for King Musical Instruments. (Eqmt, Vlv)

Deskur, Edward. Jeffrey Agrell, ed. "Orchestral Excerpt Clinic." 37-42.

The second horn part to Richard Strauss's opera *Der Rosenkavalier* is explored. (Rep)

Varner, Tom. "Jazz Horn—Post Julius Watkins." 43–45.

Varner presents a discography of LP's and CD's recorded between 1970 and 1989 that features jazz hornists residing in the United States. Players listed include Alex Brofsky, Vincent Chancey, John Clark, Richard Dunbar, Sharon Freeman, Peter Gordon, Jerry Peel, Willie Ruff, Richard Todd, and Tom Varner. (Disc, Jz)

Agrell, Jeffrey. "Jazz Clinic." 47–49.

The basics of building a jazz bass line are presented in a progressive step-by-step method. Agrell begins with a bass line made up solely of chord roots and progresses to ones incorporating fifths, thirds, chromatic approach tones, and scale tones. (Jz, Ped)

Sellers, Jacquelyn M. "Summit Brass International Brass Ensemble Competition." 50–51.

Results of this 1988 competition included: third place to the Emerald Brass Quintet (Kelly Drifmeyer, horn) from the Eastman School of Music, second place to the Carillon Brass (Richard Chenoweth, horn) from Dayton, Ohio, and first place to the Atlantic Brass Quintet (Robert Rasmussen, horn) from Boston. (Ens, WkSh)

Kleucker, Malinda Finch. "Alternate Fingerings on the Double Horn." 52–61.

Alternate fingerings are suggested for a number of excerpts to aid in their facility or intonation. Included are Mahler's First, Fourth, and Ninth Symphonies, Beethoven's Third and Sixth Symphonies, Strauss' *Till Eulenspiegel*, *Ein Heldenleben*, and *Elektra*, Franck's Symphony in D Minor, Stravinsky's *Rite of Spring* and *Firebird Suite*, Dvorak's *New World Symphony*, Bruckner's Fourth Symphony, Tchaikovsky's Fifth Symphony, Shostakovich's Fifth Symphony, Maxwell Davies's *Salome*, and Per Norgard's Third Symphony. She also discusses using alternate fingerings to play microtonal music and includes a one octave microtonal fingering chart. (Rep, Tech, Tun)

French, Allen. "Hornists Help Celebrate 150 Years of Engineering at the University of Alabama." 62–64.

As part of this anniversary celebration, two works were commissioned from University of Alabama faculty: *Transformations* (WW5/4 hn) by H. Garrett Phillips, and Octet (8 hn) by Frederic Goosen. (Rep, Misc)

Stewart, Milton L. "Chamber Music for Voices with French Horn: Performance Problems for French Horn." 65–83.

The final installment of this three-part series (also HC XVIII/2 p. 63, HC XIX/1 p. 70), covers chamber works with difficult horn parts. Works discussed include Anton Webern's *Zwei Lieder*, Op. 8, Benjamin Britten's *Canticle III* and *Serenade*, and Kláus Huber's *Des Engels Anredung an die Seele*. (Rep)

Leuba, Julian Christopher. "Recordings Section." 85–91. (Disc)

Scharnberg, William. "Music in Manuscript." 101.

Reviewed works include *Festive Rondo* by Richard

Cioffari, *Songs from Middle Earth for Horn and Piano* (optional bass and drumset) by Dona Wilson, and *Scherzo "Potsdam"* (2 hn) by Jan Segers. (Rep)

Pyle, Robert W., Jr. "AudioPyle: Why Does My Horn Feel That Way?" 103–107.

Using simple resonators, Pyle attempts to create a simulated horn to aid in understanding what causes horns to act as they do. In this, the first in a series of articles devoted to this topic, he concludes that the "quality factor" (Q), which is the amount of friction there is relative to the mass and stiffness, is important in determining how "separate" the notes on a horn feel. If the Q is too high the horn will feel stiff, if the Q is too low it will be too flexible. (Acou)

LaBar, Arthur. "Horn Player's Audition Handbook Errata." 108.

A list of corrections is given for LaBar's book *Horn Player's Audition Handbook*. (Aud, Rep)

Faust, Randall E. "In Memoriam." 110.

The deaths of Robert Elworthy, James Chambers, Richard Moore, and Hugh Cowden are noted. (Bio)

Farkas, Philip. "In Memoriam: Hugh Alan Cowden." 110–111. (Bio)

Meier, Dan. "In Memoriam: James Chambers Remembered." 112–116. (Bio)

Wakefield, David. "In Memoriam: James Chambers, a Life Remembered." 116–117. (Bio)

Decker, Richard. "In Memoriam: Richard Moore (1914–1988)." 117–118. (Bio)

Chenoweth, Richard. "In Memoriam: Robert W. Elworthy." 119–123. (Bio)

Secon, Morris. "In Memoriam: Dorothy L. Frizelle." 124. (Bio)

Pizka, Hans. Paul Mansur, ed. "Digest of 21st Annual Horn Symposium Schedule 22 July–29 July 1989, Munich." 127–128. (WkSh)

***The Horn Call* October 1989 Volume XX, Number 1**

Gross, Steve. "A Report from the 1989 American Horn Competition." 19–22. (WkSh)

Agrell, Jeffrey and Daniel Lienhard. "1988 IHS Composition Contest Report." 25–30.

A complete list of entrants is given and winning works are announced and described. Winners included: Category I: Horn & Piano (short encore), *Virtuoso* by Corrado Saglietti and *Ma, can we go to the circus...aw, please!* by David Machell. Honorable Mention awarded to *Blues #3* by Charles Wike; Category II: Brass Trio (trp/hn/trb), Brass Trio (1988) by Mark E. Wolfram; Category III: Horn Sextet (6 hn), no prize awarded, Honorable Mention awarded to *6 Moods* by John Clark. (IHS, Rep, WkSh)

Agrell, Jeffrey. "A Brief History of the IHS Composition Contest." 31-33.

Agrell gives a year-by-year breakdown listing contest director, judges, number of entries, category types, as well as winners and honorable mentions in each category. (IHS, Rep, WkSh)

Leuba, Julian Christopher. Jeffrey Agrell, ed. "Orchestral Excerpt Clinic." 35-37.

The opening of the Piano Concerto No. 2 by Johannes Brahms is discussed. Leuba takes six performances and by measuring audio tape lengths, compares the note lengths and phrase proportions of the various interpretations. (Rep)

Agrell, Jeffrey. "Jazz Clinic." 38-39.

As an aid to hornists wishing to produce their own practice accompaniments on MIDI keyboards and sequencers, Agrell explains the art of "comping." (Jz, Ped)

Polekh, Ludmila. "On the Problem of Improvisation Technique in Modern Performance Practice." 41-46.

The use of improvisational elements such as cadenzas, ornaments, and rhythmic unevenness (*inégalité*), in the horn concertos of Mozart is discussed. Performance practice norms of the Classical era are investigated and their application to these works is encouraged. (Hist, Rep)

Danner, Gregory. "Heinrich Domnich's *Méthode de Première et Second Cor*: Lessons in Musicianship for Today's Student." 47-49.

This, the first definitive hand horn tutor, contains much that is relevant to modern study. Danner looks at Domnich's views on three subjects: accuracy and the importance of developing aural skills through singing; articulations, specifically production of the slur, detached, and staccato; and how to study, especially practicing all phases of playing. Domnich's advice on learning a second instrument as career insurance and a guard against laziness is also included. (Hist, Ped, Rep, Tech)

Hill, Douglas. "Practicing Full Circle." 51-53.

Maintaining a positive attitude while practicing is the focus of this article. Hill advocates striving to make practice sessions artistic experiences by using what he calls a "circle of growth" with "LOVE as the central force, anchored by both our obvious ENJOYMENT of the music and the medium, and our controlled efforts to FOCUS our abilities and our awareness." (Ped)

Goodman, David W. "Taming Performance Anxiety." 55-60.

Goodman, a practicing psychologist, explains the autonomic nervous system and its role in "stage fright." He discusses ways of controlling this anxiety, including the use of alcohol, beta-blockers, and desensitization. A text which can be used to make an audio tape for use in the desensitization process is included. Goodman claims that with repeated use of this tape, the listener may learn to remain relaxed in performance situations that had previously caused stage fright. (Hea, Ped)

Pyle, Robert W., Jr. "AudioPyle: Why Does My Horn Feel That Way?" 61-65.

How the shape of the tapered sections of a horn affect its intonation is explained by relating the acoustics of the horn to the properties displayed by a system of masses and springs. By using this method the author hopes to make visualization and understanding of the horn's acoustical properties easier. The article's two main points are: 1) the shape of the bore determines how well a horn is in tune with itself, and 2) a localized change in this bore shape, such as a dent, may raise the frequency of some resonances and lower those of others. (Acou, Tun)

Iervolino, Antonio. "Embouchure: Lip Aperture." 67-70.

Iervolino presents four experiments dealing with the lip aperture and its function during dynamic changes, pitch changes, and in the high register. (Emb, Ped, Rng, Tech)

Greer, Lowell. "Guest Recording Review." 80.

Greer reviews two recordings by hornist Steve Gross: *Music for Horn and Organ* and *Le Cor Francais: Music from France*. (Disc)

Leuba, Julian Christopher. "Recordings Section." 81-87. (Disc)

Scharnberg, William. "A Tribute to Paul Anderson." 90-93.

This former IHS president, retiring after forty years as Professor of Horn at the University of Iowa, is profiled. (Bio)

Scharnberg, William. "A Tribute to Louis Stout." 94-101.

Scharnberg highlights the life and accomplishments of Stout, who recently retired after twenty-eight years of teaching at the University of Michigan. (Bio)

LaBar, Arthur. "The 21st International Horn Symposium, Munich." 102-108. (WkSh)

The Horn Call April 1990 Volume XX, Number 2

Mansur, Paul. "Workshop 22." 18-19.

Plans for this workshop are announced and a tentative schedule is given. (WkSh)

Baumann, Hermann. "Horn and Piano Duo Master Class." 20-22.

Baumann announces an upcoming masterclass taught by pianist Leonard Hokanson and himself, discusses the many benefits of performing horn and piano duos, and lists suggested horn and piano repertoire. (Ped, Rep)

Agrell, Jeffrey. "Jazz Clinic." 23-28.

This is the final article of a three-part series detailing how to construct a rhythm section accompaniment for jazz practice by using MIDI equipment. MIDI, synthesizers, and samplers are explained, and many makes and models of available equipment are described. Building a drum line for this synthesized accompaniment is covered, and using a sequencer to assemble and manipulate the various parts of the accompaniment is explained. (Jz)

Coghill, Gene. "A Summer with Jimmy." 29–36.

Coghill reminisces about the summer of 1967, which he spent socializing with the Boston Symphony Orchestra's principal hornist, James Stagliano. (Bio)

Faust, Randall E. "Message from the President." 37–39.

The financial statements of the IHS for the eighteen months prior to January 1990 are presented. (IHS)

Farkas, Philip. Jeffrey Agrell, ed. "Orchestral Excerpt Clinic." 40–41.

Farkas relates the interpretation of the opening solo from Brahms's Piano Concerto No. 2 as taught to him by the pianist Artur Schnabel. (Rep)

Walker, Ann Ellsworth. "An American in Leningrad." 42–44.

Walker describes her one-month stay in Leningrad studying with Vitali Bujanovsky at the Rimsky-Korsakov Conservatory and staying as a guest at his home. (NtSty, Ped, Rep)

Sherman, Fran. "A New and Different Perspective." 45–47.

Sherman relates her experience of, and subsequent feelings about, being diagnosed with an inoperable brain lesion. (Hea)

Carter, Stewart. "Fifth Early Brass Festival at Amherst." 48. (WkSh)

Pyle, Robert W., Jr. "AudioPyle: Why Does My Horn Feel That Way?" 49–54.

This, the third installment in this series of articles, deals primarily with the mouthpiece and mouthpipe. Pyle begins with an explanation of acoustic impedance and how it applies to brass instrument tone production. He concludes that the combination of the cupped mouthpiece with a narrow mouthpipe causes this impedance to elevate throughout most of the instrument's playing range and that without this elevation, only a few harmonics could be comfortably played. He also mentions that, unlike the trumpet, the primary influence in a horn's intonation is the design of the bell section rather than the mouthpipe. (Acou, Eqmt, Mthpc, Tun)

Thurmond, James. "Reminiscences of Anton Horner." 55–68. (Bio, Ped)

Kimple, Wilbert K. "Purchasing a Quality Horn for under \$1,300." 69–73.

Points to consider when buying a horn are discussed, and the following horns are briefly described: Amati; Bach 197; Besson 408; Blessing B48L and B50L; Conn 6D, 8D, and 28D; Getzen 413; Holton H190, H378, H379, H177, H178, H179, and H180; King KG1159, KG2259, 2270 Eroica, and 2278 Fidelio; Olds; Reynolds; Selmer 77; and Yamaha. Current market prices are provided for most of these instruments. (Eqmt)

Deskur, Edward. "A Composer's Guide to the Low Horn." 74–80.

Deskur begins by defining the term "low horn" and then gives some examples which demonstrate the low horn's abilities. The characteristics of each note, from f# down to C (two octaves below middle c'), are discussed, and articulation, multiple tonguing, and stopping in this register are described. He suggests limits for the use of the high register and mentions the effectiveness of using the low horn to play jazz or Latin style bass lines. (Rng, Tech)

Schweikert, Norman. "Memoriam: Pellegrino Lecce." 82–85.

Lecce's career is highlighted, and a discography of recordings on which he appeared is included. (Bio, Disc)

Leuba, Julian Christopher. "Recordings Section." 99–110. (Disc)

Hennigar, Marcus. "Eugene Rittich—A Tribute." 117–124.

This profile of Rittich, who served thirty-seven years as principal horn of the Toronto Symphony, includes highlights of his career, reminiscences by colleagues and friends, and a list of works commissioned by or dedicated to him. (Bio, Rep)

Brubaker, Michael. "Brass Notes, a Lexicon of Descriptive Noises." 126–129.

Commonly used terms such as "clam," "rip," and "blatt," which are not normally discussed in traditional method books, are defined or described. (Hum, Tech)

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Watson, Catherine. "Workshop Number Twenty-Two: A Thrilling Week at EIU." 10–12.

Events of the 1990 IHS Workshop at Eastern Illinois University are highlighted and two pages of photographs are included. (WkSh)

Bach, Jan. "Jan Bach's *Laudes*." 16–20.

The composer discusses the history of the work and offers helpful suggestions for its performance. (Rep)

Lawson, Bruce and Walter Lawson. "Detachable Horn Bells." 21–23.

The article lists the pros and cons of detachable bells, discusses how their shape, thickness, and composition affect sound and intonation, and details the proper method of installing and removing a detachable bell, including how best to remove a stuck bell. (Acou, Eqmt, Mnt)

Scharnberg, Bill. "A Message from the President." 25.

The mission of the IHS and its major projects as it enters its third decade of existence are discussed with particular emphasis on the problem of making the society more relevant or useful to its international members. (IHS)

Meek, Harold. "The Horn." 26.

In this reprint from the Music Educators Journal, Meek strongly advocates using the term "horn" rather than "French horn. (Misc)

Lowe, Lawrence Michael. "A Conversation with Verne Reynolds." 27–32.

Reynolds discusses his early musical training, his experiences while studying in London (1953–54), his compositional style, and his 48 *Etudes*. Lowe also includes a biographical chronology of Reynolds's career, lists of his published and unpublished compositions and transcriptions, and a discography of his works. (Disc, Prsnl, Rep)

Wright, Kimberly. "The 1990 Keystone Brass Institute." 33.
Events at the fifth annual KBI are highlighted. (WkSh)

Klanska, Vladimira. "Report from Czechoslovakia." 35.

Events of a horn festival organized by the Stich-Punto Society are highlighted and the death of Czech hornist Vladimír Kubát is reported. (Wksh, Bio)

Pyle, Robert W. "Audiopyle: Factitious Tones and Hand-Stopping." 36–43.

This highly technical article explains how factitious and privileged (or endowed) notes are produced and then attempts to rectify the differences between the "stopping lowers" and "stopping raises" camps. After summarizing and explaining the two opposing arguments Pyle concludes that since the horn requires several harmonically related air-column resonances be involved in producing a note, both sides have valid points. (Acou, MtSt)

Muikku, Anni. "Lieksa Brass Week." 45–46.

Details of the eleventh Lieksa Brass week are given. (WkSh)

Watson, Catherine. "Profile: An Interview with David Ohanian." 48–53.

Ohanian discusses his early training and orchestral career, his transition to quintet playing, his thoughts on playing gold-plated vs. other finish horns, the quintet repertoire and its reliance on transcriptions, and his concept of horn sound in the brass quintet. (Bio, Ens, Eqmt)

Agrell, Jeffrey. "Orchestral Excerpt Clinic: Magic Flute, Revisited." 55–59.

The author, an inexperienced natural hornist, tells of his experiences when he is given only one day's notice that he will be playing natural horn on the principal horn part of Mozart's opera *The Magic Flute*. (NtHn, Rep)

Agrell, Jeffrey. "Jazz Clinic: The Art of Noise." 61–62.

Agrell explores many of the noises or effects commonly called for on horn. Doots, glissandos, fall-offs, ghosts, smears, and other effects are described and notated. (Jz, Tech)

Humphries, John. "Guest Review." 65–68.

Recordings from ARICORD (Vienna) featuring Roland Horvath and members of the Wiener Waldhornverein are listed and reviewed. (Disc)

Leuba, Julian Christopher. "Recordings Section." 70–72.
(Disc)

Merewether, Richard. "On the Design of the Horn." 78–82.

Paxman designer Merewether completed this article only three months before his death in 1985. It details his thoughts on horn design and is organized under the following headings: Acoustical Theory and Horn Design, The Creation of Double and Triple Horns, Principles of Acoustics for Brass Instruments, Verification by Physicists, The Harmonic Series, Secrets of Horn Design?, Natural Horns, The Triple Horn, Likes and Dislikes, Development of New Designs, Learning Instrumental Design, and The Future of Design. (Acou, Eqmt, NtHn)

Schweikert, Norman. "In Memoriam: Henry Sigismonti Remembered." 83–86.

Schweikert reminisces about his long-time friend Sigismonti (1934–1989). (Bio)

Campbell, Gordon. "Remembering Antonio Iervolino." 87–88.

Latin American hornist Iervolino (1912–1990) is remembered. (Bio)

Mansur, Paul. "Memoriam: Uve Uustalu (1933–1990)." 89.
(Bio)

The Horn Call April 1991 Volume XXI, Number 2

Watson, Catherine. "Hornstories." 11–13.

A collection of miscellaneous anecdotes from various hornists is presented. (Hum, Misc)

Reeves, Gary L. "A Tour of the Holton Horn Manufacturing Facility (...or, A Star Is Born)." 14–17.

The author takes us through the entire manufacturing process, from making bells and bending tubes through the final assembly and testing process. Holton Farkas, Tuckwell, 300 series, and descant models are covered. (Eqmt, Vlv)

Orval, Francis. "A Stopped Horn Fingering Chart." 25.

Fingering charts for both double descending horns and double ascending horns are presented. (MtSt, Tech, Tun)

Rochberg, George. "Commencement Address at the Curtis Institute of Music." 27–28.

Rochberg questions the ability of today's players to look beyond the technical aspects of musical performance and challenges them to "think music and feel music at the same time." (Misc)

Treat, Asher E. "Brahms *Trio*, Op. 40." 29–30.

Treat speculates that Brahms may have used the melody of a song by Heinz Hühne entitled *Der Wagen rollt* as the basis for his melody in the Allegro con brio movement of his *Trio*, Op. 40. (Hist, Rep)

Deskur, Edward. "Low Horn—The Case for Specialization." 31–33.

Deskur points out the advantages of specializing in low horn and laments the tendency of talented low hornists to attempt to become adept high players rather than specialize as low players. He also discusses the trend among mod-

ern composers of ignoring the low horn's special possibilities. (Aud, Rng)

Mathie, David. "An Important Alternative in Horn Chamber Music: Heitor Villa-Lobos's *Choros No. 4*." 35.

The author praises the work and then offers an errata sheet for the Eschig edition. (Rep)

Schwarzl, Siegfried. "A Report on the Second Austrian Horn Day." 37.

This one-day program of lectures, discussions, and an evening concert focused on the Vienna Horn. (WkSh)

Thompson, Virginia. "A Comprehensive Chart of Fingerings for the F-B \flat Double Horn." 38–39.

A chart showing every possible fingering for each note, along with its partial number and intonation tendencies, is presented and explained. (Ped, Tech, Tun)

Kratz, David A. "Rotor Valve Maintenance." 41–44.

Kratz covers general repair and maintenance in a step-by-step format. Subjects covered include lubrication, valve disassembly, cleaning, valve assembly, and valve repairs. (Mnt, Vlv)

Kleucker, Malinda Finch. "An Armchair Masterclass: Seven Elements of Horn Playing." 47–53.

The seven elements (breathing, embouchure, physical stamina, technique, musicality, tone, and mental attitude) are discussed individually with the author offering her insights on how each should be approached. (Brea, Emb, Ped, Rng, Tech, Tn)

Meckna, Michael. "The Legacy of Dennis Brain." 55–56.

Brain's career is briefly summarized and the importance of the many works composed for him and recordings made by him is discussed. (Bio)

Watson, Catherine. "An Interview with Meir Rimón." 57–61.

Rimón discusses his early training and career, horn playing in Israel, his recordings of and association with traditional Israeli horn music, his teaching style, and his role in promoting the IHS. (Bio)

Gavigan, James. "An Interview with Engelbert Schmid." 62–63.

Schmid shares his feelings on horn design and manufacture. (Bio, Eqmt)

Leuba, Julian Christopher. "Recordings Section." 71–79. (Disc)

Sanders, Jocelyn. "A Survey of Selected Bibliographical Sources for the Horn." 80–81.

Sanders describes four standard sources (Anderson, Bruchle, Rasmussen, Schuller) intended to aid in the search for horn literature. (Bib)

Agrell, Jeffrey. "Jazz Clinic: Dr. Agrell's Amazing, Spectacular, and Far-Out (but not very scientific) Jazz Quiz." 83–88.

In addition to this quiz of basic jazz knowledge, Agrell reviews three jazz improvisation computer programs. (Jz)

Christinat, Lukas. "Orchestral Excerpt Clinic." 89.

The "alphorn call" from the fourth movement of Brahms's First Symphony is discussed. (Rep)

Todd, Richard. "In Memoriam: Waldemar Linder (1908–1990)." 90. (Bio)

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Mitchell, Donald. "'Now Sleeps the Crimson Petal': Britten's other 'Serenade'." 9–14.

The history of this song, originally composed to be part of Britten's *Serenade*, Op. 31 but discarded in the final draft, is traced. Mitchell includes excerpts of letters by Britten and photos of the work's manuscript to help show the link between this work and Britten's song-cycle from fifteen years later, the *Nocturne*, Op. 60. (Hist, Rep)

Orval, Francis. "Stopped Fingering Chart 'Take Two'." 20–21.

Orval continues his quest for in-tune stopped fingerings begun in HC XXI(2). His new chart uses the fifth, seventh, and tenth harmonics. (MtSt, Tech, Tun)

McDonald, John. "Effective Use of the Triplehorn in the Symphony Orchestra." 23–24.

The author offers his suggestions on how to best utilize the advantages of a triple, using examples from the symphonic repertoire to illustrate his points. (Tech)

Machala, Kazimierz. "Profiles: Frantisek Solc's Contribution to the Traditions of Horn Playing in Czechoslovakia." 26–27.

Solc's playing and teaching career are profiled and his importance in helping sustain the Czech horn tradition after his country joined the Eastern block is stressed. (Bio, NtSty)

Humphries, John. "A Pioneer Lady Hornist." 27–28.

The career of Livia Gollancz, the first woman to play horn in major British orchestras (1930s–50s), is profiled. (Bio)

LaBar, Arthur. "A Survey of Audition Repertoire in Opera and Ballet Houses." 29.

The most requested excerpts are listed, as compiled from the twenty surveys returned (of 120 sent) from houses throughout the world. (Aud, Rep)

Braun, Elaine. "International Horn Symposium XXIII." 31–32.

Workshop activities are summarized and the problems with the "bigness" of the event are discussed. (WkSh)

Quint, Stephen M. "The Twenty-third Horn Symposium, Another View." 33.

Quint admonishes the playing of many of the performers at the workshop and questions the scheduling of so many recitals in such a short period of time. (WkSh)

Kelly, Kristin Olsen. "The 14th Annual Southeast Horn Workshop." 34.

Workshop events are summarized. (WkSh)

Block, Nancy Cochran. "1989 Composition Contest." 37–38.

All forty entries are listed with the mailing address for each composer, and the winner (Sonata for Horn by James Willey) and runner-up (*Circle Music IV* by Cindy McTee) are reviewed. (IHS, Rep, WkSh)

Block, Nancy Cochran. "1990 Composition Contest." 38–40.

The winning entry (Mark Schultz's *Dragons in the Sky* for horn, percussion and tape) is described and all sixty-one entries, complete with composers' address, are listed. (IHS, Rep, WkSh)

Sandoval, Virginia. "A Report from Columbia." 41.

Horn activities in Columbia are briefly highlighted. (WkSh)

Wates, John. "Mozart and the Horn." 43–45.

Three main questions are investigated by Wates: 1. Why did Mozart favor the horn? 2. Was Leutgeb an ass? 3. Did Mozart improve as a composer for the horn? (Hist)

Dressler, John C. "Dennis Brain: A Seventieth-Birthday Tribute." 47–48.

Dressler offers a synopsis of the Brain tribute which he hosted at the 1991 IHS workshop in Denton, TX. (Bio)

Dressler, John C. "Dennis Brain: A Bibliography." 49–51.

CD's, LP's, biographical sources, articles and obituaries are listed. (Bib, Disc)

Wates, John. "Tuckwell at 60: An 'Appreciation'." 52.

Wates offers a brief biography of Tuckwell. (Bio)

Agrell, Jeffrey. "Jazz Clinic." 55–58.

Agrell explores jazz chord progressions, from the simple to the complex. (Jz)

Wekre, Frøydis. Jeffrey Agrell, ed. "Orchestral Excerpt Clinic." 59–61.

Shostakovich's Cello Concerto No. 1 is explored. (Rep)

Dressler, John C. "Report of the Meeting of the Area Representatives." 62. (IHS)

Pizka, Hans. "The Second Chinese Horn Competition, April, 1991." 63–66.

Pizka tells of his experiences while teaching and performing throughout China and Thailand, and gives results of the second Chinese Horn Competition. (NtSty, WkSh)

Thompson, Virginia. "On Compositions of Daniel Pinkham." 66.

A number of Pinkham's works which include horn are described. These include: Pentecost Cantata for mixed chorus, tenor, horn, and harp; Fanfare, Aria and Echo for two horns and timpani; Brass Trio for trumpet, horn, and trom-

bone; Inaugural Marches for brass quintet; and Prelude and Scherzo for wind quintet. (Rep)

Whipple, James F. "Mozart Excerpt." 68–69.

Whipple wonders whether the last four lines of Mozart's Serenade No. 12 in C-minor, K. 388 should be in horn in C rather than the horn in E-flat which his Musica Rara edition contains. (Rep)

Leuba, Christopher. "Recordings." 82–85. (Disc)

Goldberg, David. "Horn Duets." 87–89.

The author inquires about a set of obscure duets by Labarre and Masini, half of which he cannot locate. The title page and first two duets are included with the article. (Hist, Rep)

Engström, Mats. "In Memoriam: Wilhelm Lanzky-Otto (1909–1991)." 90–91. (Bio)

Decker, Jim. "In Memoriam: Arthur Briegleb (March 30, 1932–February 2, 1990)." 91. (Bio)

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Gross, Steven. "The 1991 Edition of the American Horn Competition." 11–13.

Events are summarized, winners and judges are listed and pictured, and a list of past winners, along with their current positions, is included. 1991 winners included: Bill Barnewitz, professional division; Stephanie Furry, university division; and Javier Bonet-Manrique and Jeffrey Snedeker, natural horn division co-winners. (WkSh)

Mosley, David L. "Brahms and *Dort in den Weiden*." 21–24.

Mosley explores the connection between the German folk-song *Dort in den Weiden* and a number of Brahms's works. He also discusses the relationships of these Brahms works with pieces by Robert Schumann. (Hist)

Rock, Catherine Watson. "Profile: Hans Pizka." 26–30.

Pizka discusses his early career, his playing style and use of pumpenhorn, life in an opera orchestra, his horn and music collection, and a number of other topics. (Bio, Hist, NtSty)

Agrell, Jeffrey. "Profile: Arkady Schilkloper, Russian Jazz Hornist." 31–33.

Agrell highlights Schilkloper's career and accomplishments, from his early classical training to his successful move to jazz, and discusses his current projects and his evolving musical style. (Bio, Jz)

Schweinester, Hansjörg. "The First Austrian Horn Symposium." 35–37.

Recitals, lectures, and panel discussions, all centering around the Austrian horn tradition and style, were featured at this symposium. (WkSh)

Meckna, Michael. "Sitting on the Edge of Your Seat: Alan

Civil and Horn Playing." 39.

Civil's career is highlighted and a selected discography and a selected bibliography are included. (Bib, Bio, Disc)

Byler, Charles L. "What Did George Washington Play on His Horn?" 40-43.

Byler speculates about the use of the horn in the Mt. Vernon collection. He describes the horn in detail and provides evidence that Washington owned several horns throughout his life and was familiar with hunting horn music, but he offers no hard evidence that Washington ever actually played the horn. (Hist, NtHn)

Coghill, Gene. "A Lesson with Abe." 45-46.

Coghill gives an anecdotal account of his relationship with Abe Kniaz, for whom he played assistant horn in the National Symphony Orchestra during the 1955-56 season. (Bio)

Deskur, Edward A. "Low Horn Auditioning." 48-51.

Suggested excerpts to test fairly all facets of low horn playing are shown and discussed. (Aud, Rep)

Howe, Marvin C. "Notes on the Horn." 53-55.

Howe offers his thoughts on playing fundamentals (respiration, right hand, mouthpiece placement, etc.) in this brief article. (Brea, Emb, MtSt, Ped, Tech, Tn)

Farkas, Philip. Jeffrey Agrell, ed. "Orchestral Excerpt Clinic: Playing the First Horn Part to the Introduction of Richard Strauss's Tone Poem, *Ein Heldenleben* (A Hero's Life)." 55-56.

Farkas offers a combination of his own suggestions and "suggestions" given to him by various conductors during his playing career. (Rep)

Frey, Kevin. "Jazz Clinic: Jazz Horn Interaction." 57-59.

Frey advocates using jazz as a starting point for exploring other diverse musical styles. He lists classic jazz tunes in various styles that should be learned by aspiring jazz players and lists sources to find these tunes. (Jz)

Frey, Kevin. "Jazz Clinic Bibliography." 59.

An annotated bibliography of articles in this series is presented. (Bib, Jz)

Chenoweth, Richard. "A University of Dayton Masterclass: A Bibliography of Large Orchestral Works." 61.

This is a partial listing of works requiring more than four horns. Operas and ballets are not included. Works requiring doubling (Wagner tubas, etc.) are indicated. (Rep)

McCullough, David M. "Hindemith's *Sonata for Four Horns*." 63-66.

The author briefly traces the history of this work and outlines Hindemith's compositional style before presenting a detailed, movement-by-movement analysis of the piece. Also included is an analysis of each horn part's range requirements. (Rep)

Davidson, Susan. "Vibrato: Questions and Responses." 69-71.

This is a compilation of responses from twenty professional hornists who were asked questions about vibrato (when is it appropriate?, how is it produced?, etc.) (Tech)

Thornton, Karen Sutter. "Lengthen Your Stride." 73.

Thornton tells how she became re-energized as a player by "stretching her bounds" when she entered the American Horn Competition. (Misc)

Schepel, Louise. "Dutch Horn Society 1982-1992." 76. (WkSh)

Faust, Randall E. "'In-Between Sounds' (A Review of Reviews)." 83.

Faust discusses two effects and their proper implementation: "half-muted" and "3/4 stopped." (MtSt)

Leuba, Julian Christopher. "Recordings Section." 84-93. (Disc)

Mansur, Paul. "Guest Record Review." 95.

Christopher Leuba and the Bridgeport Quartet's PROSPECT 921 CD is reviewed. (Disc)

Leuba, Christopher. "Shipping a Horn." 96.

Recommendations are offered on how to safely transport a horn when traveling by air. (Misc)

Seyfried, Erhard. "The Premiere of W. Pelinka's *Le Beatitudini*." 97.

The work is described and the premiere performance by Roland Horvath is reviewed. (Rep)

Sternbach, David. "In Memoriam: Ingbert Michelsen (1917-1991)." 100-101. (Bio)

Mansur, Paul, compiler. "In Memoriam: Meir Rimón (1946-1991)." 101-103.

Hornists from throughout the world offer their thoughts on Rimón's life. (Bio)

Hardin, Burton E. and David B. Hardin M.D. "Shoulder Pain and Upper Quadrant Numbness." 104-105.

Two ailments are described which afflicted B. Hardin: *rotator cuff impingement syndrome* and a pinched nerve, both caused by un-natural movements or playing position. (Hea)

Hardin, Burton E. and David B. Hardin M.D. "A Soft Palate Deficiency in a Brass Instrument Player." 105.

The Burtons describe a student who suffered from nasal air leakage during high air pressure playing (loud or high). A short soft palate was discovered and exercises were prescribed which led to eventual improvement. (Hea)

The Horn Call October 1992 Volume XXIII, Number 1

Pizka, Hans. "Comments on Various Issues." 14.

Pizka offers historical information related to Charles Koechlin's works and then takes issue with William

Scharnberg's criticism of Edmund Leloir's editions of preclassic and classic horn concertos. A number of other subjects are touched upon. (Hist, Rep)

Agrell, Jeffrey. "A Response to John Wates." 16.

Agrell explains his disagreement with Hans Pizka over what Agrell says was Pizka's unsolicited editorializing in one of Agrell's articles that appeared in the German edition of the *Horn Call*. (Misc)

Scharnberg, William. "A Young Hornist's Primer: Rhythm." 18-19.

Among the common rhythmic problems addressed are the importance of subdivision, ensemble rhythm (playing with/ahead of/behind the conductor), controlling *ritardandi* and *accelerandi*, and others. (Ped, Tech)

Reynolds, Richard. "Performance Anxiety." 21-23.

Reynolds discusses the many ways performers overcome nerves. These include beta-blockers (Inderal), massage, self-hypnosis, and other techniques. (Hea)

Hiebert, Tom. "A Discography of Instrumental Compositions for Natural Horn from the Baroque." 25-30. (Disc)

Klánská, Vladimíra. "Stich-Punto Horn Fest." 32-33.

Events of the tenth annual festival are summarized and four concert programs are included. (WkSh)

Grande, Michele. "D.A.: (A Feature Column for Dedicated Amateurs and other Weekend Warriors)." 35-36.

Suggestions are offered on ways to find a group to play with that matches your interests. (Misc)

Scharnberg, William. "A Wagner Tuba Primer." 38-40.

The history of the instrument is traced and common problems are discussed. These include the lack of high quality instruments, the instrument's inherent intonation problems, scoring inconsistencies between various composers (which octave is intended?), and others. (Eqmt, Hist, Rep)

Routch, Bobby. "Definitely a Copp-Out." 41.

Routch warns of the dangers of absorbing possibly toxic levels of copper through the skin when it is put in contact with unlacquered brass or areas that have been silver- or gold-plated with an alloy containing copper. (Hea)

Niemisto, Paul. "Finnish American Brass Septet Celebrates Heritage with a 1992 Finnish Tour." 42.

The "Ameriikan Poijat" brass septet is profiled and pictured. (Ens)

Kaslow, David. "A Renewed Approach to Hornplaying." 45-51.

This article consists of the foreword and first chapter of a new book being written by Kaslow. It stresses that the music should always be the first consideration in playing and that musicality should be learned in conjunction with technique. Topics covered include the art of phrasing, air

technique, tone, and variations of intensity. (Brea, Ped, Tn)

Thompson, Virginia. "The World Premiere of Benjamin Lees's *Concerto for French Horn and Orchestra*." 59-60.

Thompson provides a description of the work and its background and reviews its premiere, played in May 1992 by hornist William Caballero and the Pittsburgh Symphony Orchestra. (Rep)

Leuba, Julian Christopher. "Recordings Section." 61-70. (Disc)

Mansur, Paul. "Supplemental Record Review." 70.

"The Romantic Horn" featuring Soichiro Ohno, horn is reviewed. (Disc)

Fierman, Harriet. "Open letter: A Worthy Project." 73.

Fierman proposes establishing a fund that would pay for jazz hornist Arkady Shilkloper's air fare to the 1993 IHS Workshop in Tallahassee, Florida. (WkSh)

Frey, Kevin. "Jazz Clinic: Total Improvisation: Not Just Jazz—Not Just Music." 75-77.

Improvisation is explored, from total improvisation to structured improvisation. Exercises to help players get started improvising are suggested. (Jz, Ped)

Fensterer, Manfred. Jeffrey Agrell, ed. "Orchestral Excerpt Clinic: Two Unusual Horn Parts: The Corno Da Caccia in the *B-minor Mass* and the Cantata "*Erforsche mich Gott*" BWV 136 by J. S. Bach." 78-79. (Rep)

Kleucker, Malinda Finch. "The "W-I-N-N-E-R" Approach to Auditions." 81-84.

A step-by-step approach to audition preparation is given, covering topics such as overcoming nervousness through visualization and practice auditions, using a tape recorder, and practicing with an accompanist. Kleucker gives a countdown checklist of preparation recommendations beginning a month before the audition and counting down to the day of the audition. (Aud, Ped)

Burgstaller, Josef. "The Summit Brass Ensemble Competition, 1992." 86.

Winning quintet personnel are listed along with the repertoire they performed. Winners included: first prize, Naples Philharmonic Brass Quintet; second prize, Sun Valley Brass Quintet; third prize, Cleveland Chamber Brass. (WkSh)

Reynolds, Thomas E. "The Northeast Brass Symposium—An Opportunity for Musical Growth." 88-89.

This first annual event was held in North Easton, MA and sponsored by Robert King Music Sales Inc. (WkSh)

Beeaff, Daniel. "Southwest Regional Horn Workshop: A Review from Sunny Tucson, Arizona." 91-93. (WkSh)

Burroughs, Mary. "The 1992 Southeast Regional Workshop." 94. (WkSh)

Purton, Michael. "Punto Award Winners." 98.

Awards were presented to Arthur Bevan and Sydney Coulston. Short biographies of each are given. (Bio, WkSh)

Mansur, Paul. "Manchester: The Twenty-Fourth Annual Workshop." 99–101. (WkSh)

Mattingly, Alan F. "The IHS Workshop: A Student's Perspective." 101–102.

The 1992 Manchester workshop is reviewed. (WkSh)

Boyd, Amy Gier. "In Memoriam: Eugene Bozza (1905–1991)." 103–106.

In addition to a biographical sketch, a bibliography and a discography of Bozza's works pertaining to horn are given and dissertations and music/recording reviews about Bozza or his music are listed. (Bib, Bio, Disc)

Anderson, Paul. "Two Projects Commemorate the Life of One of Our Members." 108–109.

Jon Hawkins's (1965–1991) biography is given and two projects inspired by his passing are detailed: the commissioning of a horn concerto and the establishment of the Jon Hawkins Memorial Scholarship. (Bio, WkSh)

The Horn Call April 1993 Volume XXIII, Number 2

Faust, Randall E. "... And Now a Final Word on Stopped Horn" 19.

To teach proper hand position, Faust recommends having students attempt stopped horn with the bell removed from a detachable bell instrument. (MtSt, Ped)

Belfrage, Bengt. "Damage Due to Overstrain in Brass Players." 21–24.

Types of damage, their causes, and recuperation techniques are covered. Causes of overstrain discussed include: insufficient warm-up, inadequate physical conditions for demanding practice and concert work, poor breathing technique, poor health, and excessive variations in load. (Brea, Hea, Ped, Wmup)

McKee, William. "Teachers of Another Era." 27–30.

McKee tells of his experiences with his teachers Joseph Franzl and Arkady Yegudkin. (Bio, Ped)

Hill, Douglas. "Clinic—Masterclass: The Responsible Teacher." 31–32.

The road to becoming an effective teacher is explored. Hill emphasizes the importance of listening, reacting, and responding to each student's individual problems rather than just imitating the techniques used by your former teachers. (Ped)

Bourgue, Daniel. Jeffrey Agrell, ed. "Horn Orchestral Excerpt Clinic: Olivier Messiaen: *des Canyons aux Étoiles*." 35–38.

This work, originally written for horn alone but later incorporated into this larger work as a horn solo, was premiered by Bourgue, who worked closely with Messiaen before the first performance and, thus, has many useful insights into its correct interpretation. (Rep)

Chenoweth, Richard. "A Reply to Paul Kampen." 42.

Chenoweth clarifies disputed information contained in his article in HC XXII(2). (Rep)

Block, Nancy Cochran. "1991 IHS Composition Contest." 45–46.

The winning entry (Variations for Horn and Percussion by Stuart H. Jones) is described and all thirty-nine entries, complete with composer's address, are listed. (IHS, Rep, WkSh)

Mayer, Abby. "My Guiding Star." 49.

Mayer offers a story about his student days studying with Willem Valkenier. (Misc)

Hoefs, Peter. "The Horns of the Furstlich-Hohenzollernschen Sammlungen in the Castle Sigmaringen, Germany." 51–52.

Eight horns are described: four hunting horns (two in F, two in A-flat), two handhorns in E-flat (with photo), and two semicircular bugles (with photo). (Hist, NtHn)

Leuba, Julian Christopher. "Recordings Section." 61–68. (Disc)

Mansur, Paul, ed. "In Memoriam: Philip Farkas (1914–1992)." 71–75.

Letters from hornists throughout the world are shared. (Bio)

Hoffmann, Harry. "In Memoriam: Robert Westervelt (1920–1992)." 75. (Bio)

Hoffmann, Harry. "In Memoriam: Harold Cardy (1913–1992)." 75. (Bio)

Kurth, Robert H. "Copper Toxicity: A Rebuttal." 77.

In a rebuttal to Routh's article (HC XXIII(1): 41) Dr. Kurth cites numerous sources in concluding that hornists should not be concerned with copper toxicity. (Hea)

Hoffmann, Harry and Igor Hudadoff. "The General." 79–82.

Anecdotes about Arkady Yegudkin, as told to the authors by many of "The General's" former students, are presented. (Bio)

Greene, Gary A. "Response to William Scharnberg: Rhythm." 85.

Greene offers an addendum to Scharnberg's article (HC XXIII(1): 18–19), advising players to give the counting of rests the same importance as the counting of notes. (Ped, Tech)

Rhynard, Maurice L. "Muscle Interdependency and the Horn Player." 86–88.

The role of muscle interaction in the human body and its effect on hornplaying is explored. (Hea, Ped, Tech)

Horner, Anton. "A Letter from Anton Horner." 91–93.

This 1956 letter from Horner to Osbourne McConathy was submitted by Mason Jones. In it Horner describes his early career and his adoption of early versions of Krüspe's new double horn. (Bio, Emb, Eqmt, Hist)

Gordon, Peter. "Some Ideas about Playing the Horn." 95–101.

Gordon shares his thoughts on posture, hand position, embouchure, breath control, and warm-up. He also provides a suggested list of items to keep in a "horn kit" to keep with you at all playing times. (Brea, Emb, Mnt, Tech, Wmup)

Thayer, Edwin. "Concerto for Three Brass." 109.

David Ott's work, commissioned by the National Symphony and premiered by its principal trumpet, trombone, and horn (Thayer) in 1991, is described. (Rep)

The Horn Call November 1993 Volume XXIV, Number 1

Swartman, Thomas. "Horn Transposition in the Works of Mozart: High or Low?" 17–20.

Swartman examines the alto or basso transposition question using examples from Mozart's opera *The Abduction from the Seraglio*, KV. 384. (Rep, Trns)

Meckna, Michael. "The Legacy of Vitali Bujanovsky." 23–24.

This biographical sketch contains a selected discography of Bujanovsky recordings and a selected bibliography of articles about him or his music. (Bib, Bio, Disc)

Snedeker, Jeffrey. "Introduction to the Natural Horn Column." 27.

Snedeker outlines his goals for the *Horn Call's* new Natural Horn Column, which he will edit. (NtHn)

Snedeker, Jeffrey. "Resources for Natural Horn." 27–28.

A selected list of sources is provided that is organized into the following categories: historical tutors, solo/chamber pieces featuring horn, duets, studies, and selected books and articles with relevant information. An addendum to this list appears in HC XXIV(2): 12–13. (Bib, NtHn, Rep)

Leuba, Christopher. Jeffrey Agrell, ed. "Orchestral excerpt clinic: Johannes Brahms *Symphony No. 1*." 31–32. (Rep)

Ashworth, Robert. "Further Thoughts and Theories on Hand-Stopping." 35–37.

Ashworth states that "stopping always takes the pitch down" and then provides a fingering chart of his favorite stopped fingerings. He also poses a number of questions about muting to which he invites readers to respond. (MtSt, Ped, Tech)

Frey, Kevin. "Jazz Clinic." 39–40.

An exercise is presented that is designed to develop mental dexterity by giving the player practice in making decisions, a key element in improvising effectively. (Jz, Ped)

Leuba, Julian Christopher. "Recordings Section." 49–53. (Disc)

Braun, Elaine. "Happy Anniversary! ... but Why Come?" 55–57.

The twenty-fifth IHS workshop in Tallahassee, FL is highlighted. (WkSh)

Schwarzl, Siegfried. "The Sound of the Horn at the Top Again." 61.

Schwarzl compliments the emphasis on sound over technique at the Tallahassee workshop. (WkSh)

Mansur, Paul. "Tango Finlandia (Lieksa Brass Week)." 65–67.

Events of the 1993 edition of this Finnish brass festival are summarized. (WkSh)

"International Horn Society Financial Statements." 75–77.

These cover the years ending December 31, 1992 and 1991. (IHS)

"The 1993 IHS Scholarship Winners." 81–82. (IHS)

Block, Nancy Cochran. "1992 IHS Composition Contest Report." 87–88.

The 1992 winner was Donald Grantham's *Slobbern' Goblins* for chamber ensemble. Honorable mentions were awarded to Three Pieces for Horn (solo horn) by Martin Pearlman and Quartet No. 3 (horn quartet) by Kerry Turner. All thirty-three entries, with composers' addresses, are listed. (IHS, Rep, WkSh)

Hubley, Professor F. "Horn Employment Clinic." 91–93. (Hum)

The Horn Call February 1994 Volume XXIV, Number 2

Littleton, Joe. "The Seven Year Quest: An Alphorn Saga." 19–23.

The urge to build an alphorn leads the author through a trial and error process of alphorn building that culminates in him becoming a manufacturer of fiberglass alphorns. (Eqmt)

Rice, Suzanne. "An Interview with Willem A. Valkenier." 27–34.

This 1977 interview was conducted by Robert Marsh and transcribed and edited by Rice. In it the ninety-year-old Valkenier discusses the many orchestras he played in, conductors and players he worked with, and the types of horns he used throughout his career. (Bio, Hist)

Meckna, Michael. "As if Your Life Depended on It: Advice from Some Horn Masters." 39–41.

Top horn players (Baumann, Farkas, Barboteu, and oth-

ers) offer advice on a number of subjects. (Ped, Tn)

Divoky, Zdenek. "Czech Republic '93: Hornlife Now." 45.
Horn activities in the Czech Republic since the political reforms are detailed. (NtSty)

Divoky, Zdenek. "Second Horn Class International in the Czech Republic." 45-47.

This nine-day music course is aimed at educating and meeting with young hornists. Activities are summarized and concert programs are printed. (WkSh)

Tritle, Thomas. "Learning the Horn in Hungary." 49-51.

Tritle offers a detailed description of horn study in Hungary. The difficult economic conditions, limited living and practice space, and other hardships are described, as are the rich cultural heritage and strong tradition of horn playing. (NtSty)

Frey, Kevin. "Cycles Exercise Part 2: The ii-7-V7 Progression." 57-58.

Frey suggests exercises to aid in attaining dexterity with this common jazz progression. (Jz, Ped)

Saxton, S. Earl. "Can Your Smile Be a Clue to a Good Embouchure?" 61-65.

This article explores the influence that a player's dental configuration has on the proper positioning of the mouthpiece on the lips and discusses the $\frac{2}{3}$ upper $\frac{1}{3}$ lower placement that is generally accepted as correct for most hornists. (Emb)

Leuba, Julian Christopher. "Recordings Section." 79-86. (Disc)

Johnson, Keith M. "The First Indiana University Natural Horn Workshop." 89. (WkSh)

Hiebert, Thomas. "New Heights for Natural Horn in Essen." 93-96.

Activities at the 1993 *Internationales Naturhorn Festival* in Essen, Germany are detailed. (WkSh)

Thelander, Kristin. "Proposal to Amend the IHS Bylaws." 99. (IHS)

The Horn Call May 1994 Volume XXIV, Number 3

Kaslow, David. "Fearlessness." 23-29.

This is chapter two of a book in progress. The foreword and chapter one appeared in HC XXIII(1). Kaslow looks at fear and ways to overcome it. Control and awareness are each discussed and then he applies his ideas on these topics to a section about taking orchestral auditions. (Aud, Ped)

Foster, Stephen. "An Interview with William Ver Meulen: Ten Years Later." 31-34.

In this follow-up to Watson's Ver Meulen interview in HC XIV(2), Ver Meulen discusses his activities of the past decade and talks about his recent recordings of the Mozart

concerti. (Bio, Rep)

Orval, Francis. "A Guide to Testing Horns." 37-38.

Orval recommends using a systematic approach when choosing a new horn and suggests factors to consider when testing a horn. (Eqmt, Misc)

Austin, Paul. Jeffrey Snedeker, ed. "Contemporary Natural Horn Compositions (1982-1992)." 41-44.

Austin lists and briefly discusses twenty-five solo or chamber works involving natural horn. (NtHn, Rep)

Houle, Michael. "Starting a Horn Club." 47-48.

Houle shares insights gained when he established a horn club in the Sacramento, CA area. (Ens, Misc)

Thelander, Kristin P. Peter Kurau, ed. "Selected Etudes and Exercises for Specialized Practice." 53-59.

Recommended etudes/exercises are annotated and organized into the following categories: accuracy, atonal etudes, bravura style, contemporary techniques/graphic notation, echo horn ($\frac{1}{2}$ or $\frac{3}{4}$ stopped), endurance, legato playing, lip slurs, lip trills, low horn, maintenance/daily etudes, multiple tonguing (double), multiple tonguing (triple), musical interpretation, natural horn, odd and changing meters, sight reading, stopped horn, transposition, and turns and other ornamentation. Grade levels (difficulties) are given for each etude/exercise. (Ped, Rep)

Hill, Douglas. Peter Kurau, ed. "The Responsible Student." 61-64.

Hill stresses that students must take responsibility for their own improvement. He includes a basic practice plan and a suggested list of what to practice, and stresses the importance of building a library of basic horn literature. (Ped)

Martin, Jean. "Saint Saëns: *Symphony No. 3*, Third Horn." 67-68.

Six third hornists from leading American orchestras share their thoughts on performing this excerpt. (Rep)

Leuba, Julian Christopher. "Recordings Section." 75-79. (Disc)

Dressler, John. "Recordings Reviews." 81-83. (Disc)

Thelander, Kristin. "Proposals to Amend the IHS Bylaws." 85. (IHS)

Thelander, Kristin. "IHS Thesis Lending Library Reactivated." 91-93.

A list of the forty-eight theses on horn is provided and procedures for obtaining them are explained. (Bib)

Thelander, Kristin. "International Horn Society 1994 Programs and Procedures." 95-96. (IHS)

Hill, Douglas. "Compose Yourself." 23–26.

Hill encourages all musicians to compose original music, stressing the benefits that the compositional process has on a performer, stating that "if you experience even the ground levels of composition you will start to develop and empathy for composers. You will understand their methods and be able to transfer that into new ways of blowing, tonguing, and singing on your horn." (Ped)

Stephen, J. Drew. "Peter Damm: A Profile." 29–35.

Damm talks about his career, his recordings, and his thoughts on teaching. A selected discography of his recordings is included. (Bio, Disc)

Kloss, Marilyn Bone. "The Bach Cello Suites on Horn." 37–41.

The Wendell Hoss transcription as well as various cello editions are discussed with advantages and disadvantages of each noted. A number of hornists offer their opinions and suggestions about studying and performing these works. (Rep)

Gardner, Gary D. "Eric Harold Birnbaum (1949–1994)." 43–44. (Bio)

Pizka, Hans. "Bruno Jaenicke (1887–1946)." 47. (Bio)

Dodson, Rebecca. "From Anchorage to the Internet: A Major Horn Recording Collection Goes On-Line." 49–50.

The Curtiss Blake Collection of horn recordings, representing approximately 9,000 musical works featuring the horn, is described. Currently housed in Mills Library at the University of Wisconsin-Madison, its catalog is now available for searches via the Internet. (Disc)

Rife, Jean. Jeffrey Snedeker, ed. "Natural Horn: A Self-Guided Study for Beginners." 53–56.

This guide to learning natural horn covers the following areas: types of horns, tuning practices, mouthpieces, embouchure, hand position, articulation, air use, music and etudes, where and how to begin, and sources for further research. (Emb, Eqmt, Hist, Mthpc, NtHn, Ped, Rep, Tech, Tun)

Anderer, Joseph. Jean Martin, ed. "The Prelude to *Das Rheingold*." 59–60.

This clinic discusses how to approach performing this famous excerpt. (Rep)

Modirzadeh, Hafez. Kevin Frey, ed. "Trans-Intervallic Exercise for the Post-Modern Improviser." 63–64.

In this first installment of a three-part series, Modirzadeh discusses mastering intervals with the cycle of fifths/fourths and suggests a cycle exercise for either individual or duet practice. (Jz, Ped)

Dressler, John. "Recording Reviews." 79–81. (Disc)

Mansur, Paul. "Recording Review: 2x4." 83.

"2x4" features the Wiener Hornquartett and Bozner Hornensemble playing music for four and eight horns. (Disc)

Leuba, Christopher. "TuneUp® CD-Based Intonation Training System: A Users Guide to Ears." 85.

Leuba reviews this ear training system consisting of a twenty-six page instruction booklet and a CD recording of intervals. (Tun)

Thompson, Virginia. "The 26th International Horn Symposium." 89–91. (WkSh)

Kurau, Peter. "IHS Scholarship Programs (1993–1994)." 93–94.

This is an update of scholarships awarded in each of the following: Jon Hawkins Memorial Scholarship Competition, 1994 Farkas Performance Awards, Orchestral Audition Competition: Frizelle Memorial Awards, Symposium Participant Awards. (IHS)

Kurau, Peter. "IHS 1995 Scholarship Programs." 95–97.

A description is given of the IHS's four scholarship programs (see previous entry for a listing).

Block, Nancy Cochran. "Minutes of the General Meeting." 99.

These are from the 1994 IHS General Meeting at the Kansas City workshop. (IHS)

The Horn Call February 1995 Volume XXV, Number 2

McElhinney, Michael. "Hunters, Horses, and Horns." 23–27.

The German National Equestrian Hunting Horn Championships, held biennially, is described. The author also includes a history of the hunt, a description of hunting horns and their use in the hunt, and a bibliography of sources. (Eqmt, Hist, NtHn, WkSh)

Zarzo, Vicente. "Historic Horns from the Collection of Vicente Zarzo." 29–39.

Zarzo describes his collection, provides photos of thirty-three of the instruments, and gives a short history of each maker or firm. Makes include Raoux, Hawkes, Gautrot, Boosey, Alexander, Finke, Guichard, Uhlmann, Kley, Couesnon, Kruspe, Hüttel, Lehmann, Ronner, Rott, and Pélisson, Guinot, & Blanchon. (Eqmt, Hist, NtHn)

Dressler, John. "Eric Ruske: A Profile." 41–44.

Ruske discusses his start on the horn, playing with the Cleveland Orchestra and Empire Brass, his recent recording of the Mozart Concerti, his approach to the horn, and his practice habits. (Bio, Ens, Ped)

Divoky, Zdenek. "Czech Hornist Miroslav Stefek (1916–1969)." 47–49.

Colleagues recall this long-time hornist with the Czech Philharmonic Orchestra. (Bio)

Mayer, Abby. "Villa Richard Strauß." 51–52.

Mayer describes his impromptu visit to the Richard Strauss home in the Bavarian Alps. (Bio, Misc)

Cryder, John. "Early Horn-Bell Research at Lawson Brass Instruments." 53–54.

Lawson's early experiments with annealing horn bells is described and his work with bells of various alloys, especially ambronze, is detailed. (Eqmt)

Modirzadeh, Hafez. Kevin Frey, ed. "Trans-Intervallic Exercise for the Post-Modern Improviser." 55–57.

In the second of three articles Modirzadeh suggests exercises for systematically breaking the cycle of fifths/fourths. (Jz, Ped)

Scharnberg, William. "The Importance of Failure in Artistic Development." 59–61.

Achieving consistency by overcoming the fear of failure in performance is this article's focus. Common ways to deal with stress are briefly discussed and ways to deal with the fear of failure are examined. (Hea, Ped)

Dressler, John. "Recording Reviews." 75–79. (Disc)

The Horn Call May 1995 Volume XXV, Number 3

Rolf, Marie. "A New Manuscript Source for Mozart's *Rondo in E-Flat for Horn, K. 371*." 23–27.

Rolf tells of the 1988 discovery of sixty additional bars (four manuscript pages) that complete the Rondo's first episode. A brief history of the work and its manuscript is included, as are facsimiles of two of the newly found pages. (Hist, Rep)

Thelander, Kristin. "The Gugel Family of Hornists." 29–37.

Thelander traces the careers of this early nineteenth century family (duet teams of brothers Joseph and Heinrich Gugel and father and son Joseph and Rudolph Gugel, plus the solo career of Heinrich Gugel). She also examines available compositions of Heinrich Gugel and includes facsimile examples of three etudes and the first page of the solo part from his concerto. She concludes with the story of Heinrich Gugel's unsuccessful attempt to restore his high range by shaving his lips down with a razor. (Bio, Hist, Rep)

McCullough, David M. "Eugène Bozza's *Suite For Horn Quartet*." 39–43.

The author provides a detailed discussion and analysis of this work. Each movement is discussed separately as is each individual horn part (horn I, etc.) Musical excerpts from each movement are included. (Rep)

Smith, Calvin. "Life As A Free-Lance Studio Hornist in Los Angeles." 45–48.

Smith describes the free-lance lifestyle and discusses the skills needed for success in this field. He includes a list of leading L.A. Studio players. (Prsnl, Rec, Misc)

Zarzo, Vicente. "Edmond Leloir, Horn Virtuoso." 51–57.

The playing and teaching career of Leloir (b. 1912) is profiled. A selected discography of his playing and a complete list of works published by him are included. (Bib, Bio, Disc)

Baumann-Cloughly, Cecilia. "In Memoriam: Kurt Janetzky." 59. (Bio)

Block, Nancy Cochran and Kaido Otsing. "Arvids Klishans." 61.

Latvian hornist Klishans (b. 1934) is profiled. (Bio)

Schweikert, Norman. "Richard Oldberg, Retired CSO Hornist." 63–64.

Oldberg's career is highlighted. (Bio)

Martin, Jean. "Mahler's *Fifth Symphony*: A Conversation with Gregory Hustis." 65–69.

Hustis offers his insights on Mahler's Fifth, touching on topics such as rhythmic and stylistic considerations, intonation difficulties, the use of bells up, stopped horn, and the function of the assistant horn. (Rep, Tech)

Kirschen, Jeffrey. "Accepting Less Than Your Best as Your Best." 71–73.

This article focuses on how to perform when you are not at your mental or physical best. Kirschen draws from his own experience as well as the experiences of a number of other professional hornists. (Hea, Misc)

Modirzadeh, Hafez. Kevin Frey, ed. "Trans-Intervallic Exercise for the Post-Modern Improviser, Part 3." 75–76.

Part 3 presents the cycle in relation to tonality. (Jz, Ped)

Scharnberg, William. "Trumcor Mutes." 82–83.

The five models in this new line of mutes are reviewed. (Eqmt, MtSt)

Dressler, John. "Recording Reviews." 85–87. (Disc)

Annotated Bibliography of Horn Call Annual Articles by Number

The Horn Call Annual Number 1 1989

Thompson, Brian Ernest. "A History of the Early Sources of Mozart Horn Concertos K. 412/514, K. 417, K. 447, and K. 495." 2–19.

By comparing early editions of these works with the available sections of Mozart's manuscripts, Thompson is able to identify and gain insight into many of the discrepancies between these sources. He investigates questions regarding intended articulations, authenticity of questionable passages (or in the case of K. 514, movements), possible composers of reconstructed passages, the differences between editions in movement lengths, and the order and dates of composition. Based on his research, he offers a revised order for the concertos and new dates of composition for three of the four works. His suggested order and dates are 1) K. 417 (1783), 2) K. 495 (1786), 3) K. 447 (c. 1787–88), and 4) K. 412/514 (1791/1792). (Hist, Rep)

Decker, Richard. "A Complete Discography of Recordings Made by Philip Farkas, James Chambers, and Mason Jones." 20–58.

Solo and chamber music recordings, plus all recordings on which Farkas, Chambers, and Jones played principal horn are listed. Although very lengthy, this is not a comprehensive list. When possible, Decker lists the composer, work, conductor, performing ensemble, recording date, and record label and number. (Disc)

van Boer, Bertil H., Jr. "Some Observations on Bach's Use of the Horn." 59–83.

In this reprint from *Quarterly Journal of the Riemenschneider Bach Institute*, the author traces Bach's use of the horn, looking at the types of instruments indicated, the identity of the players for whom Bach wrote, and his demands on those players. He categorizes the horn parts as being either hunting-style lines, soloistic obligato clarino lines, or as adding reinforcement to the vocal lines or cantus firmus. Performance practices of the period are discussed, especially in relation to the question of whether Bach meant for the B-flat and C crooks to be of alto or basso lengths (which van Boer concludes were both for the higher pitched alto lengths). Boer feels that all of the works were intended for either *Jagdhorn* or *Waldhorn*, and that the controversial *corneo da tirarsi* parts may have been intended for a *Waldhorn* with a sliding crook, enabling it to change between two or three harmonic series. Also included is a chronological list of Bach's works involving the horn. It specifies the instrument Bach indicated, the probable instrument used (*Jagdhorn*, *Waldhorn*, or slide-horn), the key, and the number of horns required. (Hist, NtHn, Rep)

The Horn Call Annual Number 2 1990

Pherigo, Johnny L. "Horn Study Materials: A Survey of New and Reissued Publications Available in the United States with a 1965–1985 Copyright." 2–48.

This study encompasses the years following those covered by Marvin Howe's *A Critical Survey of Literature, Materials, Opinions, and Practices Related to Teaching the French Horn*. Pherigo recommends and discusses selected methods, technical studies, traditional-style etudes, and modern studies. An annotated bibliography of 120 instructional materials is divided into two categories: 1) method books, and 2) etude and technique books. The annotations include standard bibliographic information, range requirements, a short description of the material, and a grade level ranging from one to ten. (Bib, Ped, Rep)

Thelander, Kristin. "Carl Oestreich: A Study of His Life, Historical Position and Solo Horn Music." 49–76.

The life and works of the obscure German composer and horn virtuoso Carl Oestreich (1800–1840) are presented. A biography is presented, and an overview of his music for one or two horns is given. Three of his works are described in detail: Theme con Variation pour Corno Primo Principale in F, Concerto in F Major for horn and orchestra, and Concerto in E Major for two horns and orchestra. Features of his compositional style are discussed such as key relationships, frequency and use of closed notes and their purpose (timbral effect, chromatic non-harmonic tone, etc.), incorporation of standard or unusually difficult horn techniques, and range requirements. An appendix listing all known published and unpublished works for horn by Oestreich is also included. (Bio, Hist, NtHn, Rep)

Smith, Nicholas E. "History of the Horn Mute." 77–90.

Smith traces the history of the non-transposing mute from the first successful model, made by Hampl in the mid 1700s, to the present. Thürschmidt's design, which enabled the player to chromatically alter the pitch while remaining muted, is described, and the inclusion of muted passages in the compositions of early Romantic composers such as Beethoven and Weber is discussed and shown. Smith details the reasons for the mute's demise during the middle of the nineteenth century and its reappearance in the works of Wagner, Mahler, and Strauss. Use by twentieth-century composers Debussy, Schoenberg, Berg, Webern, and Bartok is also discussed. Improvements in design throughout the twentieth century are seen in the mutes of Parduba (1920s), de Polis (1940s), and, more recently, Humes and Berg, Sansone, and Rittich. (Eqmt, Hist, MtSt, NtHn, Rep)

van Boer, Bertil H., Jr. "Corrigenda to 'Some Observations on Bach's Use of the Horn'." 91–96.

The author supplies corrected endnotes which were

inadvertently deleted from his previous article (HCA no. 1, p. 59). (Hist, NtHn, Rep)

MacCracken, Thomas G. "Further Observations on Bach's Use of the Horn: A Reply to Bertil H. van Boer, Jr." 97–104.

MacCracken comments on a number of points in van Boer's articles (HCA, nos. 1 and 2) with which he disagrees. Primary among these are questions concerning Bach's use of transposing and non-transposing notation, and his possible use of non-harmonic tones. MacCracken concludes that the untransposed horn parts indicating the instrument *Corno* which have notes outside the harmonic series should be considered to be for the *Corno da tirarsi*, or slide-horn. Works requiring B-flat transposition are discussed individually with the author arriving at varying conclusions. Also included is a revised version of van Boer's table which shows the nomenclature and transposition in Bach's horn parts. Unlike van Boer, MacCracken has used facsimiles or microfilms of Bach's original manuscripts in compiling his data. Included in the table is the BWV number, instrument (horn) indicated in the manuscript part, copyist of the manuscript part, whether the part was transposed, instrument indicated in Bach's autograph score, and whether the part was transposed in the score. (Hist, NtHn, Rep)

van Boer, Bertil H., Jr. "Professor van Boer Replies." 105–113.

This is in response to the article by Thomas G. MacCracken (HCA, no. 2, p. 97) which questioned points in van Boer's article "Some Observations on Bach's Use of the Horn" (HCA, no. 1, p. 59). Topics discussed include Bach's use of transposing and non-transposing horn parts, his choice of crooks, whether C and B-flat parts were meant for alto or basso length crooks, and the definition and use of the instruments *corno da tirarsi* and *lituus*. (Hist, NtHn, Rep)

The Horn Call Annual Number 3 1991

Kearns, Andrew. "Clarino Horn, Hand Horn, and Virtuosity in the Late-Eighteenth Century Horn Concerto." 2–30.

Kearns explores the concertos for one and two horns from the Thurn and Taxis Courts (1748–1806) preserved in the Thurn and Taxis Hofbibliothek in Regensburg, Germany. This collection contains five works by Pokorny as well as pieces by Danzi, Schacht, Reicha, Domnich, Fiala, and others. The author discusses hand stopping requirements, clarino and second horn style, cadenzas, alterations made by players of the time, and includes numerous musical examples. (Hist, Rep)

McCullough, David M. "The Horn Quartet: An Historical Perspective on the Evolution of the Genre and a Survey on Works Composed Since 1950." 31–48.

After tracing the history and evolution of the horn quartet from its beginnings to the present day, the author presents the results of a survey of leading hornists from throughout the world in which they were asked to choose the ten most important horn quartets. The top five works are compared in some detail and the complete results of the survey, along with the names of the hornists surveyed,

are given. (Hist, Rep)

The Horn Call Annual Number 4 1992

Ericson, John Q. "The Valve Horn and Its Performing Techniques in the Nineteenth Century: An Overview." 2–32.

This article begins with a history of the valve and its application to the horn, and then focuses on the performing techniques presented by four famous teachers and performers of the early valve horn: Meifred, Lewy, Kling, and Franz. Writings on valve horn use by Wagner, R. Strauss, and others are also included as are a variety of musical examples. (see also HCA (5): 17–19) (Hist, Vlv)

van Boer, Bertil. "The Four-Horn Question: Observations on an Eighteenth-Century Horn Performance Practice." 33–43.

The author presents evidence which may suggest that many eighteenth-century works that call for two horns in the score were actually performed by four players: two that played the high crooks above F and two that played the low crooks below F. (Hist, Rep)

Bostley, Edward J. "The Function of the Horn in the Middle Works of Gustav Mahler." 44–68.

Bostley looks at Mahler's use of the horn as a chromatic instrument that pushed playing technique beyond what previous composers had required. He includes numerous musical examples to illustrate his points. (Rep)

The Horn Call Annual Number 5 1993

Hilfiger, John Jay. "Who Composed 'Haydn's Second Horn Concerto?'" 1–6.

Hilfiger presents new evidence that, while not proving Haydn's authorship, seems to indicate that F. J. Haydn (rather than M. Haydn) is the likely composer of VIIId:4. Evidence consists of a chart showing horn pitches used by both Haydns in their solo horn writing, as well as a comparison of passages in the disputed concerto with passages in authenticated works of F. J. Haydn. (Hist, Rep)

Young, Frederick J. "The Optimal Design and Fair Comparison of Valve Systems for Horns." 7–16.

This article gives the optimal valve-tube lengths for three-valve descending and ascending horns and gives a detailed explanation of how these lengths were determined. Young also examines the tuning advantages and disadvantages of ascending and descending third valve horns, discusses the question of the 1 and 2 valve combination versus the third valve alone, and offers suggestions on how to best tune a horn. (Tun, Vlv)

The Horn Call Annual Number 6 1994

Snedeker, Jeffrey L. "The Early Valved Horn and Its Proponents in Paris 1826–1840." 6–17.

Snedeker traces the history of the valved horn beginning with its introduction into Paris and its subsequent adoption by Meifred. Berlioz's use of the valved horn in

his works (especially *Symphonie Fantastique*) and his writings about the instrument (*Traité d'instrumentation*) are discussed, as is its use in Jules Halévy's opera *La Juive*. Snedeker concludes with a section focusing on the first comprehensive valve horn method, Meifred's *Méthode pour le Cor Chromatique ou à Pistons*. (Hist, Rep, Vlv)

Miles, Patrick. "A Bibliography of Trios for Horn, Violin, and Piano Composed 1945–1985 with Selected Annotations." 18–31.

Forty-one trios are listed. All include (when available) composer, title, and date of publication. Many also include some or all of the following: a listing of movements, duration, range requirements, a short annotation by Miles, and a brief excerpt from the score or horn part. (Rep)

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Djambasow, Wladimir

- "Baumann Tour to Bulgaria." *HC XIII(2)*: 36. (WkSh)

Dodson, Rebecca

- "From Anchorage to the Internet: A Major Horn Recording
Collection Goes On-Line." *HC XXV(1)*: 49–50. (Disc)

Dressler, John C.

- "Audition Repertoire: An Update." *HC XIII(2)*: 51–52. (Aud, Rep)
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Volumes I–VII." *HC XVIII(2)*: 90. (Ped, Rep)
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"Dennis Brain: A Bibliography." *HC XXII(1)*: 49–51. (Bib, Disc)
"Report of the Meeting of the Area Representatives." *HC*
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"Recordings Reviews." *HC XXIV(3)*: 81–83. (Disc)
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Dunn, Richard

- "Linguistic Notes on Brass Technique." *HC II(2)*: 52–53.
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"Horror Story." *HC III(2)*: 24–25. (Misc)
"Physical Stress in Horn Playing." *HC IV(2)*: 26–28. (Hea)
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(Hist, Rep)

Duskin, Joel W.

- "The Genius and the Hornist." *HC VII(2)*: 20–22. (Hist, Rep)

Dutlenhoefer, Marie

- "Gebr. Alexander, Mainz 1782–1982." *HC XIII(1)*: 28–35.
(Eqmt, Hist)

Earnest, Christopher

- "The Horn: Stopped, Muted, and Open." *HC VII(2)*: 34–46.
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Elliot, David G.

- "The Brahms Horn Trio and Hand Horn Idiom." *HC X(1)*:
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Ericson, John Q.

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Erlenbach, Julius

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Fako, Nancy

- "In Memoriam: Carl Geyer." *HC IV(1)*: 52–54. (Bio)

Farkas, Philip

- "In Memoriam: Lorenzo Sansone." *HC VI(1)*: 17–18. (Bio)
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78. (Hea, Ped)
"Horn Excerpts Clinic." *HC XV(1)*: 55–57. (Rep)
"Medical Problems of Wind Players: A Musician's Perspec-
tive." *HC XVII(2)*: 64–67. (Hea)
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Farnsley, Stephen H.

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23. (Rep)

Faust, Randall E.

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"Guest Record Review." *HC XI(2)*: 74–75. (Disc, Rep)
"In Memoriam." *HC XIX(2)*: 110. (Bio)
"Message from the President." *HC XX(2)*: 37–39. (IHS)
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83. (MtSt)
"...And Now a Final Word on Stopped Horn..." *HC*

Fensterer, Manfred

"Orchestral Excerpt Clinic: Two Unusual Horn Parts: The Corno Da Caccia in the *B-minor Mass* and the Cantata "*Erforsche mich Gott*" BWV 136 by J. S. Bach." *HC XXIII(1): 78–79. (Rep)*

Fierman, Harriet

"Open Letter: A Worthy Project." *HC XXIII(1): 73. (WkSh)*

Finke, Helmut

"Horns Made by Hand?" *HC IX(2): 47–48. (Eqmt)*

Foster, Stephen

"An Interview with William Ver Meulen: Ten Years Later." *HC XXIV(3): 31–34. (Bio, Rep)*

Fox, Fred

"The Key to High Notes on the Horn." *HC I(1): 13–14. (Rng)*
 "Playing a Simple Crescendo-Diminuendo on Middle 'g'!" *HC I(2): 50–52. (Ped, Tn)*
 "A 'Sound' Formula for the Hand Position in the Bell." *HC IX(2): 55–56. (Tech)*
 "Bull's Eye!" *HC XI(2): 65–66. (Acc, Ped, Tech, Tn)*

French, Allen

"Hornists Help Celebrate 150 Years of Engineering at the University of Alabama." *HC XIX(2): 62–64. (Rep, Misc)*

Frey, Kevin

"Jazz Clinic: Jazz Horn Interaction." *HC XXII(2): 57–59. (Jz)*
 "Jazz Clinic Bibliography." *HC XXII(2): 59. (Bib, Jz)*
 "Jazz Clinic: Total Improvisation: Not Just Jazz—Not Just Music." *HC XXIII(1): 75–77. (Jz, Ped)*
 "Jazz Clinic." *HC XXIV(1): 39–40. (Jz, Ped)*
 "Cycles Exercise Part 2: The ii-7-V7 progression." *HC XXIV(2): 57–58. (Jz, Ped)*

Gardner, Gary

"The Selmer Double Horn, no. 77." *HC IX(1): 68–70. (Eqmt)*
 "Eric Harold Birnbaum (1949–1994)." *HC XXV(1): 43–44. (Bio)*

Gaska, E. Leslie

"Orchestras in the United States and Canada." *HC XII(2): 79–87. (Prsnl)*
 "The XI Annual Horn Workshop." *HC X(1): 31–33. (WkSh)*

Gaubert, Henri

"Trompes de Chasse." *HC XI(2): 31–35. (Hist, NtHn, Rep)*

Gavigan, James

"An Interview with Engelbert Schmid." *HC XXI(2): 62–63. (Bio, Eqmt)*

Gerstenberger, Richard

"A Teflon-Rim Mouthpiece." *HC I(2): 14–18. (Mthpc)*

Girati, Luigi

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Goldberg, David W.

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Goodman, David W.

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Gordon, Peter

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Grande, Michele

"D.A.: (A Feature Column for Dedicated Amateurs and Other Weekend Warriors)." *HC XXIII(1): 35–36. (Misc)*

Greenberg, Norman C.

"Anthropology and the Horn." *HC XI(1): 64–74. (Hist, Misc)*

Greene, Gary A.

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 "Response to William Scharnberg: Rhythm." *HC XXIII(2): 85. (Ped)*

Greer, Lowell

"Guest Recording Review." *HC XX(1): 80. (Disc)*

Gregory, Robin

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Grieve, Alexander

"A Letter from Dennis Brain." *HC I(2): 48–49. (Eqmt, Misc)*
 "Craftsmanship." *HC V(2): 26–28. (Misc)*

Gross, Steve

"Taped Orchestra Auditions—A Report." *HC XV(1): 41–43. (Aud, Rec)*

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 "A Competition Comes of Age." *HC XVIII*(2): 25–30. (WkSh)
 "A Report from the 1989 American Horn Competition." *HC XX*(1): 19–22. (WkSh)
 "The 1991 Edition of the American Horn Competition." *HC XXII*(2): 11–13. (WkSh)

Hancock, John M.

"The Horns of the Stearns Collection." *HC XIV*(2): 60–71. (Bio, Eqmt, Hist, NtHn)

Hardin, Burton E.

"Tracking the Wild Horn." *HC VII*(1): 20–24. (Rec)
 "Komm, Süßer Tod." *HC IX*(1): 47–49. (Rep)
 "Valve Port Dimensions Effect on Playing Qualities of Horns." *HC XVI*(1): 88–89. (Eqmt)

Hardin, David B.

"Shoulder Pain and Upper Quadrant Numbness." *HC XXII*(2): 104–105. (Hea)
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Havens, Kathy Boggs

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Henderson, Malcolm C.

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 "The 1971 Horn Tests at Pomona: Further Results." *HC III*(1): 59–61. (Acou, Eqmt)
 "Random Impressions: Bloomington & Claremont." *HC III*(1): 62–64. (WkSh)
 "Thinking about Stopping: New Thoughts on a Horny Subject." *HC IV*(1): 25–29. (Acou, MtSt)
 "Musical 'Middletown' Revisited." *HC V*(2): 12–15. (WkSh)

Hennigar, Marcus

"Eugene Rittich—A Tribute." *HC XX*(2): 117–124. (Bio, Rep)

Hiebert, Thomas

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 "New Heights for Natural Horn in Essen." *HC XXIV*(2): 93–96. (WkSh)

Hilfiger, John Jay

"Who Composed 'Haydn's Second Horn Concerto?'" *HCA* (5): 1–6. (Hist, Rep)

Hill, Douglas

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 "Selected Published Materials for the Development and Utilization of a Contemporary Horn Technique." *HC VIII*(2): 50–56. (Ped, Rep)
 "The IHS and Its Progress." *HC IX*(1): 58–60. (IHS)
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 "The I.H.S. and the Workshops." *HC X*(1): 17. (IHS, WkSh)
 "The I.H.S.: We Continue to Grow, Learn and Improve." *HC X*(1): 40–43. (IHS, WkSh)
 "Meet Ruth Hokanson, Our New Executive Secretary." *HC X*(1): 44. (Bio, IHS)
 "Guest Record Review." *HC X*(1): 78. (Disc)
 "Review of Winning Compositions in Division II and III." *HC X*(2): 88–89. (Rep, WkSh)
 "The People's Republic of China and Western Music [mostly Horn]." *HC XII*(2): 45–49. (Eqmt, IHS, NtSty)
 "Horn Playing, a Balancing Act." *HC XIV*(1): 47–49. (Brea, Emb, Ped)
 "Composition Commissions Through the I.H.S." *HC XV*(2): 29–30. (IHS, Rep)
 "Self-Development and the Performance of Music." *HC XVIII*(2): 45. (Bib, Brea, Ped)
 "Practicing Full Circle." *HC XX*(1): 51–53. (Ped)
 "Clinic—Masterclass: The Respond-Able Teacher." *HC XXIII*(2): 31–32. (Ped)
 "The Responsible Student." *HC XXIV*(3): 61–64. (Ped)
 "Compose Yourself." *HC XXV*(1): 23–26. (Ped)

Hoefs, Peter

"The Horns of the Furstlich-Hohenzollernschen Sammlungen in the Castle Sigmaringen, Germany." *HC XXIII*(2): 51–52. (Hist, NtHn)

Hoffmann, Harry

"In Memoriam: Harold Cardy (1913–1992)." *HC XXIII*(2): 75. (Bio)
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Hopkins, John

"Visit to Melbourne by Hermann Baumann." *HC IX*(1): 18. (WkSh)

Horner, Anton

"A Letter from Anton Horner." *HC XXIII*(2): 91–93. (Bio, Emb, Eqmt, Hist)

Horvath, Roland

"In Memory of Friedrich Reithofer." *HC XVIII*(2): 23. (Bio)

Hoss, Wendell

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"Music Available for Ensembles of Horns." *HC II*(2): 11–18. (Bib, Rep)

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"Drills and Devices in Playing the Horn." *HC VII*(1): 9–10. (Ped)

"The Horn Trill." *HC IX*(2): 52–53. (Tech)

Houle, Michael

"Starting a Horn Club." *HC XXIV*(3): 47–48. (Ens, Misc)

House, R. Edmund

"The German Style of Hornplaying: Myth or Method?" *HC IX*(2): 29–34. (NtSty)

Howe, Marvin C.

"Stopped Horn." *HC IV*(1): 19–24. (Acou, MtSt, Tun)

"Thoughts Triggered by 1983 IHS Convention, Charleston, Illinois." *HC XIV*(1): 75–76. (Ped, Tech, Tn, Tun, Wmup)

"Notes on the Horn." *HC XXII*(2): 53–55. (Brea, Emb, MtSt, Ped, Tech, Tn)

Huckeby, Ed

"The Fourth Horn Part of the Adagio Cantabile Movement of Beethoven's *Symphony No. 9 (Op. 125) in D Minor*." *HC XIII*(2): 72–75. (Bib, Hist, NtHn, Rep)

Hudadoff, Igor

"The General." *HC XXIII*(2): 79–82. (Bio)

Humphries, John

"Guest Review." *HC XXI*(1): 65–68. (Disc)

"A Pioneer Lady Hornist." *HC XXII*(1): 27–28. (Bio)

Hynninen, Mikko

"Hornplaying in Finland." *HC VII*(2): 12–15. (NtSty)

Iervolino, Antonio

"Breathing Technique." *HC XII*(2): 19–25. (Brea)

"Embouchure: Lip Aperture." *HC XX*(1): 67–70. (Emb, Ped, Rng, Tech)

Irving, David

"Instrumental Wind Playing and Speech Production." *HC VIII*(2): 19–27. (Brea, Ped)

Jaenicke, Bruno

"The Horn." *HC II*(1): 58–60. (Hum)

James, Eric D.

"The Horn in Ensemble—Some Alternatives." *HC XIII*(1): 44–47. (Rep)

"Who is Carl Oestreich and Why Is He Important to Horn Players?" *HC XIV*(2): 53–58. (Bio, Hist, Rep)

Janetzky, Kurt

"Metamorphoses of Possibilities." *HC II*(2): 78–88. (Hist)

"Two Interesting Double Concerti." *HC IV*(1): 66–70. (Hist, Rep)

"A Closer Look, Past and Future, at the Re-Enlivening of the Clarin Register for Horn Music from 1720–1780." *HC XII*(1): 31–35. (Bio, Eqmt, Hist)

Jensen, Svend Kragelund

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Jepson, Barbara

"Clambake: The Dilemma of the Horn." *HC XVII*(1): 78–79. (Bio, Emb, Eqmt, Hist)

Jeurissen, Herman

"An Unknown Horn Concerto by W. A. Mozart." *HC X*(2): 12–15. (Hist, Rep)

Johnson, Bruce Chr.

"Richard Strauss's Horn Concerti: Signposts of a Career." *HC XII*(1): 58–67. (Rep)

Johnson, Eric A.

"How to Survive as an Amateur Horn Player in the Wilderness." *HC XIII*(1): 52–53. (Ped)

Johnson, Keith M.

"The First Indiana University Natural Horn Workshop." *HC XXIV*(2): 89. (WkSh)

Jones, Carlberg

"The Horn Player's Right Hand." *HC II*(1): 61–68. (Acou, Hist, MtSt)

Kafer, Harold A.

"1986 Southeast Horn Workshop—An Administrative Perspective." *HC XVII*(1): 70–71. (WkSh)

Kampen, Paul A.

"Trans-Pennine Horns." *HC XIV*(1): 57–59. (WkSh)
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"British Horn Society—Regional Roundup." *HC XVI*(1) (1985): 42–43. (WkSh)
"Profile: Farquharsen Cousins." *HC XVI*(2) (1986): 19–23. (Bio)
"The Ripon Horn." *HC XVII*(1) (1986): 38–39. (Hist)

Kappy, David

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Kaslow, David

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"A Renewed Approach to Hornplaying." *HC XXIII*(1): 45–51. (Brea, Ped, Tn)
"Fearlessness." *HC XXIV*(3): 23–29. (Aud, Ped)

Kavalovski, Charles

"Orchestral Excerpt Clinic." *HC XVII*(1): 66. (Rep)

Kaza, Roger

"Taking Your Horn into the Wilderness." *HC XIV*(1): 60–62. (Misc)

Kearns, Andrew

"The Virtuoso Horn Concertos of Franz Xaver Pokorny." *HC XIV*(1): 33–46. (Bio, Hist, NtHn, Rep)
"Clarino Horn, Hand Horn, and Virtuosity in the Late-Eighteenth Century Horn Concerto." *HCA* (3): 2–30. (Hist, Rep)

Kelly, Kristin Olsen

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Kierman, Sean

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Kilpinen, Eero

"Condition of Teeth and Periodontium in Male Wind Instrument Players in the City of Helsinki." *HC VIII*(2): 17–18. (Hea)

Kimple, Wilbert K.

"Results of a National Survey of Professional Horn Players." *HC X*(1): 55–59. (Eqmt, Mnt, Mthpc)
"The Holton H-200 Double Descant, a Diamond in the Rough." *HC XV*(2): 35–41. (Eqmt, Mthpc)
"Purchasing a Quality Horn for under \$1,300." *HC XX*(2): 69–73. (Eqmt)

Kirby, Percival R.

"Horn Chords: An Acoustical Problem." *HC VIII*(1): 40–42. (Acou, Tech)

Kirschen, Jeffrey

"Five Minutes..." *HC XV*(2): 53–55. (Aud, WkSh)
"Accepting Less Than Your Best as Your Best." *HC XXV*(3): 71–73. (Hea, Misc)

Klánská, Vladimíra

"Report from Czechoslovakia." *HC XXI*(1): 35. (WkSh, Bio)
"Stich-Punto Horn Fest." *HC XXIII*(1): 32–33. (WkSh)

Kleucker, Malinda Finch

"The Finke Triple Horn—A Review." *HC XIV*(2): 49–51. (Eqmt)
"Alternate Fingerings on the Double Horn." *HC XIX*(2): 52–61. (Rep, Tech, Tun)
"An Armchair Masterclass: Seven Elements of Horn Playing." *HC XXI*(2): 47–53. (Brea, Emb, Ped, Rng, Tech, Tn)
"The 'W-I-N-N-E-R' Approach to Auditions." *HC XXIII*(1): 81–84. (Aud, Ped)

Klinko, Albert

"Using the 'A' Horn." *HC II*(1): 42–45. (Eqmt, Tech)

Kloss, Marilyn Bone

"The Bach Cello Suites on Horn." *HC XXV*(1): 37–41. (Rep)

Kratz, David A.

"Rotor Valve Maintenance." *HC XXI*(2): 41–44. (Mnt, Vlv)

Kurau, Peter

"IHS 1995 Scholarship Programs." *HC XXV*(1): 95–97. (IHS)
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Kurth, Robert H.

"Copper Toxicity: A Rebuttal." *HC XXIII*(2): 77. (Hea)

LaBar, Arthur

- "Horn Player's Audition Handbook Errata." *HC XIX*(2): 108. (Aud, Rep)
"The 21st International Horn Symposium, Munich." *HC XX*(1): 102-108. (WkSh)
"A Survey of Audition Repertoire in Opera and Ballet Houses." *HC XXII*(1): 29. (Aud, Rep)

Lanzky-Otto, Ib

- "Is a Beautiful Horn Sound Really of Any Importance?" *HC X*(2): 35-37. (Tn)

Larkey, Amy

- "Gustav Heim and the Waldhorn Quartette." *HC VII*(1): 34-41. (Bio, Ens, Hist)

Lauriston, Michael

- "New Leadership in the I.H.S.: Douglas Hill." *HC VIII*(1) (1977): 52-53. (Bio, IHS)

Lawson, Bruce

- "Detachable Horn Bells." *HC XXI*(1): 21-23. (Acou, Eqmt, Mnt)

Lawson, Walter

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"The Effect of Screw Bell Alloy on the Acoustic Input/Output Characteristics of a French Horn." *HC XI*(1): 53-56. (Acou, Eqmt)
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Leeson, Daniel N.

- "Whatever Happened to the *Sinfonie Concertante*?" *HC XVI*(2): 68-74. (Hist, Rep)

Lessing, Murray

- "A Response to Whipple's Hybrid Third Valve." *HC XI*(2): 62-63. (Eqmt, Vlv)

Leuba, Julian Christopher

- "Recordings." *HC II*(1): 13-17. (Disc)
"Recordings." *HC II*(2): 89-92. (Disc)
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"Recordings." *HC III*(2): 54-57. (Disc)
"Recording the Horn in the Wind Quintet." *HC IV*(1): 30-33. (Rec)
"Recordings." *HC IV*(1): 71-72. (Disc)
"Recordings." *HC IV*(2): 63-64. (Disc)
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"'Stopped' Playing on the Horn." *HC V*(2): 60-64. (Acou, MtSt)
"Recordings." *HC V*(2): 75. (Disc)

"Inserts in the Horn." *HC VI*(1): 12-14. (Acc, Acou, Eqmt, Rng, Tech)

- "Recordings." *HC VI*(1): 24-27. (Disc)
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"Recordings." *HC VII*(2): 69-72. (Disc, Rec)
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"The Horn Concertos of Franz Anton Rossler ('Rosetti')." *HC VIII*(2): 42-49. (Disc, Ped)
"Recordings." *HC VIII*(2): 70-73. (Disc, Jz)
"Recordings." *HC IX*(1): 78-80. (Disc)
"Recordings." *HC IX*(2): 70-72. (Disc)
"Comments on, and an Index of the Gumbert Excerpt Series." *HC X*(1): 19-21. (Hist, Ped, Rep)
"Recordings." *HC X*(1): 75-77. (Disc)
"Recordings." *HC X*(2): 71-75. (Disc)
"Recordings." *HC XI*(1): 78-83. (Disc)
"Recordings." *HC XI*(2): 70-74. (Disc)
"Stravinsky's F Sharp." *HC XII*(1): 42-43. (Rep)
"Recordings." *HC XII*(1): 77-81. (Disc)
"Recordings." *HC XII*(2): 64-67. (Disc)
"Recordings." *HC XIII*(1): 77-80. (Disc)
"Recordings." *HC XIII*(2): 46-51. (Disc)
"Recordings." *HC XIV*(1): 76-80. (Disc)
"Audition by Video-Tape: Commentary." *HC XIV*(1): 84-85. (Aud)
"Recordings Section." *HC XIV*(2): 73-78. (Disc)
"Recordings Section." *HC XV*(1): 67-70. (Disc)
"Rossini's E." *HC XV*(2): 66. (Rep)
"Recordings Section." *HC XV*(2): 74-78. (Disc)
"Performing the Brass Quintets of Victor Ewald." *HC XVI*(1): 36. (Rep)
"Recordings Section." *HC XVI*(1): 61-65. (Disc)
"Orchestral Excerpt Clinic." *HC XVI*(2): 64-67. (Rep)
"Recordings Section." *HC XVI*(2): 89-95. (Disc)
"The Inherent Drive of Rhythm, a Continuation of the Discussion." *HC XVII*(1): 64-65. (Rep)
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"Recordings Section." *HC XVII*(2): 87-96. (Disc)
"Recordings Section." *HC XVIII*(1): 84-89. (Disc)
"The Literate Hornist." *HC XVIII*(2): 21. (Bib, Disc, Ped, Rep)
"Recordings Section." *HC XVIII*(2): 98-102. (Disc)
"Recordings Section." *HC XIX*(1): 90-99. (Disc)
"Recordings Section." *HC XIX*(2): 85-91. (Disc)
"Orchestral Excerpt Clinic." *HC XX*(1): 35-37. (Rep)
"Recordings Section." *HC XX*(1): 81-87. (Disc)
"Recordings Section." *HC XX*(2): 99-110. (Disc)
"Recordings Section." *HC XXI*(1): 70-72. (Disc)
"Recordings Section." *HC XXI*(2): 71-79. (Disc)
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"Shipping a Horn." *HC XXII*(2): 96. (Misc)
"Recordings Section." *HC XXIII*(1): 61-70. (Disc)
"Recordings Section." *HC XXIII*(2): 61-68. (Disc)
"Orchestral Excerpt Clinic: Johannes Brahms *Symphony No. 1*." *HC XXIV*(1): 31-32. (Rep)
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"Recordings Section." *HC XXIV*(2): 79-86. (Disc)
"Recordings Section." *HC XXIV*(3): 75-79. (Disc)
"TuneUp® CD-Based Intonation Training System: A Users

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Lienhard, Daniel

"Report on the 1987 Composition Contest." *HC XIX*(1): 100–104. (IHS, Rep, WkSh)

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Linder, Waldemar

"In Memoriam: Wendell Hoss." *HC XI*(1): 36. (Bio)

Littleton, Joe

"The Seven Year Quest: An Alphorn Saga." *HC XXIV*(2): 19–23. (Eqmt)

Lockwood, Ralph

"Taking a New Stance." *HC XV*(1): 58–62. (Acou, Ens)

Loebl, Cindy Carr

"Two Important European Horn Competitions of 1987." *HC XVIII*(2): 72–79. (Rep, WkSh)

Lowe, Lawrence Michael

"A Conversation with Verne Reynolds." *HC XXI*(1): 27–32. (Disc, Prsnl, Rep)

MacCracken, Thomas G.

"Further Observations on Bach's Use of the Horn: A Reply to Bertil H. van Boer, Jr." *HCA* (2): 97–104. (Hist, NtHn, Rep)

MacDonald, James

"Leutgeb's Legacy." *HC V*(2): 29–35. (Bio, Hist, Rep)

Machala, Kazimierz

"Profiles: Frantisek Solc's Contribution to the Traditions of Horn Playing in Czechoslovakia." *HC XXII*(1): 26–27. (Bio, NtSty)

Mansur, Paul

"Hullabaloo in a Horn Bell or the Dilemmas of a Horn." *HC V*(2): 39–44. (Acou, Eqmt, MtSt)

"International Brass Congress I." *HC VII*(1): 32–34. (WkSh)

"Orchestras in the U.S. and Canada." *HC VII*(2): 73–80. (Prsnl)

"Which is the Properest Horn to Play?" *HC VIII*(2): 74–78. (Eqmt)

"The First European Horn Symposium." *HC XI*(1): 24–32. (WkSh)

"In Memoriam: James Buffington." *HC XII*(1): 21. (Bio)

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Symposium." *HC XII*(2): 50–59. (WkSh)

"International Horn Symposium Wien." *HC XIV*(2): 27–40. (WkSh)

"Thoughts and Observations on Vienna and Vienna Horns." *HC XIV*(2): 45–47. (Eqmt, NtSty, Tn)

"That Detmold Workshop." *HC XVII*(2): 16–28. (WkSh)

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"Memoriam; Uve Uustalu (1933–1990)." *HC XXI*(1): 89. (Bio)

"Guest Record Review." *HC XXII*(2): 95. (Disc)

"In Memoriam: Meir Rimón (1946–1991)." *HC XXII*(2): 101–103. (Bio)

"Supplemental Record Review." *HC XXIII*(1): 70. (Disc)

"Manchester: The Twenty-Fourth Annual Workshop." *HC XXIII*(1): 99–101. (WkSh)

"Tango Finlandia (Liekka Brass Week)." *HC XXIV*(1): 65–67. (WkSh)

"Recording Review: 2x4." *HC XXV*(1): 83. (Disc)

Marshall, Barry

"What's Available from Your Repair Person?" *HC XIX*(2): 30–33. (Mnt, Vlv)

Martin, Jean

"Saint Saëns: *Symphony No. 3*, Third Horn." *HC XXIV*(3): 67–68. (Rep)

"Mahler's *Fifth Symphony*: A Conversation With Gregory Hustis." *HC XXV*(3): 65–69. (Rep, Tech)

Marx, Josef

"An Introduction to Mozart's *12 Duos for Two French Horns* (K. 487)." *HC XIX*(1): 49–65. (Hist, NtHn, Rng, Rep)

Mathie, David

"An Important Alternative in Horn Chamber Music: Heitor Villa-Lobos' *Choros No. 4*." *HC XXI*(2): 35. (Rep)

Matsubara, Chiyo

"Horn Situation in Japan." *HC VI*(1): 51–56. (NtSty)

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"The IHS Workshop: A Student's Perspective." *HC XXIII*(1): 101–102. (WkSh)

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"Summer Horn Teaching." *HC I*(1): 23–27. (Ped, WkSh)

"Better Breathing." *HC II*(1): 69–72. (Brea)

"My Guiding Star." *HC XXIII*(2): 49. (Misc)

"Villa Richard Strauß." *HC XXV*(2): 51–52. (Bio, Misc)

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"International Competition for Horn and Tuba, Markneukirchen, German Democratic Republic 11–18 May." *HC XV*(1): 44–46. (WkSh)

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"Virtuosity." *HC II*(1): 46–48. (Hist, Misc)

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McCullough, David M.

"The Horn Quartet: An Historical Perspective on the Evolution of the Genre and a Survey on Works Composed Since 1950." *HCA* (3): 31–48. (Hist, Rep)
"Hindemith's *Sonata for Four Horns*." *HC XXII*(2): 63–66. (Rep)
"Eugène Bozza's *Suite For Horn Quartet*." *HC XXV*(3): 39–43. (Rep)

McDonald, John

"Effective Use of the Triplehorn in the Symphony Orchestra." *HC XXII*(1): 23–24. (Tech)

McElhinney, Michael

"Hunters, Horses, and Horns." *HC XXV*(2): 23–27. (Eqmt, Hist, NtHn, WkSh)

McEwen, Gilbert D.

"The Silver Submarine." *HC X*(1): 78–79. (Mnt)

McKee, William

"Teachers of Another Era." *HC XXIII*(2): 27–30. (Bio, Ped)

Mead, Allan W.

"Holding Device Used by Allan W. Mead." *HC I*(1): 18–19. (Eqmt)

Meckna, Michael

"The Legacy of Dennis Brain." *HC XXI*(2): 55–56. (Bio)
"Sitting on the Edge of Your Seat: Alan Civil and Horn Playing." *HC XXII*(2): 39. (Bib, Bio, Disc)
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"*As if Your Life Depended on It*: Advice from Some Horn Masters." *HC XXIV*(2): 39–41. (Ped, Tn)

Meek, Harold

"Recordings." *HC I*(1): 28–30. (Disc)

"Recordings." *HC I*(2): 13. (Disc)

"The Horn!" *HC I*(2): 19–20. (Misc)

"Horn Personnel in Orchestras around the World, 1971–1972." *HC II*(1): inside front and back cover. (Prsnl)

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"In Memoriam: Max Gustav Hess." *HC V*(1): 40–42. (Bio)

"The Horn." *HC XXI*(1): 26. (Misc)

Meier, Dan

"In Memoriam: James Chambers Remembered." *HC XIX*(2): 112–116. (Bio)

Mende, Emily

"The Hunting Horn in Europe." *HC VIII*(2): 58–64. (Hist, NtHn)

"In Memoriam: The Rev. Dr.h.c. Wilhelm Bernoulli." *HC XI*(2): 36. (Bio)

Merewether, Richard

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"A Little on Horn Design." *HC XVI*(2): 43–49. (Acou, Eqmt, Mthpc, Tn, Vlv)

"On the Design of the Horn." *HC XXI*(1): 78–82. (Acou, Eqmt, NtHn)

Miles, Patrick

"A Bibliography of Trios for Horn, Violin, and Piano Composed 1945–1985 with Selected Annotations." *HCA* (6): 18–31. (Rep)

Mishori, Yaacov

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Mitchell, Donald

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Modirzadeh, Hafez

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- viser, Part 3." *HC XXV*(3): 75–76. (Jz, Ped)
- Moore, Richard C.**
- "Errata." *HC XVII*(2): 83. (Rep)
 "Orchestral Excerpt Clinic." *HC XIX*(1): 37. (Rep)
- Mosley, David L.**
- "Brahms and *Dort in den Weiden*." *HC XXII*(2): 21–24. (Hist)
- Moulton, Kenneth E.**
- "The Yogi Complete Breath." *HC XII*(2): 35–38. (Brea)
- Muikku, Anni**
- "Liekka Brass Week." *HC XXI*(1): 45–46. (WkSh)
- Murray, Thomas**
- "The Four Mozart Horn Concertos." *HC VII*(2): 18–20. (Hist, Rep)
- Myers, Philip**
- "The Inherent Drive of Rhythm." *HC XV*(2): 49–52. (Ped, Rep)
- Niemisto, Paul**
- "Finnish American Brass Septet Celebrates Heritage with a 1992 Finnish Tour." *HC XXIII*(1): 42. (Ens)
- Opitz, Günther**
- "Horn Activities in Leipzig." *HC XII*(2): 89–91. (Ens, NtSty)
- Orgel, Seth**
- "Auditioning for a Horn Position in the United States." *HC XIII*(2): 56–60. (Aud, Rep)
- Orval, Francis**
- "Lecture at I.H. Workshop IX." *HC VIII*(1): 36–39. (Ped, Tech)
 "A Stopped Horn Fingering Chart." *HC XXI*(2): 25. (MtSt, Tech, Tun)
 "Stopped Fingering Chart 'Take Two'." *HC XXII*(1): 20–21. (MtSt, Tech, Tun)
 "A Guide to Testing Horns." *HC XXIV*(3): 37–38. (Eqmt, Misc)
- Osmun, Robert**
- "Maintenance of Rotary Valves." *HC XVII*(1): 49. (Mnt)
- Otsing, Kaido**
- "Arvids Klishans." *HC XXV*(3): 61. (Bio)
- Page, Malcolm**
- "Scandinavian Horn Workshop." *HC VI*(1): 32–33. (WkSh)
- Paul, Ernst**
- "Hunting Music in Austria." *HC II*(1): 32–39. (Hist, NtHn)
 "The Viennese Horn-style." *HC III*(2): 33–36. (Hist, NtHn, NtSty)
- Pease, Edward**
- "Performing the Brahms Horn Trio." *HC IV*(1): 44–51. (Rep)
- Pedersen, Thor Johan**
- "International Music Seminar—Weimar." *HC XIII*(2): 37–38. (WkSh)
- Pherigo, Johnny L.**
- "Solos for the Young Hornist." *HC XVII*(1): 60–63. (Ped, Rep)
 "Report on the International Horn Society Horn/Band Transcription Project." *HC XVII*(2): 54–59. (IHS, Rep)
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- Pierce, Robert O.**
- "In Memoriam: Willem Adriaan Valkenier." *HC XVII*(1): 29–30. (Bio)
- Pignéguay, John**
- "Notes from London." *HC XVI*(2): 55–56. (Ens, Misc)
 "News and Notes from London." *HC XVII*(1): 85–86. (Misc)
 "Notes from London." *HC XIX*(1): 14–15. (Bio, Misc)
- Pizka, Hans**
- "Karl Stiegler (1876–1932)." *HC X*(1): 24–28. (Bio, Hist, Rep)
 "In Memoriam: Fritz Huth." *HC XI*(1): 35. (Bio)
 "A Curious Gem from My Archive." *HC XIV*(2): 94–97. (Hist)
 "Jubilee with the Siegfried Call." *HC XV*(2): 79–80. (Bio, Hist, Rep)
 "News from Our Man in Munich." *HC XVIII*(2): 18–19. (Hist, Misc, WkSh)
 "Digest of 21st Annual Horn Symposium Schedule 22 July–29 July 1989, Munich." *HC XIX*(2): 127–128. (WkSh)
 "The Second Chinese Horn Competition, April, 1991." *HC XXII*(1): 63–66. (NtSty, WkSh)
 "Comments on Various Issues." *HC XXIII*(1): 14. (Hist, Rep)
 "Bruno Jaenicke (1887–1946)." *HC XXV*(1): 47. (Bio)
- Polekh, Ludmila**
- "On the Problem of Improvisation Technique in Modern Performance Practice." *HC XX*(1): 41–46. (Hist, Rep)

Purton, Michael

"Punto Award Winners." *HC XXIII*(1): 98. (Bio, WkSh)

Pyle, Robert W., Jr.

- "A Theory of Hand-Stopping." *HC I*(2): 53. (Acou, MtSt)
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"AudioPyle: Acoustical Reverberations." *HC XVIII*(2): 80–86. (Acou, Tn)
"AudioPyle: Terminology and History of Architectural Acoustics." *HC XIX*(1): 38–41. (Acou)
"AudioPyle: Why Does My Horn Feel That Way?" *HC XIX*(2): 103–107. (Acou)
"AudioPyle: Why Does My Horn Feel That Way?" *HC XX*(1): 61–65. (Acou, Tun)
"AudioPyle: Why Does My Horn Feel That Way?" *HC XX*(2): 49–54. (Acou, Eqmt, Mthpc, Tun)
"AudioPyle: Factitious Tones and Hand-Stopping." *HC XXI*(1): 36–43. (Acou, MtSt)

Quint, Stephen M.

"The Twenty-Third Horn Symposium, Another View." *HC XXII*(1): 33. (WkSh)

Reeves, Gary L.

"A Tour of the Holton Horn Manufacturing Facility (...or, A Star is Born)." *HC XXI*(2): 14–17. (Eqmt, Vlv)

Reynolds, Richard

"Performance Anxiety." *HC XXIII*(1): 21–23. (Hea)

Reynolds, Thomas E.

"The Northeast Brass Symposium—An Opportunity for Musical growth." *HC XXIII*(1): 88–89. (WkSh)

Rhynard, Maurice L.

"Muscle Interdependency and the Horn Player." *HC XXIII*(2): 86–88. (Hea, Ped, Tech)

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"An Interview with Willem A. Valkenier." *HC XXIV*(2): 27–34. (Bio, Hist)

Rife, Jean

"Natural Horn: A Self-Guided Study for Beginners." *HC XXV*(1): 53–56. (Emb, Eqmt, Hist, Mthpc, NtHn, Ped, Rep, Tech, Tun)

Riggio, Suzanne

- "You Say You Married a Horn Player?" *HC V*(2): 36–38. (Hum)
"Workshop VII." *HC VI*(1): 42–50. (WkSh)
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"Some Comments on the Physics of the Horn and Right-Hand Technique." *HC VI*(2): 41–46. (Acou, MtSt, Rng, Tun)

Robinson, William C.

"Formation of the International Horn Society." *HC I*(2): 40. (IHS)

Rochberg, George

"Commencement Address at the Curtis Institute of Music." *HC XXI*(2): 27–28. (Misc)

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"A New Manuscript Source For Mozart's *Rondo In E-Flat For Horn, K. 371*." *HC XXV*(3): 23–27. (Hist, Rep)

Root, Rebecca C.

"The Psychology of Brass Playing." *HC VII*(1): 11–14. (Hea, Ped)
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"Paul Hindemith and the Sound of the Horn." *HC XVII*(1): 52–54. (Hist, Rep)

Sanders, Jocelyn

"A Survey of Selected Bibliographical Sources for the Horn." *HC XXI*(2): 80–81. (Bib)

Sandoval, Virginia

"A Report from Columbia." *HC XXII(1)*: 41. (WkSh)

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"In Memoriam: Lorenzo Sansone." *HC VI(1)*: 17–18. (Bio)

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- "Singing on the Horn." *HC I(2)*: 22–35. (Brea, Emb, Tech, Tn)
"Do You Blow or Do You Sing on Your Horn." *HC III(2)*: 37–44. (Ped, Tech)
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"The Infinite Power of Self-Determination." *HC VIII(2)*: 38–41. (Ped)
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Scharnberg, William

- "The Manuscript *Katalog Wenster Litteratur I/1-17b*." *HC VIII(2)*: 79–83. (Hist, Rep)
"Orchestras around the World." *HC IX(1)*: 90–94. (Prsnl)
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"The Importance of Failure in Artistic Development." *HC XXV(2)*: 59–61. (Hea, Ped)
"Trumcor Mutes." *HC XXV(3)*: 82–83. (Eqmt, MtSt)

Schepel, Louise

"Dutch Horn Society 1982–1992." *HC XXII(2)*: 76. (WkSh)

Schwarzl, Siegfried

- "The Wiener Waldhornverein at the International Symposium for Brass Instrument Players' Chamber Music in Hungary (Barcs-Brass)." *HC XVI(1)*: 79–84. (Ens, WkSh)
"A Report on the Second Austrian Horn Day." *HC XXI(2)*: 37. (WkSh)

"The Sound of the Horn at the Top Again." *HC XXIV(1)*: 61. (WkSh)

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- "Victor Pelissier, America's First Important Professional Hornist." *HC I(1)*: 15–18. (Bio, Hist)
"In Memoriam: Max P. Pottag." *HC I(1)*: 38–39. (Bio)
"In Memoriam: Guy Gibbs." *HC I(2)*: 12. (Bio)
"Profiles: Arthur David Krehbiel." *HC I(2)*: 43. (Bio)
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"Frank Brouk Retires from the Chicago Symphony." *HC IX(2)*: 75–78. (Bio)
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"Jonathan Boen Premiers Jan Bach's *Horn Concerto*." *HC XIV(1)*: 64–69. (Bio, Rep)
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"Richard Oldberg, Retired CSO Hornist." *HC XXV(3)*: 63–64. (Bio)

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- "The Technique of Hand Stopping." *HC II(2)*: 47–51. (Acou, MtSt)
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Sellers, Jacquelyn M.

"Summit Brass International Brass Ensemble Competition." *HC XIX(2)*: 50–51. (Ens, WkSh)

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- "Meet the Wiener WaldHornverein." *HC* IV(2): 29–30. (Ens, NtSty)
"Concerning the Article by Richard Merewether: The Vienna-Horn—And Some Thoughts on its past fifty years." *HC* XVI(1): 34–35. (Eqmt, Mthpc, Vlv)
"The Premiere of W. Pelinka's *Le Beatitudini*." *HC* XXII(2): 97. (Rep)

Shapiro, Harry

- "In Memoriam: James Stagliano (1912–1987)." *HC* XVIII(1): 57. (Bio)

Sherman, Fran

- "A New and Different Perspective." *HC* XX(2): 45–47. (Hea)

Smith, Calvin

- "Life as a Free-Lance Studio Hornist in Los Angeles." *HC* XXV(3): 45–48. (Prsnl, Rec, Misc)

Smith, Nicholas E.

- "History of the Horn Mute." *HCA* (2): 77–90. (Eqmt, Hist, MtSt, NtHn, Rep)

Snedeker, Jeffrey

- "Introduction to the Natural Horn Column." *HC* XXIV(1): 27. (NtHn)
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"The Early Valved Horn and Its Proponents in Paris 1826–1840." *HCA* (6): 6–17. (Hist, Rep, Vlv)

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- "Contest Winners: One Viewpoint." *HC* XVI(1): 40–41. (Rep)

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- "In Memoriam: Herbert E. Holtz." *HC* XI(2): 37. (Bio)

Stephen, J. Drew

- "Peter Damm: A Profile." *HC* XXV(1): 29–35. (Bio, Disc)

Sternbach, David

- "In Memoriam: Ingbert Michelsen (1917–1991)." *HC* XXII(2): 100–101. (Bio)

Stevens, Patrick

- "A Firm Foundation." *Hc* I(1): 8–12. (Ens, Rng)
"A Dream Come True." *HC* V(2): 16–25. (Bio, WkSh)

Stewart, Milton L.

- "An Analytical Review." *HC* XVII(1): 90–92. (Disc, Jz)
"Review of *Jazz French Horn*." *HC* XVIII(1): 47–53. (Disc, Jz)
"Chamber Music for Voices with French Horn: Performance Problems for French Horn." *HC* XVIII(2): 63–71. (Hist, NtHn, Rep)
"Chamber Music for Voices with French Horn: Performance Problems for French Horn." *HC* XIX(1): 70–85. (Rep)
"Chamber Music for Voices with French Horn: Performance Problems for French Horn." *HC* XIX(2): 65–83. (Rep)

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- "Symphonies by F. J. Haydn." *HC* XIV(2): 91–94. (Rep)

Strucel, George

- "Maintenance of the Horn." *HC* II(1): 49–53. (Mnt, Vlv)

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- "Horn Transposition in the Works of Mozart: High or Low?" *HC* XXIV(1): 17–20. (Rep, Trns)

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- "Concerto for Three Brass." *HC* XXIII(2): 109. (Rep)

Thelander, Kristin P.

- "A Musical Tour of the People's Republic of China." *HC* XI(1): 14–15. (NtSty)
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"Proposals to Amend the IHS bylaws." *HC* XXIV(3): 85. (IHS)
"IHS Thesis Lending Library Reactivated." *HC* XXIV(3): 91–93. (Bib)
"International Horn Society 1994 Programs and Procedures." *HC* XXIV(3): 95–96. (IHS)
"The Gugel Family of Hornists." *HC* XXV(3): 29–37. (Bio, Hist, Rep)

Thévet, Lucien

- "The F/B-flat Horn with Ascending third Valve." *HC* IV(1): 38–41. (Eqmt, Vlv)

Thomas, Brian

- "Auditioning for a Horn Position in the United States." *HC* XIII(2): 56–60. (Aud, Rep)

Thompson, Brian Ernest

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Thompson, Mark

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- Kalliwođa, J. W. *Heimweh* (voice/hn), Kirchheim, GDR: Editions Hans Pizka. HC XV(1): 75 (Scharnberg, William).
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- Lachner, Ignaz. *Überall Du, Op. 17* (sop/hn), Kirchheim, GDR: Editions Hans Pizka. HC XV(1): 75 (Scharnberg, William).
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Barber, Samuel. McNeff, Stephen, arr. *Adagio (for Strings)*, Toronto: Brassworks Music. HC XX(2): 87–88 (Faust, Randall E.).

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- Wood, Jeffrey. *In Memoriam Magistri for Brass Quintet*. HC XV(1): 72 (Scharnberg, William).
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- Beethoven, Ludwig van. Skowronek, Felix, arr. *Five Pieces for Mechanical Organ*, Fairlawn, NJ: Oxford University Press (1973). HC V(1): 60 (Meek, Harold).
- Blake, Curtiss, arr. *Deck The Halls*, Anchorage, AK: Ancora Music. HC XIII(2): 65 (Faust, Randall E.).
- Blake, Curtiss, arr. *Infant Holy*, Anchorage, AK: Ancora Music. HC XIII(2): 65 (Faust, Randall E.).
- Blake, Curtiss, arr. *Let All Mortal Flesh Keep Silence*, Anchorage, AK: Ancora Music. HC XIII(2): 65 (Faust, Randall E.).
- Blake, Curtiss, arr. *Lo, How A Rose E'er Blooming*, Anchorage, AK: Ancora Music. HC XIII(2): 65 (Faust, Randall E.).
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- Anonymous (Karlsruhe 1057). *Concerto No. 1*, Kirchheim, GDR: Editions Hans Pizka. HC XIV(2): 82 (Scharnberg, William).
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Mozart, Wolfgang Amadeus. *Two Concerto Movements for Horn and Orchestra* (completed and scored by Herman Jeurissen), Hamburg: Musikverlag Hans Sikorski. *HC* XVI(1): 67–69 (Scharnberg, William).

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Musgrave, Thea. *Horn Concerto*, London: J. & W. Chester (1974). *HC* VI(2): 63–64 (Hill, Douglas).

Pokorny, Franz Xaver. Kearns, Andrew, ed. *Concerto per il Corno Primo, Toni D*, Kirchheim, Germany: Hans Pizka Edition. *HC* XXI(1): 76 (Scharnberg, William).

Quantz, Johann Joachim. Roth, Viola, ed. *Concerto in E Flat Major*, Bloomington, IN: Birdalone Music. *HC* XXI(1): 74 (Scharnberg, William).

Röllig, Johann Georg. Roth, Viola, ed. *Concerto in E Flat*

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Sargon, Simon. *Questings for Horn and Orchestra*, (1990). *HC* XXII(1): 80 (Scharnberg, William).

Schneyder, Nikolaus. Roth, Viola, ed. *Concerto in E Flat Major*, Bloomington, IN: Birdalone Music. *HC* XXI(1): 74 (Scharnberg, William).

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Strauss, Richard. *First Concerto for Horn*, Tutzing, GDR: Hans Schneider. *HC* II(1): 20 (Brüchle, Bernhard).

Summer, Joseph. *The Silver Swan* (hn/harps/orch). *HC* XVII(2): 75–76 (Scharnberg, William).

Horn and Band

Chabrier, Emmanuel. Froseth, James O., arr. *Larghetto for Horn with Woodwind, Harp & String Bass Acc.*, San Diego: Neil A. Kjos Music (1964). *HC* VI(2): 64 (Hill, Douglas).

Faust, Randall E. *Concerto for Horn and Wind Ensemble* (1987), North Easton, MA: Robert King Music. *HC* XIX(2): 99 (Scharnberg, William).

Graziani, Yitzhak. *Variations on Haydn's Theme*, Minneapolis: McCoy's Horn Library. *HC* XIII(1): 74 (Scharnberg, William).

Mabry, James F. *Song and Dance for Horn and Band*, (1988). *HC* XXI(1): 64 (Braun, Elaine).

Saint Sæns, Camille. Schmalz, Peter, arr. *Morceau de Concert*, Oshkosh, WI: Phoebus Publications. *HC* XIX(2): 100–101 (Scharnberg, William).

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Segers, Jan. *Essay for Horn and Band*. *HC* XVII(1): 93 (Scharnberg, William).

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One or More Horns with Other Solo Instruments and Orchestra or Band (Concertantes)

Crosse, Gordon. *For the Unfallen* (1963), *Op. 9* (ten/hn/st orch), Fairlawn, NJ: Oxford University Press (1971). *HC* IV(2): 61–62 (Meek, Harold).

Köper, Karl-Heinz. *Doppel Konzert* (bsn/hn/orch). *HC* XVII(2): 77 (Faust, Randall E.).

Lindtpainter, Peter von. *Sinfonia concertante per flauto, ob., clar., fag. et corno*, *Op. 36* (st orch or pf), Kirchheim, GDR: Editions Hans Pizka. *HC* XIV(2): 82 (Scharnberg, William).

Röth, Philipp Jakob. Janetzky, Kurt, ed. *Concertante in F* (bsn/hn/orch), Mannheim: Mannheimer Musik-Verlag. *HC* VI(1): 23 (Meek, Harold).

Schmalz, Peter. *Sirens for Woodwind Quintet and Band*, Oshkosh, WI: Phoebus Publications. *HC* XIX(2): 100–101 (Scharnberg, William).

One or More Horns and Electronics or Tape

- McTee, Cindy. *Etudes for horn and computer-generated tape*, (1991). HC XXII(2): 78 (Scharnberg, William).
- Musgrave, Thea. *The Golden Echo (I)* (hn/tape or solo hn/16hn), London: Novello. HC XVIII(2): 95 (Faust, Randall).
- Rimmer, John. *Composition 1*, Auckland, NZ: Cantena Press (1981). HC XII(1): 87 (Faust, Randall E.).
- Schultz, Mark. *Dragons in the Sky* (hn/perc/tape), IHS Manuscript Press. HC XXII(1): 79–80 (Scharnberg, William).
- Schultz, Mark. *Podunk Lake* (amplified solo hn), Austin, TX: Jomar Press (1993). HC XXV(2): 68 (Scharnberg, William).
- Segers, Jan. *Study for Horn and Tape*, Brussels: Scherzando Editions Musicales. HC XVII(1): 93 (Scharnberg, William).

Two Horns

- Bach, Johann Sebastian. Ramm, Eberhard, arr. *Nine duets for Horns*, Owensboro, KY: Medici Music Press (1983). HC XIV(1): 88 (Scharnberg, William).
- Berg, George. Dishinger, Ronald C., arr. *16 Duets*, Owensboro, KY: Medici Music Press. HC XXII(1): 76–77 (LaBar, Arthur).
- Braun. Dishinger, Ronald C., arr. *Six Duets*, Owensboro, KY: Medici Music Press. HC XXII(1): 76–77 (LaBar, Arthur).
- Brockway, Oliver. *Variations for Christmas* (2 or 4hn), London: Oliver Brockway Music. HC XVI(2): 76–77 (Scharnberg, William).
- Brown, Thomas H., Jr., arr. *Revival, Adoration, and Worship*, Deckerville, MI: David Smith Publications (1988). HC XXI(1): 74 (Scharnberg, William).
- Couperin, Francois. Dishinger, Ronald C., arr. *Twelve Duets from Book I, II for Clavier*, Owensboro, KY: Medici Music Press HC XXII(1): 76–77 (LaBar, Arthur).
- Croft, William. Ramm, Eberhard, arr. *Sonata No. 2 in B-flat Major*, Owensboro, KY: Medici Music Press (1983). HC XIV(1): 88 (Scharnberg, William).
- Dauprat, Louis-François. Bourgue, Daniel, ed. *Twenty Duos for Horns in Different Keys*, Minneapolis: McCoy's Horn Library. HC XIX(2): 94 (Faust, Randall E.).
- Domnich, Heinrich. Danner, Gregory, arr. *Selected Etudes for Two Horns from Methode de Premier et Second Cor*, Owensboro, KY: Medici Music Press (1990). HC XXI(2): 66 (Scharnberg, William).
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- Friedel, Kurt Joachim. *Spielstücke*, Frankfurt am Main, GDR: Wilhelm Zimmermann (1969). HC III(2): 59 (Meek, Harold).
- Gallay, Jacques-François. *6 Duos faciles*, Op. 41, Kirchheim, GDR: Editions Hans Pizka. HC XV(1): 75 (Scharnberg, William).
- Gallay, Jacques-François. *12 Duos faciles*, Op. 50, Kirchheim, GDR: Editions Hans Pizka. HC XV(1): 75 (Scharnberg, William).

William).

- Gallay, Jacques-François. *12 Duos pour 2 Cors*, Op. 3, Kirchheim, GDR: Editions Hans Pizka. HC XV(1): 75 (Scharnberg, William).
- Gallay, Jacques-François. *12 Duos*, Op. 10, Kirchheim, GDR: Editions Hans Pizka. HC XV(1): 75 (Scharnberg, William).
- Gallay, Jacques-François. *12 Duos*, Op. 14, Kirchheim, GDR: Editions Hans Pizka. HC XV(1): 75 (Scharnberg, William).
- Gallay, Jacques-François. *24 Duos*, Op. 16, Kirchheim, GDR: Editions Hans Pizka. HC XV(1): 75 (Scharnberg, William).
- Gallay, Jacques-François. *3 grand Duos*, Op. 38, Kirchheim, GDR: Editions Hans Pizka. HC XV(1): 75 (Scharnberg, William).
- Handel, George Frideric and Georg Phillip Telemann. Ramm, Eberhard, arr. *Eight Baroque Duets for Horns*, Owensboro, KY: Medici Music Press (1983). HC XIV(1): 88 (Scharnberg, William).
- Hartmann, Christian. Dishinger, Ronald C., arr. *Nine Duets*, Owensboro, KY: Medici Music Press. HC XXII(1): 76–77 (LaBar, Arthur).
- Heiden, Bernhard. *Five Canons for 2 Horns*, Winona, MN: Associated Music Publishers (1972). HC IV(1): 75 (Meek, Harold).
- Hill, Douglas. Hill, Douglas, ed. *Twenty-Seven Rare Horn Duets*, Minneapolis: McCoy's Horn Library. HC XIII(2): 69 (Scharnberg, William).
- Höltzel, Michael. *Spielbuch 2 (für 1-3 Hörner)*, Mainz: B. Schott's Söhne (1990). HC XXI(2): 66 (Scharnberg, William).
- Jaquin. *12 Duos*, Kirchheim, GDR: Editions Hans Pizka. HC XIV(2): 82 (Scharnberg, William).
- Keller, Max. *Sechs Stücke für 2 Hörner (Six Pieces)*, Zurich: Amadeus Verlag (1973). HC V(1): 60 (Meek, Harold).
- Korda, Viktor. *Five Bagatelles for 2 Horns*, Vienna: Ludwig Doblinger (1966). HC III(1): 78 (Meek, Harold).
- Kreith, Karl. *Zwölf Duette für Waldhörner (oder Klarinetten)*, Op. 50, Freiburg-Tiengen, Germany: Blasmusikverlag Schulz GmbH (1994). HC XXV(1): 72 (Scharnberg, William).
- Latham, Lynne, arr. *Ten Duets*, Greensboro, NC: Latham Music Enterprises. HC XXIV(1): 45–46 (Scharnberg, William).
- Loelliet, Jean-Baptiste Ramm, Eberhard, arr. *Eight Duets for Horns*, Owensboro, KY: Medici Music Press (1983). HC XIV(1): 88 (Scharnberg, William).
- Machell, Dave "Mad Dog". *Jazz Duets for French Horns*, Silver Spring, MD: Virgo Music Publishers (1993). HC XXV(1): 72 (Scharnberg, William).
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- Mayer, Rudolph. *Suite No. 1*, San Antonio, TX: Southern Music (1973). HC IV(2): 60 (Meek, Harold).
- Mayer, Rudolph. *Suite No. 2*, San Antonio, TX: Southern Music (1973). HC IV(2): 60 (Meek, Harold).
- Mayer, Rudolph. *Suite No. 3*, San Antonio, TX: Southern Music (1973). HC IV(2): 60 (Meek, Harold).
- Melchoir. *3 Duos concertans*, Kirchheim, GDR: Editions Hans Pizka. HC XIV(2): 82 (Scharnberg, William).
- Morley, Thomas. Hunsaker, Leigh Anne, arr. Johnson, Keith, ed. *Horn Duets*, Denton, TX: Harold Gore Publishing Co. (1991). HC XXV(1): 68 (LaBar, Arthur).

- Nicolai, Otto. Brockway, Oliver, ed. *3 Sonatas for Two Horns*, London: Oliver Brockway Music. HC XV(2): 83 (Scharnberg, William).
- Nielsen, Carl. Dishinger, Ronald C., arr. *Twelve Duets, Op. 53, from Piano Pieces*, Owensboro, KY: Medici Music Press. HC XXII(1): 77 (LaBar, Arthur).
- Parker, Jim. *Music for Two* (ten/bass instruments), Patterson's Publications Ltd. (1992). HC XXIII(2): 56 (LaBar, Arthur).
- Reynolds, Verne. *Calls for Two Horns*. HC VII(2): 61 (Hill, Douglas).
- Reynolds, Verne. *Intonation Exercises for Two Horns*, Century City, CA: Wimbledon Music (1980). HC XII(2): 71 (Faust, Randall E.).
- Schantl, Josef. Pizka, Hans, ed. *Österreichische Jagdmusik für 2 Jagdhörner*, Kirchheim, GDR: Editions Hans Pizka. HC XV(1): 73 (Scharnberg, William).
- Schuller, Gunther. *Duets for Unaccompanied Horns*, Fairlawn, NJ: Oxford University Press (1962). HC III(2): 59 (Meek, Harold).
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- Stich, Jan Václav (Punto). *20 Duos [1793]*, Kirchheim, GDR: Editions Hans Pizka. HC XIV(2): 82 (Scharnberg, William).
- Telemann, Georg Philipp. Shaw, Lowell E., arr. *Six Canonic Sonatas*, Buffalo, NY: The Hornists' Nest. HC XXIV(3): 72 (Scharnberg, William).
- Thompson, Bruce A. *Un Diario Español, Página 92*, Rock Hill, SC: Thompson Edition, Inc. (1994). HC XXV(3): 78 (LaBar, Arthur).
- Vanderhagen. *30 Duos mélodiques ou leçon*, Kirchheim, GDR: Editions Hans Pizka. HC XIV(2): 82 (Scharnberg, William).

Two Horns and Piano

- Dimmler, Anton. *Concerto per due Corni in Mi*, Kirchheim, GDR: Editions Hans Pizka. HC XIV(2): 82 (Scharnberg, William).
- Dornaus, Philipp. *Concerto for 2 Horns in E, Op. 14*, Kirchheim, GDR: Editions Hans Pizka. HC XIV(2): 82 (Scharnberg, William).
- Fiala, Joseph. *Concerto per due Corni in Mi-bemol*, Kirchheim, GDR: Editions Hans Pizka (1983). HC XIV(2): 82 (Scharnberg, William).
- Handel, George Frideric. Kogan, Lev, arr. *Concerto in F Major*, Holon, Israel: Israel Brass Woodwind Publications. HC XV(2): 86 (Faust, Randall E.).
- Haydn, Michael. Murányi, Róbert Árpád, ed. *Concertino in D Major for 2 Horns (or Horn and Alto Trombone)*, London: Schott (1986). HC XVIII(2): 92 (Scharnberg, William).
- Heinichen, Johann David. Janetzky, Kurt, ed. *Concerto con 2 Corni da Caccia, F Major*, Zurich: Edition Kunzelmann. HC XV(1): 79 (Faust, Randall E.).
- Koch, Charles. *Rondeau, Op. 8*, Kirchheim, GDR: Editions Hans Pizka. HC XIV(2): 82 (Scharnberg, William).
- Lindtpainter, Peter von. *Fantaisie, Variations et Rondeau*, Kirchheim, GDR: Editions Hans Pizka. HC XIV(2): 82 (Scharnberg, William).
- Mozart, Leopold. *Concerto per due Corni*, Kirchheim, GDR: Editions Hans Pizka. HC XIV(2): 82 (Scharnberg, William).

- Nisle, Jean. *6 Duos brillantes, Op. 5*, Kirchheim, GDR: Editions Hans Pizka. HC XIV(2): 81 (Scharnberg, William).
- Nisle, Jean. *Duo brillantes, Op. 51, No. 1–3 and 4–6*, Kirchheim, GDR: Editions Hans Pizka. HC XIV(2): 81 (Scharnberg, William).
- Reynolds, Verne, arr. *Horn Songs (Volumes I, II and III)*, Hialeah, FL: Belwin Mills (1986). HC XVIII(1): 78 (Scharnberg, William).
- Rosetti, Franz Anton. *Concerto in Fa*, Kirchheim, GDR: Editions Hans Pizka. HC XIV(2): 82 (Scharnberg, William).
- Schuller, Gunther. *Trois Hommages*, (I. hn/pf II. hn/pf III. 2hn/pf), Newton Centre, MA: Margun Music. HC XVII(2): 78 (Faust, Randall E.).
- Schuller, Gunther. *Trois Hommages*, (I. hn/pf II. hn/pf III. 2hn/pf), Newton Centre, MA: Margun Music (1979). HC XI(2): 77 (Scharnberg, William).
- Schultz, Mark. *Voices from Spoon River*, Austin, TX: Jomar Press (1993). HC XXV(2): 68 (Scharnberg, William).
- Witt, Friedrich. *Concerto No. 3*, Kirchheim, GDR: Editions Hans Pizka. HC XIV(2): 82 (Scharnberg, William).
- Witt, Friedrich. *Concerto No. 4*, Kirchheim, GDR: Editions Hans Pizka. HC XIV(2): 82 (Scharnberg, William).
- Witt, Friedrich. *Concerto No. 5*, Kirchheim, GDR: Editions Hans Pizka. HC XIV(2): 82 (Scharnberg, William).
- Zemlinsky, Alexander. *Jagdstück für zwei Hörner in F und Klavier*, Vienna: Universal Edition (1977). HC XV(2): 83 (Scharnberg, William).

Two or More Horns and Organ

- Krol, Bernhard. *Pezzo Solenne für Hornquartett und Orgel*, Cologne: Mark Tezak Verlag. HC XVII(2): 76 (Scharnberg, William).

Two Horns in Chamber Music

- Bach, Johann Sebastian. Mills, W. F., arr. *Jesu, Joy of Man's Desiring* (double brass quintet), Toronto: Brassworks Music. HC XX(2): 87–88 (Faust, Randall E.).
- Boeck, Ignaz and Anton Boeck. Janetzky, Kurt, ed. *Ten Pieces* (bsn/2hn), Leipzig: Friedrich Hofmeister (1969). HC III(1): 77 (Meek, Harold).
- Fiala, Joseph. Janetzky, Kurt, ed. *Three Quintets in E-flat* (2EH/bsn/2hn), Leipzig: Friedrich Hofmeister. HC III(1): 76 (Meek, Harold).
- Fiedler, Maximilian. Janetzky, Kurt, ed. *Concerto à 3 für 2 Cornu de Chasse und Faggott (Basso) in D or E^b*, Munich: Edition Brand (1990). HC XXI(2): 70 (LaBar, Arthur).
- Haydn, Joseph. *Divertimento für 2 Klarinetten und 2 Hörner*, Frankfurt am Main, GDR: Wilhelm Hansen (1932). HC VI(2): 67 (Hill, Douglas).
- Haydn, Joseph. *Cassatio in D—Hob. 11:D* (2hn/vn/va/db), Kirchheim, Germany: Hans Pizka Edition. HC XXI(1): 76 (Scharnberg, William).
- Hertel, Johann Wilhelm. Sallagar, Walter Hermann, ed. *Sonata a Quattro for Two horns and Two Bassoons*, Wilhelmshaven, GDR: Otto Heinrich Noetzel Verlag (1959). HC VII(2): 62 (Hill, Douglas).
- Kohl, Wenceslaus. *Trios concertans pour 2 Cors et Fagotto*, Kirchheim, Germany: Hans Pizka Edition. HC XXI(1): 76 (Scharnberg, William).

- Miklós, Sugár. *Percorruption* (2hn/perc), Budapest: Editio Musica. HC XVII(2): 75 (Scharnberg, William).
- Mozart, Wolfgang Amadeus. Wendt, Johann Nepomuk, arr. *Abduction from the Seraglio* (2ob/2cl/2bsn/2hn), Monteux, France: Musica Rara (1975). HC VII(1): 60–61 (Hill, Douglas).
- Mozart, Wolfgang Amadeus. Wendt, Johann Nepomuk, arr. *Marriage of Figaro* (2ob/2cl/2bsn/2hn), Monteux, France: Musica Rara (1975). HC VII(1): 60–61 (Hill, Douglas).

Two Horns and Orchestra

- Heinichen, Johann David. Janetzky, Kurt, ed. *Concerto con 2 Corni da Caccia, F Major*, Zurich: Edition Kunzelmann. HC XV(1): 79 (Faust, Randall E.).
- Pokorny, Franz Xaver. Kearns, Andrew, ed. *Concerto da Camera a 6 Strumenti, Toni E^b*, Kirchheim, Germany: Hans Pizka Edition. HC XXI(1): 76 (Scharnberg, William).
- Ries, Ferdinand. *Konzert für 2 Hörner und Orchester*, Berlin: Ries & Erler. HC IV(1): 74 (Meek, Harold).

Three Horns

- Boyce, William. Dishinger, Ronald, arr. *Gavotte from Symphony No. 4*, Owensboro, KY: Medici Music Press. HC XIII(2): 64 (Faust, Randall E.).
- Carter, Elliot. *Canons for 3*, Winona, MN: Associated Music Publishers (1972). HC IV(1): 75 (Meek, Harold).
- Dauprat, Louis-François. Meek, Harold, ed. *Grand Trio No. 3 for Three Horns, Op. 4, No. 3*, New York: Carl Fischer (1976). HC VII(1): 60 (Hill, Douglas).
- Devert, A., ed. *Le Recueil Pratique du Sonneur* (3 cornes-des-chasse), Paris: Alphonse Leduc (1972). HC III(2): 61 (Meek, Harold).
- Gallay, Jacques-François. *La Saint Hubert* (6 Fanfares), Kirchheim, GDR: Editions Hans Pizka. HC XV(1): 76 (Scharnberg, William).
- Hanmuller, J. A. *12 Trios*, Kirchheim, GDR: Editions Hans Pizka. HC XIV(2): 82 (Scharnberg, William).
- Höltzel, Michael. *Spielbuch 2 (für 1–3 Hörner)*, Mainz: B. Schott's Söhne (1990). HC XXI(2): 66 (Scharnberg, William).
- Kozeluch, Leopold. *24 Fanfares*, Kirchheim, GDR: Editions Hans Pizka. HC XIV(2): 82 (Scharnberg, William).
- Latham, Lynne, arr. *Five Trios*, Greensboro, NC: Latham Music Enterprises. HC XXIV(1): 45–46 (Scharnberg, William).
- Mayer, Rudolph. *Tricinium*, San Antonio, TX: Southern Music (1974). HC V(1): 60 (Meek, Harold).
- Mozart, Wolfgang Amadeus. Campbell, Keith, arr. *Concerto Nr. 2*, Toronto: Thunderlip Horn Creations. HC XXIII(2): 60 (Scharnberg, William).
- Neithardt, A. *Trios nach Themen aus dem Freischütz*, Kirchheim, GDR: Editions Hans Pizka. HC XIV(2): 82 (Scharnberg, William).
- Scarlatti, Domenico. Hill, Douglas, ed. *Sonata XIII (K. 96) for Horn Trio*, Minneapolis: McCoy's Horn Library. HC XIII(2): 69 (Scharnberg, William).
- Schubert, Franz. Voxman, Himie and R. P. Block, arr. *Three Songs*, San Antonio, TX: Southern Music. HC XVII(1): 94 (Scharnberg, William).

- Wiggins, C. D. 3x3, Enschede, The Netherlands: Phoenix Music Publications. HC XXIV(2): 72 (Scharnberg, William).
- Wiggins, C. D. 4x3, Enschede, The Netherlands: Phoenix Music Publications. HC XXIV(2): 72 (Scharnberg, William).

Three or More Horns and Piano

- Richter, Josef. *Die Jagd* (4hn/pf), Kirchheim, GDR: Editions Hans Pizka. HC XIV(2): 84 (Scharnberg, William).

Three or More Horns in Chamber Music

- Dopper, Alb. Franz. *Das Waldvoeglein* (fl/4hn), Kirchheim, GDR: Editions Hans Pizka. HC XIV(2): 84 (Scharnberg, William).
- Fischer, Theo. *Es ist beim Weine wie im Leben* (solo voice/speaker/male chorus/4hn). HC XVII(2): 77–78 (Faust, Randall E.).
- Fischer, Theo. *Das Lieben Bringt Gross Freud* (male chorus or mixed chorus/4hn). HC XVII(2): 77–78 (Faust, Randall E.).
- Handel, George Frideric. Howarth, Elgar, arr. *Music for The Royal Fireworks* (3hn/3trp/flghn/3trb/euph/tuba/timp), London: J. & W. Chester. HC XVII(2): 75 (Scharnberg, William).
- Koch, Johannes H. E. *Five Pieces* (6hn/perc). HC XVI(1): 73–74 (Faust, Randall E.).
- Luening, Otto. *Fanfare for a Festive Occasion* (3hn/3trp/3trb/perc), New York: C. F. Peters (1973). HC IV(1): 76 (Meek, Harold).
- Marks, Günther. *Hymnus für 4 Wagner-Tuben und Kontrabass-Tuba*, Zurich: Edition Kunzelmann (1985). HC XVIII(1): 78–79 (Scharnberg, William).
- Mozart, Wolfgang Amadeus. Schmalz, Peter, ed. *Serenade No. 10 in B-flat, K. 361* (2ob/2cl/2basset hn/2bsn/4hn/db), Oshkosh, WI: Phoebus Publications. HC XIX(2): 100–101 (Scharnberg, William).
- Odstrcil, Karel. *Transit* (8hn/perc), Prague: Czechoslovak Music Information Centre. HC III(1): 81 (Meek, Harold).
- Picka, Frantisek. *Miss solemnis* (4hn/org/choir), Kirchheim, GDR: Editions Hans Pizka. HC XV(1): 74 (Scharnberg, William).
- Proch, Heinrich. *Abschiedlied* (men's chorus/4hn), Kirchheim, GDR: Editions Hans Pizka. HC XV(1): 75 (Scharnberg, William).
- Schantl, Josef. *Sylvester Polka* (5hn/perc), Kirchheim, GDR: Editions Hans Pizka. HC XIV(2): 84 (Scharnberg, William).
- Segers, Jan. *Five Drawings for Four Horns, Percussion and Strings*. HC XVII(1): 93 (Scharnberg, William).
- Segers, Jan. *Music for a Solemn Occasion* (brass choir/perc). HC XVII(1): 93 (Scharnberg, William).
- Truax, Bert. *Three Bay Area Scenes* (8hn/perc), (1993). HC XXIV(3): 73 (Scharnberg, William).
- Walton, William. Sargent, Malcolm, arr. *Fanfare* (4hn/3trp/3trb/tuba/perc), Fairlawn, NJ: Oxford University Press (1965). HC IV(1): 76 (Meek, Harold).
- Wiggins, Christopher. *Laudate Dominum, Op. 102* (double choir/8hn/org/timp/opt perc), Bedfordshire, UK: C.D. Wiggins (1992). HC XXIII(1): 55 (Scharnberg, William).
- Wilder, Alec. *Jazz Suite for Horn Quartet, Harpsichord, Guitar, Bass and Drums*, New Centre: Margun Music. HC

- XVI(2): 78 (Scharnberg, William).
 Woods, Stanley. *Alexander Takes a Swing* (4hn/bass or tuba/opt perc), London: Broadbent & Dunn, Ltd. (1993). HC XXV(3): 79 (LaBar, Arthur).
 Woods, Stanley. *Hornithology* (4hn/bass or tuba), London: Broadbent & Dunn, Ltd. (1993). HC XXV(3): 79 (LaBar, Arthur).

Three or More Horns and Orchestra

- Cohen, Richard. *Horns to the Hunt*, HC XXII(1): 80 (Scharnberg, William).
 Eder, Helmut. *Serenade, Op. 69 für 6 Hörner und 46 Streicher*, Cleveland: Ludwig Music Publishing (1978). HC XVIII(2): 93 (Scharnberg, William).
 Wiggins, Christopher. *Concerto for Four Horns and Orchestra, Op. 93*, Bedfordshire, UK: C.D. Wiggins (1990). HC XXIII(2): 60 (Scharnberg, William).

Four Horns

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 Angerer. *Horn Quartet*, Vienna: Ludwig Doblinger (1972). HC VI(1): 22 (Meek, Harold).
 Anonymous. Leigh Martinet, arr. *Der Hornbläser-Polka*, Baltimore, MD: Baltimore Horn Club Publications. HC XVI(1): 69–70 (Scharnberg, William).
 Anonymous. *Hornquartette No. 1* (18th century), Kirchheim, GDR: Editions Hans Pizka. HC XIV(2): 83 (Scharnberg, William).
 Anonymous. *Hornquartette No. 2* (18th century), Kirchheim, GDR: Editions Hans Pizka. HC XIV(2): 83 (Scharnberg, William).
 Anonymous. *Quartett in 3 Sätzen*, Kirchheim, GDR: Editions Hans Pizka. HC XIV(2): 83 (Scharnberg, William).
 Bach, Johann Sebastian. Dishinger, Ronald C., arr. *Fugue from Motet The Spirit Helpeth*, Owensboro, KY: Medici Music Press. HC XIII(2): 65 (Faust, Randall E.).
 Bach, Johann Sebastian. Thilde, Jean, arr. *Grande Fugue in Do Majeur*, Paris: Editions Billaudot (1972). HC IV(1): 75–76 (Meek, Harold).
 Bach, Johann Sebastian. Smith, Ray, arr. *Suite No. 2*, London: Oliver Brockway Music. HC XVI(2): 78 (Scharnberg, William).
 Bach, Johann Sebastian. Thurston, Richard, arr. *Jesu, Joy of Man's Desiring*, San Antonio, TX: Southern Music Co. (1992). HC XXIV(1): 46 (Scharnberg, William).
 Bach, Johann Sebastian. Latham, Lynne, arr. *Minuet (from Orchestral Suite No. 4)*, Greensboro, NC: Latham Music Enterprises. HC XXIV(1): 45–46 (Scharnberg, William).
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 Beethoven, Ludwig van. Skirrow, Andrew, arr. *Schrezo and Trio from Beethoven's Third Symphony*, London: Camden Music (1991). HC XXV(1): 68 (LaBar, Arthur).
 Boutry, Roger. *Tetrachor*, Paris: Alphonse Leduc (1973). HC

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 Brockway, Oliver. *3 Pieces: Chorale Variations, Purcell Variants, Polytony*, London: Oliver Brockway Music (1983). HC XV(2): 83–84 (Scharnberg, William).
 Brockway, Oliver. *Three Pieces for four Horns*, Zurich: Edition Kunzelmann. HC XVIII(2): 96 (Faust, Randall).
 Brockway, Oliver. *Variations for Christmas* (2 or 4hn), London: Oliver Brockway Music. HC XVI(2): 76–77 (Scharnberg, William).
 Bruckner, Anton. Hoeltzel, Michael, arr. *Andante [Des-Dur] für Vier Hoerner oder Tuben*, Minneapolis: McCoy's Horn Library. HC XIII(2): 69 (Scharnberg, William).
 Dauprat, Louis-François. Brown, Edward, ed. *Quartets 5 & 6 for Four Horns*, Buffalo, NY: The Hornists' Nest (1976). HC VII(1): 60 (Hill, Douglas).
 Dickow, Robert. *Entrance Fanfare*, Cincinnati: Queen City Brass Publications (1981). HC XIII(1): 74–75 (Scharnberg, William).
 Etti, Karl. *Partita für Horn Quartett*, Vienna: Ludwig Doblinger (1985). HC XVIII(2): 93 (Scharnberg, William).
 Fischer, J. F. K. Ramm, Eberhard, arr. *Ricercar pro Tempore Adventus Super Initium*, Owensboro, KY: Medici Music Press (1983). HC XIV(1): 88 (Scharnberg, William).
 Fischer, Theo. *Standchen*. HC XVII(2): 77–78 (Faust, Randall E.).
 Flotow, Friedrich von. Martinet, Leigh, arr. *Martha Potpourri*, Baltimore, MD: Baltimore Horn Club Publications. HC XVI(1): 69–70 (Scharnberg, William).
 Francaix, Jean. *Notturmo per 4 Corni in Fa* (1987), Mainz: B. Schott's Söhne (1988). HC XX(1): 74 (Scharnberg, William).
 Freiberg, Gottfried. Pizka, Hans, ed. *4 Jagdfanfaren*, Kirchheim, GDR: Editions Hans Pizka. HC XV(1): 73 (Scharnberg, William).
 Gabrieli, Giovanni. Ramm, Eberhard, arr. *Ricercar on the Eighthtone*, Owensboro, KY: Medici Music Press (1983). HC XIV(1): 88 (Scharnberg, William).
 Gogolak, Edward, arr. *Five French Carols*, Buffalo, NY: The Hornists' Nest (1983). HC XV(2): 83 (Scharnberg, William).
 Gogolak, Edward, arr. *Five Polish Carols*, Buffalo, NY: The Hornists' Nest (1981). HC XV(2): 83 (Scharnberg, William).
 Haddad, Don. *Two Impressions for 4 Horns*, Delaware Water Gap, PA: Shawnee Press (1969). HC III(1): 76 (Meek, Harold).
 Handel, George Frideric. McCoy, Marvin, arr. *Allegro from The Water Music*, Minneapolis: McCoy's Horn Library. HC XVII(2): 73 (Scharnberg, William).
 Handel, George Frideric. Martinet, Leigh, arr. *Music for the Royal Fireworks*, Baltimore, MD: Baltimore Horn Club Publications. HC XVI(1): 69–70 (Scharnberg, William).
 Handel, G. F. Latham, Lynne, arr. *Gigue* (from Concerto Grosso, Op. 6, No. 9), Greensboro, NC: Latham Music Enterprises. HC XXIV(1): 45–46 (Scharnberg, William).
 Handel, G. F. Latham, Lynne, arr. *Water Music Selections*, Greensboro, NC: Latham Music Enterprises. HC XXIV(1): 45–46 (Scharnberg, William).
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- Haydn, Franz Joseph. Martinet, Leigh, arr. *Horn Signal Symphony No. 31*, Baltimore, MD: Baltimore Horn Club Publications. HC XVI(1): 69–70 (Scharnberg, William).
- Haydn, Franz Joseph. Reynolds, Verne, arr. *Six Horn Quartets*, Cleveland: Ludwig Music Publishing (1986). HC XVIII(2): 93 (Scharnberg, William).
- Heiden, Bernhard. *Quartet for Horns*, Winona, MN: Associated Music Publishers (1987). HC XVIII(2): 95 (Faust, Randall).
- Hidas, Frigyes. *Chamber Music*, Budapest: Editio Musica (1982). HC XIII(1): 69 (Faust, Randall E.).
- Hill, Douglas. *Shared Reflections* (4hn or 12hn), (1994). HC XXV(3): 79 (LaBar, Arthur).
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- Jeurissen, Hermann. *Lustige Streiche (Merry Pranks) for Four Horns in E-flat*, Minneapolis: McCoy's Horn Library. HC XVII(2): 73 (Scharnberg, William).
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- Koechlin, Charles. *Les Confidences d'un Joueur de clarinette, Op. 141* (3 mov'ts-solo hn/1 mov't-hn quartet), Paris: Editions Billaudot (1988). HC XX(2): 114–115 (Scharnberg, William).
- Köper, Karl-Heinz. *Konturen* (4hn/orch). HC XVII(2): 77 (Faust, Randall E.).
- Krol, Bernhard. *Hubertus-Serenade, Op. 102*, Berlin: Bote and Bock (1987). HC XVIII(2): 95–96 (Faust, Randall).
- Krol, Bernhard. *Basler Romanze für 4 Waldhörner, Op. 114*, Berlin: Bote & Bock (1989). HC XXIV(1): 46 (Scharnberg, William).
- Lansky-Otto, Wilhelm, arr. *Gammel Fäbodpsalm*, London: Oliver Brockway Music (1984). HC XVI(2): 76 (Scharnberg, William).
- Lasso, Orlando di. Howe, Marvin, arr. *Exaudi Deus*, San Antonio, TX: Southern Music (1988). HC XIX(2): 97 (Faust, Randall E.).
- Lasso, Orlando di. Howe, Marvin, arr. *Exaudi Deus*, San Antonio, TX: Southern Music (1988). HC XIX(2): 99–100 (Scharnberg, William).
- Leclair, Dennis. *Quartet for Four Horns, Opus 22*, San Antonio: Southern Music Co. HC XXI(2): 68 (Faust, Randall).
- Leclair, Dennis. *Quartet for Four Horns, Op. 22* (1984), San Antonio: Southern Music Co. (1990). HC XXI(2): 66 (Scharnberg, William).
- Leuba, Christopher, ed. Stout, Louis J., arr. *Folk Song Suite*, San Antonio, TX: Southern Music (1975). HC VI(1): 22 (Meek, Harold).
- Liebert, Heinz, ed. *Quartette für Waldhorn*, Leipzig: Friedrich Hofmeister. HC XII(2): 71–72 (Faust, Randall E.).
- Liftl, Franz Josef. *Mit Herz und Hand [March]*, Kirchheim, GDR: Editions Hans Pizka. HC XIV(2): 82 (Scharnberg, William).
- Liftl, Franz Josef. *Die Nacht [Schubert]*, Kirchheim, GDR: Editions Hans Pizka. HC XIV(2): 82 (Scharnberg, William).
- Liftl, Franz Josef. Pizka, Hans, ed. *Waldlustfanfare*, Kirchheim, GDR: Editions Hans Pizka. HC XV(1): 73 (Scharnberg, William).
- Liftl, Franz Josef. *Wuerzburger Schuetzenmarsch*, Kirchheim, GDR: Editions Hans Pizka. HC XIV(2): 82 (Scharnberg, William).
- Lively, A. O., arr. *Three Short Pieces for 4 Horns*, San Antonio, TX: Southern Music (1975). HC VI(1): 22 (Meek, Harold).
- Lowe, Laurence M. *Chorale*. HC XVII(2): 80–81 (Faust, Randall E.).
- Marsick, Armand. *Quatuor pour cors*, Brussels: Ce Be De M (1957). HC III(2): 61–62 (Meek, Harold).
- Mendelssohn, Felix. Reynolds, Verne, arr. *Four Quartets by Felix Mendelssohn*, San Antonio, TX: Southern Music (1988). HC XIX(1): 105–106 (Scharnberg, William).
- Mendelssohn, Felix. Voxman, Himie and R. P. Block, arr. *Three Choruses*, San Antonio, TX: Southern Music. HC XVII(1): 94 (Scharnberg, William).
- Mendelssohn, Felix. Civil, Alan, arr. *Kinderstück*, London: Broadbent & Dunn, Ltd. (1993). HC XXV(3): 79 (LaBar, Arthur).
- Michiels, Louis. *Rêverie*, San Antonio, TX: Southern Music (1958). HC IV(2): 60 (Meek, Harold).
- Moulaert, Raymont. *Andante for 4 Horns*, Brussels: Ce Be De M (1957). HC III(1): 78 (Meek, Harold).
- Mozart, Wolfgang Amadeus. *Divertimento No. 8*, San Antonio, TX: Southern Music (1988). HC XIX(2): 100 (Scharnberg, William).
- Mozart, Wolfgang Amadeus. Howe, Marvin, arr. *Divertimento No. 8*, San Antonio, TX: Southern Music (1988). HC XIX(2): 97 (Faust, Randall E.).
- Mozart, Wolfgang Amadeus. Martinet, Leigh, arr. *Divertimento No. 9, K. 240*, Baltimore, MD: Baltimore Horn Club Publications. HC XVI(1): 69–70 (Scharnberg, William).
- Mozart, Wolfgang Amadeus. Gottfried, Clemens, arr. *Divertimento, KV. 213*, Vienna-Munich: Doblinger (1991). HC XXIII(2): 56 (LaBar, Arthur).
- Mozart, Wolfgang Amadeus. Civil, Alan, arr. *Magic Flute Overture*, London: Broadbent & Dunn, Ltd. HC XXV(3): 79 (LaBar, Arthur).
- Nauber, Franz. *24 Originalequartette*, Kirchheim, GDR: Editions Hans Pizka. HC XIV(2): 83 (Scharnberg, William).
- Nelhybel, Vaclav. *Divertimento*, Hackensack, NJ: Jerona Music. HC XIV(1): 90 (Faust, Randall E.).
- Ostrander, Allen, arr. *Baroque Suite for Four Horns*, Stamford, CT: Edition Musicus (1950). HC VI(2): 67 (Hill, Douglas).
- Perkins, Walter. *Concerto for Four Horns*, Enschede, The Netherlands: Phenix Music Publications (1994). HC XXV(1): 72 (Scharnberg, William).
- Pierpoint, Civil, Alan, arr. *Jingle Bells*, London: Broadbent & Dunn, Ltd. (1991). HC XXV(3): 79 (LaBar, Arthur).
- Pizka, Erich. *24 Originale Hornquartette*, Kirchheim, GDR: Editions Hans Pizka. HC XIV(2): 83 (Scharnberg, William).
- Pizka, Hans. Pizka, Hans, ed. *Collection of 16 works for 4 Jagdhörner*, Kirchheim, GDR: Editions Hans Pizka. HC XV(1): 73 (Scharnberg, William).
- Presser, William. *Horn Quartet*, Bryn Mawr, PA: Theodore Presser. HC XV(1): 78 (Faust, Randall E.).
- Reiche, Heinz. *Four-horse Hitch, (Story of a Post Coach)*, Frankfurt am Main, GDR: Wilhelm Zimmermann (1966). HC

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- Reiche, Heinz. *Pretzel Polka*, Frankfurt am Main, GDR: Wilhelm Zimmermann (1966). HC III(1): 75 (Meek, Harold).
- Reiter, Josef. Pizka, Hans, ed. *20 Jagdstücke*, Kirchheim, GDR: Editions Hans Pizka. HC XV(1): 73 (Scharnberg, William).
- Richter, Anton. Fuhrer, Rudolf H., ed. *Six Pieces for Horn Quartet*, Vienna: Ludwig Doblinger (1977). HC VIII(2): 69 (Winter, James H.).
- Rossini, Gioacchino. Howe, Marvin C., arr. *Quando Corpus*, Minneapolis: McCoy's Horn Library. HC XIV(1): 90–91 (Faust, Randall E.).
- Rossini, Gioacchino. Howe, Marvin, arr. *Quando Corpus for Horn Quartet*, Minneapolis: McCoy's Horn Library. HC XIII(2): 69 (Scharnberg, William).
- Schantl, Georg and Josef Schantl. *Four Quartets [Abendstaendchen, etc.]*, Kirchheim, GDR: Editions Hans Pizka. HC XIV(2): 83 (Scharnberg, William).
- Schantl, Josef. *Wiener Gedanken [Walzer], Polka concertanto, Komisches Quartett [comical quartet]*, Kirchheim, GDR: Editions Hans Pizka. HC XIV(2): 83 (Scharnberg, William).
- Schantl, Josef and Richard Wagner. *Quodlibet aus Rienzi*, Kirchheim, GDR: Editions Hans Pizka. HC XIV(2): 83 (Scharnberg, William).
- Scharnberg, William, ed. *Nineteen Viennese Horn Quartets - Volume II*, Minneapolis: McCoy's Horn Library. HC XV(2): 86 (Faust, Randall E.).
- Schubert, Franz. Reynolds, Verne, arr. *Six Quartets by Franz Schubert*, San Antonio, TX: Southern Music (1988). HC XIX(1): 105–106 (Scharnberg, William).
- Schubert, Franz. *Deutsche Messe*, Vienna: Wiener Waldhorn Verein. HC XXI(1): 76 (Scharnberg, William).
- Schumann, Robert. Reynolds, Verne, arr. *Six Quartets*, San Antonio, TX: Southern Music (1988). HC XIX(2): 100 (Scharnberg, William).
- Shaw, Lowell E. *Friperies—Volume 7, Nos. 25–28*, Buffalo, NY: The Hornists' Nest. HC XVI(1): 75 (Faust, Randall E.).
- Shaw, Lowell E. *Friperies—Volume 8, nos. 29–32*, Buffalo, NY: The Hornists' Nest (1989). HC XXI(1): 75 (Scharnberg, William).
- Shen, Hsueh-Yung. *Espaces for Four Horns*, San Diego: Neil A. Kjos Music (1974). HC VI(2): 67 (Hill, Douglas).
- Sousa, John Philip. Martinet, Leigh, arr. *Fairest of the Fair March*, Baltimore, MD: Baltimore Horn Club Publications. HC XIX(1): 106 (Scharnberg, William).
- Stanhope, David. *Cortettes for Four Horns*, Buffalo, NY: The Hornists' Nest (1976). HC VII(1): 60 (Hill, Douglas).
- Sterns, Jules. *Quartetto, Op. 44*, Brussels: Ce Be De M (1972). HC III(2): 62–63 (Meek, Harold).
- Stiegler, Karl. Pizka, Hans, ed. *In der Waldschänke, etc.*, Kirchheim, GDR: Editions Hans Pizka. HC XV(1): 73 (Scharnberg, William).
- Stiegler, Karl. Pizka, Hans, ed. *Jagdhornserie IV*, Kirchheim, GDR: Editions Hans Pizka. HC XV(1): 73 (Scharnberg, William).
- Stiegler, Karl. Pizka, Hans, ed. *Jagdhornstücke II & V*, Kirchheim, GDR: Editions Hans Pizka. HC XV(1): 73 (Scharnberg, William).
- Stiegler, Karl. Pizka, Hans, ed. *Mit Hörnerschall und Lustgesang*, Kirchheim, GDR: Editions Hans Pizka. HC XV(1): 73 (Scharnberg, William).
- Stiegler, Karl. Pizka, Hans, ed. *St. Eustachius-Messe II*, Kirchheim, GDR: Editions Hans Pizka. HC XV(1): 73 (Scharnberg, William).
- Stiegler, Karl. *Tristan und Isolde Fantasie*, Kirchheim, GDR: Editions Hans Pizka. HC XIV(2): 83 (Scharnberg, William).
- Stiegler, Karl and Franz Josef Liftl, Josef Schantl. Pizka, Hans, ed. *Jagdstücke*, Kirchheim, GDR: Editions Hans Pizka. HC XV(1): 73 (Scharnberg, William).
- Strauss, Johann. Martinet, Leigh, arr. *Die Fledermaus Favorites*, Baltimore, MD: Baltimore Horn Club Publications. HC XIX(1): 106 (Scharnberg, William).
- Strauss, Johann. Martinet, Leigh, arr. *Pizzacato Polka*, Baltimore, MD: Baltimore Horn Club Publications. HC XIX(1): 106 (Scharnberg, William).
- Strauss, Johann. Martinet, Leigh, arr. *Thunder and Lightning Polka*, Baltimore, MD: Baltimore Horn Club Publications. HC XIX(1): 106 (Scharnberg, William).
- Strauss, Johann. Martinet, Leigh, arr. *Tritsch-Tratsch Polka*, Baltimore, MD: Baltimore Horn Club Publications. HC XIX(1): 106 (Scharnberg, William).
- Strauss, Johann and K. Komzak, Franz Josef Liftl. *Saengerlust-Polka, Kriegers Schwur, Traumverloren, Bosnische Legende*, Kirchheim, GDR: Editions Hans Pizka. HC XIV(2): 83 (Scharnberg, William).
- Striegler, Kurt. *Kleine Festsuite für vier Hörner, Op. 59*, Lottstetten/Waldshut, Germany: Edition Kunzelmann (1989). HC XXIII(2): 56 (LaBar, Arthur).
- Sullivan, Sir Arthur. Martinet, Leigh, arr. *Mikado-Madrigal*, Baltimore, MD: Baltimore Horn Club Publications. HC XVI(1): 69–70 (Scharnberg, William).
- Sullivan, Sir Arthur. Martinet, Leigh, arr. *Mikado Mélange*, Baltimore, MD: Baltimore Horn Club Publications. HC XIX(1): 106 (Scharnberg, William).
- Sullivan, Sir Arthur. Martinet, Leigh, arr. *Pirates of Penzance Pastiche*, Baltimore, MD: Baltimore Horn Club Publications. HC XVI(1): 69–70 (Scharnberg, William).
- Sullivan, Sir Arthur. Martinet, Leigh, arr. *Selections from H.M.S. Pinafore*, Baltimore, MD: Baltimore Horn Club Publications. HC XIX(1): 106 (Scharnberg, William).
- Telemann, Georg Phillip. Hoeltzel, Michael, arr. *Konzert Nr. 2 [f-Dur] für Vier Hörner in F [es]*, Minneapolis: McCoy's Horn Library. HC XIII(2): 69 (Scharnberg, William).
- Turner, Kerry. *Fanfare for Barcs*, (1989). HC XXIII(1): 54 (Scharnberg, William).
- Turner, Kerry. *Fanfare for Barcs for Four Horns*, Enschede, The Netherlands: Phoenix Music Publications (1994). HC XXV(1): 72 (Scharnberg, William).
- Turner, Kerry. *Quartet No. 1 for Horns*, (1987). HC XXIII(1): 54 (Scharnberg, William).
- Turner, Kerry. *Quartet No. 2 'Americana' for Horns*, (1988). HC XXIII(1): 54 (Scharnberg, William).
- Turner, Kerry and Geoffrey Winter, arr. *French Impressionists, Vol. 1 & 2*, Enschede, The Netherlands: Phoenix Music Publications. HC XXIII(2): 59 (Scharnberg, William).
- Van Wye, John, arr. *Horns A' Caroling*, Cincinnati: Queen City Brass Publications (1982). HC XIII(1): 74–75 (Scharnberg, William).
- Vosk, Jay. *Three Pieces for Four Horns*. HC XVII(1): 94 (Scharnberg, William).

Wagner, Richard. Stiegler, Karl, arr. *Nibelungemarsch*, Kirchheim, GDR: Editions Hans Pizka. HC XIV(2): 83 (Scharnberg, William).

Wagner, Richard. Martinet, Leigh, arr. *Nibelungen March*, Baltimore, MD: Baltimore Horn Club Publications. HC XVI(1): 69–70 (Scharnberg, William).

Washburn, Robert. *Hornography*, Rock Hill, SC: Thompson Edition, Inc. (1994). HC XXV(3): 78 (LaBar, Arthur).

Weber, Bernhard. *Quartet Nr. 1* (1968), Wiesbaden, GDR: Breitkopf & Haertel (1972). HC VI(1): 23 (Meek, Harold).

Weber, Bernhard. *Quartet Nr. 2* (1971), Wiesbaden, GDR: Breitkopf & Haertel (1972). HC VI(1): 23 (Meek, Harold).

Weber, Carl Maria von. Campbell, Keith, arr. *Concertino*, Op. 45, Toronto: Thunderlip Horn Creations. HC XXIII(2): 60 (Scharnberg, William).

Weber, Carl Maria von. Civil, Alan, arr. *Jägerchor aus Der Freischütz*, London: Broadbent & Dunn, Ltd. (1991). HC XXV(3): 79 (LaBar, Arthur).

Wiggins, Christopher D. *Five Miniatures for Four Horns*, Op. 85. HC XX(1): 77 (Faust, Randall).

Wiggins, C.D. *Five Miniatures*, Op. 85, Enschede, The Netherlands: Phoenix Music Publications (1993). HC XXIV(1): 47 (Scharnberg, William).

Wottawa, Heinrich. *Dre Pillen for Hornquartett*, HC XXII(1): 80 (Scharnberg, William).

Wunderer, Anton. *Hornquartette No. 1*, Kirchheim, GDR: Editions Hans Pizka. HC XIV(2): 83 (Scharnberg, William).

Wunderer, Anton. *Hornquartette No. 2*, Kirchheim, GDR: Editions Hans Pizka. HC XIV(2): 83 (Scharnberg, William).

Wunderer, Anton. *Hornquartette No. 3*, Kirchheim, GDR: Editions Hans Pizka. HC XIV(2): 83 (Scharnberg, William).

Wunderer, Anton. *Hornquartette No. 4*, Kirchheim, GDR: Editions Hans Pizka. HC XIV(2): 83 (Scharnberg, William).

Wunderer, Anton. *Jagdfantasie*, Op. 67, Kirchheim, GDR: Editions Hans Pizka. HC XIV(2): 83 (Scharnberg, William).

Wunderer, Anton. *St. Hubertus-Messe & St. Carolus-Messe*, Kirchheim, GDR: Editions Hans Pizka. HC XIV(2): 83 (Scharnberg, William).

Wunderer, Anton and Franz Strauss. *Four Quartets [Spanisches Staendchen, etc.]*, Kirchheim, GDR: Editions Hans Pizka. HC XIV(2): 83 (Scharnberg, William).

Five or More Horns

Anonymous (Dauprat). *Sextetto* (6hn), Kirchheim, GDR: Editions Hans Pizka. HC XIV(2): 83 (Scharnberg, William).

Appledorn, Mary Jeanne van. *Patterns* (5hn), Rock Hill, SC: Thompson Edition, Inc. (1994). HC XXV(3): 78 (LaBar, Arthur).

Arbeau. Civil, Alan, arr. *Ding Dong Merrily on High* (5hn), London: Broadbent & Dunn, Ltd. HC XXV(3): 79 (LaBar, Arthur).

Bach, Johann Sebastian. Oldberg, Arne, arr. *Prelude* (8hn), San Antonio, TX: Southern Music. HC X(1): 91 (Winter, James).

Beethoven, Ludwig van. Martinet, Leigh, arr. *Sextet*, Op. 81b (6hn), Baltimore, MD: Baltimore Horn Club Publications. HC XIX(1): 106 (Scharnberg, William).

Beethoven, Ludwig van. Civil, Alan, arr. *Egmont Overture* (8hn/tuba), London: Broadbent & Dunn, Ltd. (1990).

HC XXV(3): 79 (LaBar, Arthur).

Beethoven, Ludwig van. Campbell, Keith, arr. *Symphony Nr. 3, movt. IV* (8hn), Toronto: Thunderlip Horn Creations. HC XXIII(2): 60 (Scharnberg, William).

Beethoven, Ludwig van. Campbell, Keith, arr. *Symphony Nr. 5, movt. I* (8hn), Toronto: Thunderlip Horn Creations. HC XXIII(2): 60 (Scharnberg, William).

Berlioz, Hector. Robinson, Bernard, arr. *Overture: Roman Carnival*, Op. 9 (8hn), London: Paxman. HC XVI(1): 69 (Scharnberg, William).

Berlioz, Hector. Martinet, Leigh, arr. *Radetzky March* (6hn), Baltimore, MD: Baltimore Horn Club Publications. HC XIX(1): 106 (Scharnberg, William).

Brahms, Johannes. Reynolds, Verne, arr. *Festive and Memorial Music*, Op. 109 (8hn), Virginia Beach, VA: A Moll Dur Publishing House. HC XIII(2): 69–70 (Scharnberg, William).

Bruckner, Anton. Gabler, Friedrich, arr. *Scherzo from Symphony IV* (8hn), HC XXIII(2): 60 (Scharnberg, William).

Bujanovskij, Vitali. *From Sibelius and Rimski-Korssakov* (8hn), Kirchheim, GDR: Editions Hans Pizka. HC XIV(2): 83–84 (Scharnberg, William).

Campanelli, Richard. *Suite for Horn Sextet*, Medfield, MA: Dorn Publications. HC XVII(1): 97 (Faust, Randall E.).

Cherubini, Luigi. Ramm, Eberhard, arr. *Singing and Laughing* (5hn), Owensboro, KY: Medici Music Press (1983). HC XIV(1): 88 (Scharnberg, William).

Civil, Alan. *Horn Bluff* (8hn/tuba or bass guitar), London: Broadbent & Dunn, Ltd. (1992). HC XXV(3): 79 (LaBar, Arthur).

Deschamps, Charles. *Sextuor Mars '81* (6hn), Buffalo, NY: The Hornists' Nest. HC XVI(1): 74–75 (Faust, Randall E.).

Dickow, Robert. *Midday Music* (6hn), Cincinnati: Queen City Brass Publications. HC XVI(1): 75 (Faust, Randall E.).

Freiberg, Gottfried. *Abendlied, Scherzo, Festfanfare* (5hn), Kirchheim, GDR: Editions Hans Pizka. HC XIV(2): 83 (Scharnberg, William).

Gatscha, Anton. *Serenade*, Op. 17 (6hn), Kirchheim, GDR: Editions Hans Pizka. HC XIV(2): 83 (Scharnberg, William).

Grieg, Edvard. Martinet, Leigh, arr. *Landsighting* (6hn), Baltimore, MD: Baltimore Horn Club Publications. HC XVI(1): 69–70 (Scharnberg, William).

Grieg, Edvard. Howe, Marvin C., arr. *"Sarabande" from Holberg Suite* (5hn). HC XVI(2): 87 (Faust, Randall E.).

Handel, George Frideric. Agrell, Jeffrey, arr. *Hallelujah Chorus from "The Messiah"* (8hn), Cologne: Mark Tezak Verlag. HC XVII(2): 80 (Faust, Randall E.).

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Hardin, Burton. *Hornissimo*, Op. 24 (8hn), Holon, Israel: Israel Brass Woodwind Publications. HC XIV(2): 87 (Faust, Randall E.).

Hill, Douglas. *Shared Reflections* (4hn or 12hn), (1994). HC XXV(3): 79 (LaBar, Arthur).

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