Journal of the

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Sociedad Internacional de Trompas
Société Internationale des Cornistes

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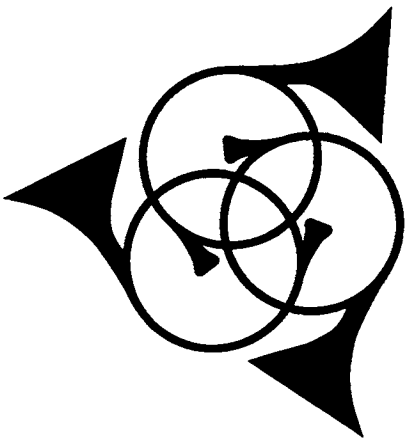
the Horn Call

design: Joel Barg

THE HORN CALL

Journal of the International Horn Society

Volume XXV, No. 3, May 1995



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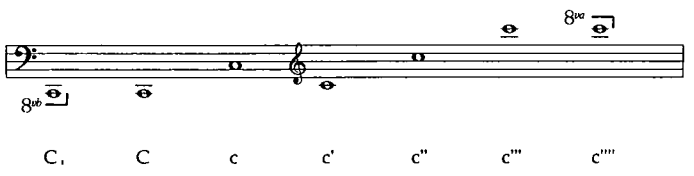
Publications of the International Horn Society include the *Horn Call*, published three times annually; the *Horn Call Annual*, published annually; and the *IHS Newsletter*, published quarterly. Submission deadlines for the *Horn Call* are September 1 (November journal), December 1 (February journal),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

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

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

Contributors using computer-based word processing programs are encouraged to submit manuscripts on 3.5 inch diskette as well as hard copy. Macintosh, Windows, and MS-DOS formats are all acceptable, with Macintosh/Microsoft Word 5.1a being preferred. Applications other than Macintosh/Microsoft Word should be submitted as text files (ASCII). Please label the diskette clearly as to format and application being used. Graphics submitted on disk should be in EPS or TIFF format. *Finale* files are welcome for musical examples. Submit graphics and musical examples in hard copy as well as on disk.

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



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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

March 29, 1995

In the spring of 1994, I had the great pleasure of performing and teaching during a week-long festival in Tartu, Estonia. The horn players and musicians from Estonia were wonderfully dedicated, eager, and accomplished players, and the festival was characterized by excellent concerts and enthusiastic, large audiences. This high level of excellence was particularly impressive since the players there have considerable difficulty obtaining music and the various instrument supplies we all need. When I was invited to return again this April, I sent a letter to a few firms and individuals who I thought might be willing to donate some items for me to take to Estonia. The response was astounding. I will be taking a large, extra suitcase to deliver all the donated music, valve oil, mouthpieces, etc., to our Estonian colleagues! It has been very special for me to become aware again of the goodwill and generosity that exists within our profession. A big **Thank You** to the following donors:

Baltimore Horn Club Publications
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Sincerely,

Nancy Cochran Block
President, IHS
UMKC Conservatory of Music
4949 Cherry
Kansas City, MO 64110-2229 USA

♪ ♪ ♪ ♪ ♪

February 28, 1995

I am writing to let you know that I am still working on the article on Marvin Howe. I have had the opportunity to discuss Marvin with several of his former colleagues and students, examine a number of his publications, and research several historic photos. In the course of the article, I am including information about his life, his teaching, his students, his horn performances, his writing about and for the horn, and, last but not least, his **PUN**ishing humor!

During the next few months, I plan to confirm some more information with Mrs. Howe—as well as some of his colleagues and students—and check some more details with both the archivist and alumni director at Interlochen. Several of the Interlochen alumni have been contributing information to this project—as well as former students and colleagues from other institutions.

As a past contributor to the *Horn Call*, past member of the Advisory Council, an important contributor to a number of horn workshops, a Punto Award recipient, and an Honorary Member, Marvin had an impact on many people. I would be interested in receiving additional information about Marvin from readers of the *Horn Call*. They may direct information, anecdotes, and photos to me at the following addresses:

Through May—Randall E. Faust, Professor of Music, 109 Goodwin Music Building, Auburn University, AL 36849 USA

Summer—Randall E. Faust, Horn Faculty, Interlochen Arts Camp, Interlochen Center for the Arts, Interlochen, MI 49643 USA

Thank you for your assistance!

CORdially,

Randall E. Faust

♪ ♪ ♪ ♪ ♪

March 2, 1995

I am trying to locate the flute (or violin) and the piano music for *Serenade* for flute and horn (or violin and horn) by A. E. Titl, arranged by Theo Moses. It is written in $^{12}/_{8}$ time and is Adagio tempo. I have the French horn music.

The publisher was Carl Fischer in New York, but they informed me that it is out of print. They will grant permission for me to duplicate the music.

I have been unable to locate the music locally or through the Southern Music Company in San Antonio, Texas, the Lincoln Center Music Library in New York, the Bagaducci Music Library in Maine, or at my alma mater, Trinity University in San Antonio.

I will be grateful for any assistance you can render in my search.

Sincerely,

Carol Bergmark
bergmre@okra.millsaps.edu

♪ ♪ ♪ ♪ ♪

January 30, 1995

I am writing to ask the assistance of your readership. Since 1985, we have been building a sales and rental library of transcriptions for one or more solo horns with band or wind ensemble accompaniment. This endeavor has been very well received by hornists around the world and has made many works publicly available for the first time. We now have the vast majority of the standard solo horn repertoire available with band accompaniment.

However, there remain a few standard works for which we have received periodic requests but which, to our knowledge, have not been transcribed for horn and band. These include the Cherubini Sonata No. 2; Haydn Concerto No.

2; Mozart Concert Rondo; Saint-Saëns Romances, Op. 36 and Op. 67; Schumann Adagio and Allegro; Franz Strauss Nocturno, Op.7; and the Weber Concertino, Op. 45. Therefore, we would appreciate hearing from anyone who has knowledge of a transcription of these works or any others for horn(s) solo with large ensemble accompaniment which are currently unpublished or self-published. Anyone with knowledge may contact Thompson Edition, Inc., 231 Plantation Rd, Rock Hill, SC 29732-9441 (telephone/fax 803-366-4446).

Transcriptions accepted will be accorded standard commercial contracts including fair royalty payments and will be made available both directly and through a world-wide dealer network. Arrangers who are not currently members of either BMI or ASCAP will be invited to join either organization at no charge.

Thank you very much for your assistance.

Sincerely,

David B. Thompson, President

♪ ♪ ♪ ♪ ♪

March 8, 1995

On page 48 of the *Horn Call*, No. 25.2/February 1995, there is a picture of Miroslav Štefek holding a most interesting looking horn. I saw one just like it in Montreal about 40 years ago but was not able to examine it closely. I have never seen its like in ***any*** publication. If one of your experts could explain this "system," I would be most grateful.

If you feel there may be any significant interest beside my own, please feel free to publish this letter. Perhaps someone will be moved to write an article about it.

Thanks in advance.

Sincerely,

Ralph O. Froelich
School of Music
University of South Florida
Tampa, FL 33620-7350 USA

♪ ♪ ♪ ♪ ♪

The following materials were sent to Virginia Thompson, Newsletter Editor, who forwarded them to me for inclusion in the Horn Call.—Editor

I believe I have some very newsworthy items for your next issue. One, on the *Royal Order of High D.*

It was formed in 1952 with the first president being Neilsen Dalley. His father, Dr. Orien Dalley, was one of the directors of the National Youth Orchestra at Interlochen, Michigan. Neilsen was from Ann Arbor, Michigan. The vice president was Ralph Lane from Chicago, Illinois; secretary was Allen Gusé from La Canada, California; and treasurer was Thomas Samsel from Midland, Michigan.

Of the original members of this club, I was only able to find 4 members still left in your last directory: Barry Benjamin in Milwaukee; Aubrey Bouck in Waco, Texas; Tom Samsel in New Brighton, Minnesota; and myself, John Brisbin in South Hazelton, BC Canada.

I was fifth chair at Interlochen; Dave Krehbiel was sixth; Dick Oldberg of Chicago, fourth; Tom Samsel of Midland, Michigan, third; Janet Cardwell of Bozeman, Montana, second; and Allen Gusé, first. Ralph Lane of Chicago was first in the orchestra. John Woldt was our horn instructor.

We were the first organized horn club, with offices of "number 1 mouthpiece polisher," "keeper of the spoilt notes," "assistant spit mopper-upper," " keeper of the sacred mute," etc. The *Royal Order of High D* was hard to get into. The entrance requirements were to play the whole excerpt from Handel's *Judas Maccabeus* two times without a mistake and then hold high D for ten seconds. We must have had some good horn players at the National Music Camp in the summers of 1952–54, as there were about thirty members of the club.

Max Pottag and Carl Geyer came up to conduct us in a concert at the Thadeus P. Giddings cottage at Interlochen. We played Max's arrangement of Brahms's 1st for umpteen horns. When there was a dry spell we all gathered together on the commons and played Handel's *Water Music,* and call it coincidence, there was a torrential downpour. We even had a rigged challenge in which all of the last of the section became all of the principal players. This was funny for us—but Joe Maddy thought differently and threatened to send all of the horn players in camp home.

This other article dates from performances of the Gliere by Polekh (Incidentally, if any of you have this recording, could you send me a copy? It no longer exists!) and the Schumann Concertstuck with some Russian hornists. I was interested as a young player by this highly romantic vibrato. By the by, many use it today. I wrote a letter to Professor Antonin Usov at the Moscow State Conservatory and received the following answer. Your readers would get a big kick out of it!

Thanks,

John Brisbin
Director of Bands
Gitsegukla Native Authority
21 Seymour Ave. RR #1
South Hazelton, British Columbia VOJ 2RO
Canada

23rd March 1959

Moscow University

Dear Mr. Brisbin:

I received your letter from January 21st with satisfaction. A letter in which you write about your admiration for the Russian Waldhorn that you saw at the Exposition in Brussells. I regret very much that I cannot fulfill your request to send literature about Russian Waldhorns with illustrations because I don't have such literature and can't find it anywhere. I was very pleased to notice also that you

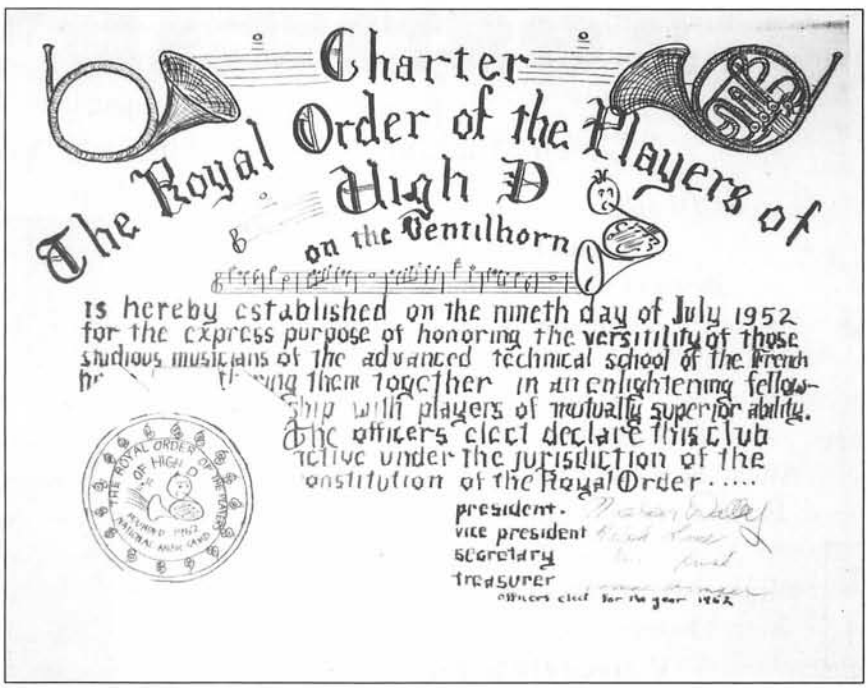
are of the style of play on Waldhorn of the Russian Waldhornist and that you became such as a result of listening to records of a number of works performed by Soviet Waldhornists, among whom there are my pupils. You touched upon the question of the theory of the "intensive vibrato." Should not one understand the "intensive vibrato" as extreme? Regretfully there are Waldhornists who use vibrato not always according to measure intelligently, but we are not their admirers. Soviet hornists prefer to use vibrato mainly when they play melodious melodies—as for example in the 2nd part of the Fifth Symphony of Tschaikowsky, but even in such cases, not "intensively" in a measured way. It is difficult to answer? Where and when people started to apply vibrato when they play on horns. Russian Waldhornists, as think, started to apply vibrato after the occasion when Peter Ilyitch Tschaikowsky, listening to his Fifth Symphony, soon after he wrote it, during one of his concerts, came forward to the stage and publicly kissed the First Waldhorn in the 2nd part of the Symphony. Volkov, in the words of the musicians who heard him, used vibrato in melodious melodies. It is possible that all other Russian Waldhornists, imitating Volkov, started to apply vibrato.

As to your question concerning the condition of teachers of Music I *can* tell you the following: all pedagogues of the Conservatory receive the same salary as the pedagogues of all other Institutions of higher learning, Universities, Institutes, Conservatories, etc. The amount of salary of the pedagogue is determined in relationship to his scientific title, Dozent Profesierv (scientific degree). Candidate or Doctor of Sciences and his professional record or how long he has worked. A pedagogue in his specialty class of horn, trumpet, etc. is obliged to work with every one of his students two times a week, one hour a week. The working duties of the pedagogue of the Conservatory besides studies with students belongs also scientific, methodical or research work.

The pedagogue is the main educator of his students and on him lies the responsibility for their conduct, for the state of discipline in the class, and the success of students in all subjects. In conclusion I would like to use this occasion and on my part to ask you a few questions. First of all I have become very much interested in the subject of your dissertation and in this connection I will take the liberty to ask you two questions. 1) What should one understand under the comparison of programs for various "secondary instruments?" 2) What instruments do you call "secondary?" Besides that I am very interested to know how in the U.S.A., how is it organized, the whole business of preparing young personnel for performance on wind instruments? Do you have in U.S.A., as we have in the U.S.S.R., Beginners, Middle, and High musical learning institutions? What teaching and art methods, study aids for Horn do you have? What instrument company do French horn players patronize. Who, in your opinion, are the best Waldhornists as regards their playing quality? What interesting works for Horn with pianoforte or with orchestra did appear in the latest work published in the U.S.A.? Do you have any literature on methodical themes connected with the development or technique of playing on Waldhorn or on any other of the wind instruments? I would be very grateful to you for this information.

Accept my best wishes with sincere greetings.

A. Usov
Professor of Moscow State Conservatory
City of Moscow
Ministry of Culture



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From the Editor

First, an apology is due to Peter Reichert. Peter took the photographs of the German National Equestrian Hunting Horn Championships that accompanied Michael McElhinney's article, "Hunters, Horses, and Horns" in the February 1995 *Horn Call*. The photos of this event were terrific, and Peter deserves an acknowledgement as well as our thanks for making such an important contribution to our knowledge about the modern art of playing horn while mounted on horseback.

Also, in Abby Mayer's article, "Villa Richard Strauß" in the February 1995 *Horn Call*, the comment near the end that Richard Strauss's son was still alive was incorrect. Richard's son, Franz, who formerly lived in the home, was born in 1897 and died in 1980. Abby also reports that he attended the Julius Watkins Jazz Festival in New York recently, where the creativity and virtuosity of the jazz horn artists there "knocked my socks off." See the accompanying newsletter for a review of this festival.

John Dressler, Recordings Reviews Editor for the *Horn Call*, recently sent a list of addresses of selected recording companies. Since there was not room in his column to include this information, I am including it here:

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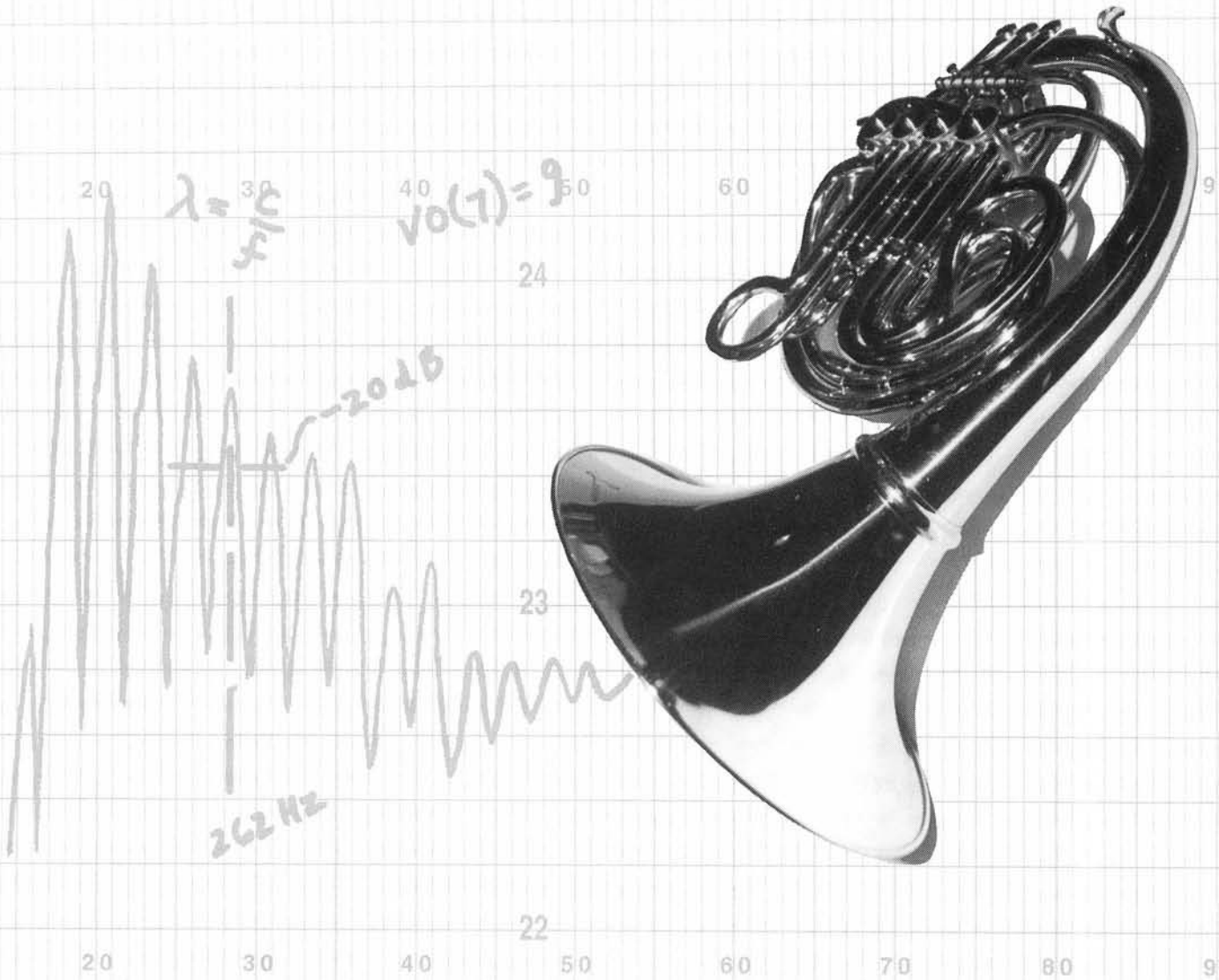
510-526-5608

This issue of the *Horn Call* has, as usual, a wide variety of articles, but I would particularly call your attention to the Correspondence section, where John Brisbin has shared with us with a 1959 letter from Antonin Usov, then horn professor at the Moscow State Conservatory. A letter such as Antonin Usov's reminds us that the world-wide communication we enjoy these days as hornists was impossible only a few years ago. We must not take this freedom of communication and expression for granted. I hope everyone will take the opportunity to attend at least one of the many horn workshops or festivals held around the world this summer.

Happy Horn Playing Everyone!

Johnny L. Pherigo
Editor



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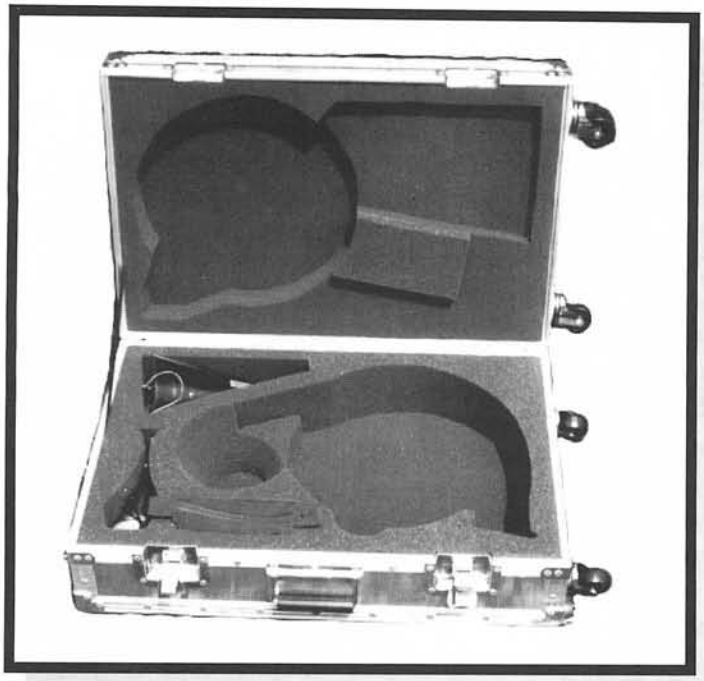

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The '95 International Horn Festival in Yamagata
The 27th International Horn Workshop

Welcome Message

Greetings to everyone. Allow me the opportunity to introduce myself. My name is Akira Onuma, mayor of Sakata city, and Chairman of the Executive Committee of the '95 International Horn Festival in Yamagata.

This coming July, with the assistance and cooperation of the International Horn Society and Japan Horn Society, the 27th International Horn Workshop (officially titled "The '95 International Horn Festival in Yamagata") will be held in the Shonai region of Yamagata prefecture. It is with great pleasure and pride that we look forward to welcoming all of you.

Three years ago the executive committee was formed in order to prepare for this first international horn workshop to be held in Asia. Beginning with the Japan Horn Society, many groups and organizations have been instrumental in the planning and preparation of this event. In particular I would like to mention the educational organizations of Yamagata prefecture and Shonai region, various organizations involved in music, music industry enterprises, and the residents of the Shonai region who have all provided invaluable assistance in order to realize this festival. I would also like to thank the Japanese government for their generous support. I believe that with the help of all we have prepared and planned an exciting environment for the festival to take place.

The Shonai region, located next to the beautiful Sea of Japan, is a place of scenic beauty that is blessed by the four distinctive seasons of the year. The magnificent Mt. Chokai and the three sacred mountains (Mt. Haguro, Mt. Yudono, and Mt. Gassan) collectively known as Dewasanzan are well known throughout Japan. Mogami River, a symbol of Yamagata prefecture, is but one of many rivers. The fertile Shonai Plain is a rich and productive agricultural area known for its variety of produce.

Together with the people of the Shonai region I would like to extend our open invitation and urge you to participate in what promises to be an extraordinary festival.

May, 1995

Chairman of the Executive Committee
The '95 International Horn Festival in Yamagata

Mayor of Sakata city
Akira Onuma

Schedule
Sunday, July 23 to Saturday, July 28, 1995
The workshop will begin from the Opening Ceremony on July 23 and end with the Farewell Concert on July 28. The Special Program is scheduled for July 29.

Location
The main workshop venue will be the Sakata City Cultural Center
2-59 Chuo-Nishimachi, Sakata-shi, Yamagata-ken 998
Other locations will include the Sakata City Civic Hall, Tsuruoka City Culture Hall, Mt. Haguro Outdoor Stage, and Matsu-yama Town Chokai no Mori Outdoor Stage.

Workshop Program Schedule

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

Please notethat there may be changes in the program and performers

Performers and Main Musical Selections

IHS AC Members

Nancy Cochran-Block	USA
Francis Orval	Belgium
W. Peter Kurau	USA
Johnny Pherigo	USA
Barry Tuckwell	Australia
Ellen Powley	USA
Hans Pizka	Austria
Gregory J. Hustis	USA
Adam Friedrich	Hungary
Kendall Betts	USA
Lisa O. Bontrager	USA
Paul Mansur	USA
Charles Kavalovski	USA
Douglas Hill	USA
John Wates	Britain
Soichiro Ohno	Japan

Guest Artists

André Cazalet	France
Lucien Thèvet	France
Jean Rife	USA
Frank Lloyd	Britain
Radek Baborák	Czecho
Jozsef Molnar	Hungary
Hermann Baumann	Germany
Thomas Bacon	USA
Gail Williams	USA
Bruno Schneider	Switzerland

Contributing Artists

Philip Myers	USA
Howard Wall	USA
Nobuyuki Mizuno	Japan
Matthias Berg	Germany
Simone Baroncini	Italy
Javier Bonet-Manrique	Spain
Andrej Gluchov	Russia
William Capps	USA
Morris Secon	USA

Contributing Artists from Asia

Jia Huei	China
He Dan	China
Han Chang Chou	Singapore
Vichan Chinnavirojpisan	Thailand

Introduction of Asia's Horn
Kazuko Tsubono Japan

Supporting Artists
Reiko Honsho
Hitomi Takara
Kazue Kojima
Maki Tanaka
Mami Ugawa

Local Guests
Sakata Kitamaedaiko
The Amateur Orchestra Association of Yamagata
Yutagawakagura
Hagurosan Yamabushi

Accompanying Orchestra
Yamagata Symphony Orchestra
Tokio Kammer Symphoniker

Contributing Artists From Japan

Kaoru Chiba	Japan
Nagahisa Kasamatsu	Japan
Hiroshi Yamagishi	Japan
Tsutomu Maruyama	Japan
Atsushi Takemura	Japan
Yasuyo Ito	Japan
Kozo Moriyama	Japan
Ryouhei Miyatake	Japan
Tatsuya Yabe	Japan
Ken Takaseki	Japan
Gen Aita	Japan

Tokyo Horn Club
Horn Ensemble "Tsunobue Tokyo"
Tokyo Ultra Hornist
Japan Wald Horn Ensemble
Tokyo Horn Quartet
Japan-Deutsch-Horn Club
St. Valentin Brass Ensemble

July 29 Special Concert Performers

American Horn Quartet	USA
Arkady Shilkloper	Russia
JHS Festival Ensemble	Japan

Main Musical Selections

R. Glière / Konzert B dur
H. Hubler / Konzert für 4 Hörner F dur
L. Cherubini / Sonata No. 2
J. Ph. Telemann / Suite F-dur
L.V. Beethoven / Sextet Es-dur op. 81b
J. Brahms / Horntrio Es-dur op.
W A. Mozart / Konzert Nr. 2 Es-dur K. 417
W.A. Mozart / Konzert Nr. 3 Es-dur K. 447
C.M.V. Weber / Concertino e-moll op. 45
J. Haydn / Konzert Es-dur für 2 Hörner
J. Haydn / Konzert Nr. 2 D-dur Hob. Wd:4
R. Strauss / Konzert Nr. 1 Es-dur op. 11
R. Strauss / Konzert Nr. 2 Es-dur op. 86
J. Daetwyler / Dialog mit der Natur (for Alphorn, Flute, and Orchestra)
R. Schumann / Konzertstück für 4 Hörner F-dur op. 86

Travel Information Centers

For participants coming from America or Europe the following Japan Travel Bureau branch offices will be able to provide you with travel related information including entry procedures for Japan and airline ticket reservations.

JTB New York Branch Office
Equitable Tower 11th Floor
787 Seventh Avenue
New York, NY 10019, USA
Tel: 1-212-246-8030
Fax: 1-212-246-5607

JTB Los Angeles Branch Office
First Interstate Tower
707 Wilshire Blvd., Suite 3800
Los Angeles, CA 90017, USA
Tel: 1-213-687-9881~6
Fax: 1-213-621-2318

JTB Frankfurt Branch Office
Grosse Friedberger Str. 23
60313 Frankfurt am Main, Germany
Tel: 49-69-299-8780
Fax: 49-69-282-604

JTB Paris Branch Office
91 Rue du Faubourg Saint-Honore,
75008 Paris, France
Tel: 33-1-4924-2500
Fax: 33-1-4265-1132

JTB London Branch Office
2nd Fl, 10 Maltravers St.
London WC2R 3EE, England, UK
Tel: 44-71-836-9393
Fax: 44-71-836-6215

Registration

It is still not too late to register for the workshop. However, please note that for registrations received from now, an additional $30 will be added to each registrant category. Contact TCS (Tohoku Communication Service for information regarding the festival in English.

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

Optional Tours (Saturday, July 29 from 9:00 a.m. to 4:00 p.m.)

We have organized optional tours of the Shonai region. There are 4 different courses offered: all are one day tours and include lunch. After you return from your tour you can also participate in the Special Program that we have planned for the evening. You may sign up for the optional tours at the Tour Desk set up in the Sakata City Cultural Hall.

A. The Sea of Japan and Mt. Chokai Drive Tour ¥7,000 per person

Participants will travel along the beautiful coastal road running beside the Sea of Japan and then climb Mt. Chokai; Yamagata's highest mountain. A visit to the town of Kisata will conclude this challenging tour.

B. Birthplace of the Horn Discovery Tour ¥6,700 per person

The Trumpet Shell, a precursor to the modern horn, is said to have its origins at Mt. Haguro. Participants will climb the 2466 stone steps, bordered by cedar trees, that lead to the top of the sacred mountain. Destinations will include Goju-no-toh (a five-story wooden pagoda designated as a national treasure) and the Chidoh Museum.

C. Sakata History and Culture Tour ¥7,500 per person

The tour will introduce participants to the history and cultural heritage of Sakata. Destinations will include: a visit to the former Honma family residence (one of Japan's great land owners); the Honma Art Museum; the Sankyo warehouse where Shonai's rice is stored; the Dewa-yushin-kan (a traditional Japanese guesthouse); and the Domon Ken Memorial Hall where the photographs of the world famous Ken Domon are displayed.

D. Shinto Shrine and Buddhist Temple Tour ¥7,500 per person

The tour will introduce participants to the mysterious Mt. Yudono said to be the inner shrine of the three mountains of Dewa (Dewasanzan). Participants will also visit the Dainichiboh treasury and the Mt. Gassan Asahi Museum. This tour is recommended for anyone interested in viewing the unique shrines and temples of Japan.

Excursion: Wednesday, July 26 2:00 p.m. ¥1,500 per person (light refreshment included)

Participants will boat down the famous Mogami River while listening to a horn concert performed on an accompanying boat. The picturesque scenery of Yamagata together with the beautiful timbre of the horn will no doubt make this a memorable experience

Special Program: Saturday, July 29 5:00 p.m.-9:00 p.m. ¥2,000 per person (admission to concert, party, and transportation included)

The magnificent Chokai no Mori, offering a panoramic view of the Sea of Japan and Mogami River, will become the stage for this special program. The beautiful star lit night will be filled with the sound of the Japan Horn Society Ensemble, the distinguished Russian jazz hornist Arkady Shilkloper, and the American Horn Quartet (presently touring Europe). After the concert participants will enjoy a festive party where everyone will be able to mingle with the guest artists and local people.

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A New Manuscript Source for Mozart's Rondo in E-flat for Horn, K. 371

Marie Rolf

Mozart's Concert-Rondo in E-flat for Horn, K. 371, has always been considered to be a "fragment" because the sole manuscript for the piece was not finished in terms of its orchestral accompaniment. In December 1988, a second manuscript for K. 371 surfaced, proving that our understanding of this "incomplete" work was even more incomplete than we had thought. The Concert-Rondo for Horn as we know it today from publications and recordings should, in fact, be sixty bars longer. How could such a major lacuna—approximately one-fourth of the entire piece—have escaped the eyes and ears of editors, performers, and listeners for nearly 200 years? This article shall address this question while discussing the newly found manuscript.

First, the known autograph source for K. 371, which has been reproduced in facsimile in Hans Pizka's *Das Horn bei Mozart*,[1] and the circumstances surrounding its composition warrant description. The first page bears the French title "Rondeau"[2] and is signed in the upper right-hand corner "di Wolfgang Amadée Mozart/Viena ce 21 mars 1781." Mozart's signature is authenticated in the right-hand margin of the same page by both Georg Nikolaus von Nissen and Heinrich Henkel. Henkel notes the "acht Blätter" of the manuscript, i.e., eight leaves or sixteen pages in all.

Mozart notated his music in dark ink on each of these sixteen pages. The manuscript consists of twelve-staved paper, scored on eight staves throughout, in oblong format.[3] Alan Tyson has shown that Mozart changed from ten-staved to twelve-staved paper when the composer moved to Vienna.[4] Mozart apparently notated his Concert-Rondo only five days after his move on 16 March 1781.

Many scholars have assumed that K. 371 was composed with Joseph Leutgeb in mind, for whom Mozart wrote most of his works for horn. First hornist in the Archbishop's orchestra at Salzburg, Leutgeb moved to Vienna in 1777. He was known for his ability to execute wide leaps and for singing an adagio "as perfectly as the most mellow, interesting, and accurate voice."[5] In a letter to his father Leopold, written on 24 March 1781—only three days after the manuscript of K. 371 was dated, Mozart mentioned having recently encountered Leutgeb in Vienna.[6]

Other evidence suggests that Mozart may have composed K. 371 for Jakob Eisen, who was known as a "specialist of the 'arpeggio'" and for his "velvet sound."[7] As a *cor basse* player, as were most of the horn virtuosi of the day, he typically would have played notes such as the unusual, low E-flat on which the solo part of K. 371 cadences. In a letter from 31 May 1800 to the publisher Johann Anton André, Constanze Mozart wrote about a rondo for horn and orchestra of which Leutgeb knew nothing; later in the same letter, Constanze mentioned Eisen's widow, who had one or two original manuscripts that Mozart had given to her husband.[8] The manuscript of K. 371 could have been among these materials.

It is also possible that Mozart wrote K. 371 for another horn player, especially one from the Mannheim court, which in 1778 moved to Munich, where Mozart worked just prior to going to Vienna in 1781. The horn players in Munich as well as others with whom Mozart associated closely are mentioned by Robert Münster and Franz Giegling, among others.[9]

The solo horn part is indicated on the top staff of Mozart's autograph; beneath it are the accompanying instruments, appearing in the following order: first and second violins, violas, two oboes (each notated on a separate staff), two horns in E-flat (notated together on the same staff), and violoncello and bass (also notated together on the same staff). The first two pages of this manuscript are fully scored, complete with markings for articulation and dynamics; they represent the opening refrain of the rondo, presented in typical Mozartian fashion, first by the solo horn and then by the tutti accompaniment. While the notation for the solo horn is complete throughout the manuscript, the full orchestration is indicated only for the first and second appearances of the refrain. Orchestral interjections mark other occurrences of the refrain as well as episodic passages, although the tutti orchestra is not completed in subsequent passages in the autograph; a reasonable reconstruction of the orchestral accompaniment can nonetheless be made from the manuscript as Mozart left it.

Several clues in this sixteen-page manuscript should have alerted us to the fact that it was incomplete in terms of its length. First, Mozart wrote the number "279" after the double bar at the end of the piece on page sixteen; yet, the manuscript comprises only 219 bars. While it may be argued that Mozart's "7" could be read as a "1", there can be no mistake if we compare his notation of "279" to his handwriting of "7" and "1" in his date on the first page of the manuscript.

Second, the proportions of the rondo form are completely unbalanced in the sixteen-page manuscript. Example 1 shows that the B section constitutes only fourteen bars at the level of the dominant, while the C section continues for thirty-two bars in various tonal areas and the second B section for thirty-eight bars in the expected tonic key.

The oddly proportioned first episode of K. 371 begins in the last two bars on page two of the autograph and continues for fourteen bars on page three of the autograph (Example 2). Notice that the tied notes in the second violin and bass parts at the end of page two are not carried over to page three. One could speculate that Mozart simply forgot to notate them or that he did not need to notate them on page three, but it is extraordinary that this is the only time in the entire sixteen-page manuscript when such a "slip" occurs.

Furthermore, although the harmony follows tolerably well from page two to page three, the phraseology is particularly clumsy for Mozart, who typically repeats or var-

ies phrases such as those of the last two bars on page two (mm. 25 and 26). In fact, when this same motive recurs in the C section of the piece, it is cast not as a two-bar phrase but as a four-bar phrase which is immediately repeated in the tonic minor mode. Similarly, bars 2–5 on page three of the autograph appear out of nowhere and lead to the dominant of B-flat. Typically, Mozart would have preceded this phrase with an antecedent phrase of similar motivic material.

Apparently, these inconsistencies in the autograph for K. 371 remained undetected, and for years it was passed off as the only source for the work. After Mozart's death, the publisher Johann Anton André acquired the manuscript from Constanze Mozart. It was sixteen pages long when sold by the heirs of August André, Johann Anton's son, at Liepmannssohn's in Berlin on 9 December 1932. Among other things, the sale catalog mentions some staining on the fourth page. The manuscript was owned by Henri Hinrichsen when Pizka's facsimile was published, and on 11 November 1982 it was sold at Sotheby Parke Bernet in London. Currently in the collection of Robert Owen Lehman, the autograph is presently on deposit at the Pierpont Morgan Library in New York.

The new manuscript source for K. 371, purchased privately by Robert Owen Lehman in 1989, consists of a bifolium, i.e., four pages, notated in Mozart's hand. It matches precisely the format, size, and paper of the sixteen-page manuscript, and in fact it comprises the "missing" sixty bars of the piece. As we might guess, these sixty bars constitute the remainder of the first episode of Mozart's rondo, and they belong between pages two and three of the sixteen-page manuscript (Example 3). The orchestration of the first page of the "new" bifolium is complete, following Mozart's notational procedure for the first two pages of the work. The remaining three pages of the new bifolium continue with the horn solo and an occasional orchestral interjection, again matching the notational procedure found on the facing page (i.e., page three of the sixteen-page manuscript). Alan Tyson[10] has noted that the paper-type and the watermarks of the new bifolium match precisely those of the pre-existing bifolia, and he reveals the overall structure of the foliation to be 4, 4, 2 (i.e., two sets of two bifolia followed by a single bifolium). In addition, the TS, or "total span" of the staves on each page, is 189 mm in both the new and the old manuscripts for K. 371; other Mozart manuscripts with the same watermark and dating from Vienna in the spring and summer of 1781 generally have a TS of 188.5–189.5.[11] Equally convincing is the fact that the left-hand margins of both verso sides of the newly found manuscript (i.e., pages four and six of the restored manuscript, indicated by the asterisks after "A" and "B" in Example 3) are badly stained, and that their outline matches exactly the stain on the left-hand margin of page eight, the former page four of the manuscript whose staining was already mentioned in the Leipmannssohn catalog of 1932 (identified by the asterisk after folio 2 in Example 3).

Such overwhelming evidence proves beyond any doubt the relationship between these two sources for K. 371. They were probably separated already by 1800, when Constanze was negotiating the sale of Mozart's remaining manuscripts first with Breitkopf und Härtel in Leipzig and then with Johann Anton André in Offenbach. Her letters to Breitkopf und Härtel mention, among other works for horn, a "Rondo fürs Horn, nicht ganz instrumentiert" and a "bruchstük [*sic*] eines Corno Concerts."[12] It is significant that the first page of the manuscript of K. 371 is annotated as "nicht ganz instrumentiert" and that the first page of the newly discovered bifolium, or page three of the restored source, is identified in Nissen's hand as a "Bruchstück eines Horn Concerts."[13]

How do the additional sixty bars affect the formal design of the piece? Example 4a outlines the motivic and tonal design as well as the phraseology of the first episode when the new bifolium is inserted after page two of the original manuscript. Examples 4b and 4c show the phrase, motivic, and tonal design of the second and third episodes, respectively. Notice that the B sections, comprising motives "c" through "f", are now completely parallel, except that the first one occurs in the dominant while the second B section enters in the tonic key. In addition, the transitional material leading from the opening refrain to the first B section, labeled "a" and "b" in Example 4a, recurs—now much more logically—in the second episode (Example 4b).

As a result, the three episodes of the piece are more equally balanced, with the B sections each containing thirty-eight bars, and the C section consisting of thirty-two bars (Example 5; the reader may wish to compare Example 5 with Example 1). The entire first and third episodes—including the transitions, codettas, and retransitions—comprise seventy-six and sixty-seven bars respectively, while the entire second episode contains a total of fifty-two bars. The four refrains—the A sections—contain twenty-four bars, twenty-five bars, thirteen bars, and seventeen bars, respectively. Now the tonal design of the piece is better proportioned as well, with the A sections in tonic contrasting with the dominant of the first B section and the submediant and minor tonic of the C section. As we would expect, the second B section returns material that was originally heard in the dominant key to the tonic.

The rondo form of K. 371 may be compared with those of the last movements of Mozart's three complete concertos (K. 417, K. 447, and K. 495) and one incomplete concerto (K. 412) for horn, briefly described in Example 6. Four of these movements are cast as seven-part rondos.[14] Of the five, four are written in E-flat major for optimal quality of tone.[15] Three of the movements modulate to the submediant in their C sections; the subdominant key area is the next most often explored. Unlike the final rondos of the horn concertos, which share a common $^6/_8$ meter as well as motivic material that conjures up references to the hunt, K. 371 differs markedly in character. In this sense, the Concert-Rondo is perhaps best considered in the context of rondos which immediately preceded it, rather than in the context of the horn rondos subsequently composed by Mozart. This issue, however, lies beyond the scope of the present study.

Notes

[1]Hans Pizka, *Das Horn bei Mozart* (Kirchheim bei München: Hans Pizka Verlag, 1980).

[2]The French spelling of this title is not unusual for Mozart, as discussed in Alan Tyson, *Mozart: Studies of the Autograph Scores* (Cambridge, MA and London: Harvard University Press, 1987), 355, fn 7 regarding K. 169, K. 269 (261a), K. 298, K. 365 (316a), K. 374, K. 386, K. 498, and K. 575.

[3]approximately 230 mm x 320 mm.

[4]Tyson, *Mozart: Studies of the Autograph Scores*, chapter 14. On pages 226–227, Tyson points out (as he did already on page 54 of his earlier article, "New Dating Methods: Watermarks and Paper-Studies" in *Neue Mozart-Ausgabe. Bericht über die Mitarbeitertagung in Kassel, 29.-30. Mai 1981*, [1984]) that paper with the identical watermark to K. 371 was used for K. 369, dated "Monaco [Munich], li 8 marzo 1781," as well as for portions of *Idomeneo*. Unlike K. 371, however, these earlier works were notated on ten staves. Tyson speculates that the composer carried unruled paper with him and that he simply had his paper ruled locally; the rastration machines in Vienna were probably capable of more staves per page than those in Munich or Salzburg.

[5]"Son mérite est surtout de chanter l'*adagio* aussi parfaitement, que la voix la plus moëlleuse, la plus intéressante et la plus juste, pourroit faire." *Mercure de France* (Mai 1770), 164. Quoted in Horace Fitzpatrick, *The Horn and Horn-Playing and the Austro-Bohemian Tradition from 1680 to 1830* (London: Oxford University Press, 1970), 164.

[6]Bauer, Wilhelm A. and Deutsch, Otto Erich, eds. *Mozart: Briefe und Aufzeichnungen*, 4 vols. (Kassel: Bärenreiter, 1962–1963), III, No. 585, page 100, line 107.

[7]Pizka, 9. In his Vorwort to the *NMA*, V/14/5 (Kassel: Bärenreiter, 1987), x and xvi, Franz Giegling asserts that K. 371 was probably composed for Eisen.

[8]Bauer-Deutsch, IV, No. 1299, page 358, lines 195–196 and 205–206.

[9]See Robert Münster, "Das Münchener *Idomeneo*-Orchester von 1781" in *Wolfgang Amadeus Mozart. Idomeneo. 1781–1981. Essays, Forschungsberichte, Katalog* (München: R. Piper, 1981), 121 and Giegling, *op. cit.*, x.

[10]See pages 99–100 of Tyson's article, "A Feature of the Structure of Mozart's Autograph Scores" in *Festschrift Wolfgang Rehm*, ed. Dietrich Berke and Harald Heckmann (Kassel; Basel; London; New York: Bärenreiter, 1989).

[11]Tyson, personal communication.

[12]Bauer-Deutsch, IV, No. 1288, page 328, line 158 and No. 1297, page 350, line 59.

[13]In the Anhang of his *Biographie W. A. Mozarts* (Leipzig, 1828; reprint ed., Hildesheim: Georg Olms Verlagsbuchhandlung, 1964), 17, Georg Nikolaus von Nissen also notes a "Bruchstück eines Hornconcerts" as the second item in his list of "Fragmente für Blasinstrumente." (The third item is "Eins dgl.") This list falls under Nissen's general heading of "III. Verzeichniss der in Mozart's Verlassenschaft gefundenen musicalischen Fragmente und Entwürfe, wie es grösstentheils vom Abbé Maxim. Stadler verfasst worden"; it is significant that a large "III," written in orange-red pencil, appears in the right-hand margin of the first page of the newly found bifolium.

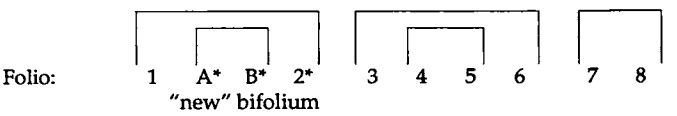
[14]The location of the first B section in the last movement of K. 447 is difficult to place. Bar thirty-four might seem to be a logical choice because of the strong cadence in the previous bar and because of its clear, eight-bar phrase structure. However, the key of the dominant is not reached until bar fifty-one, where the melodic material defies periodic structure and where the harmony immediately begins to move back to the tonic return of A in bar seventy-seven. Assuming that the B section begins in bar thirty-four, the movement is a five-part rondo. The second-movement Romanze of K. 495 is also an example of a five-part rondo for horn.

[15]Many of Mozart's other works for horn, including the *Symphonie concertante*, "Se il padre perdei" from *Idomeneo*, K. 370b, the horn quintet, and the quintet for piano and winds are also written in the key of E-flat. In chapter sixteen of *Mozart: Studies of the Autograph Scores*, Tyson presents evidence that K. 412, the one horn concerto in D major, was the last horn concerto to be composed by Mozart, though of course the rondo was completed by Süßmayr. Both Giegling, *op. cit.*, xviii–xix and Robert Levin, *Who Wrote the Mozart Four-Wind Concertante?* (Stuyvesant, New York: Pendragon Press, 1988), 152–154, point out the limited range of K. 412 in comparison with the E-flat pieces, speculating that this may be due to the use of the D crook but also that it might reflect Leutgeb's technical limitations as he grew older. In addition, Giegling mentions the possibility that the work was never intended for Leutgeb.

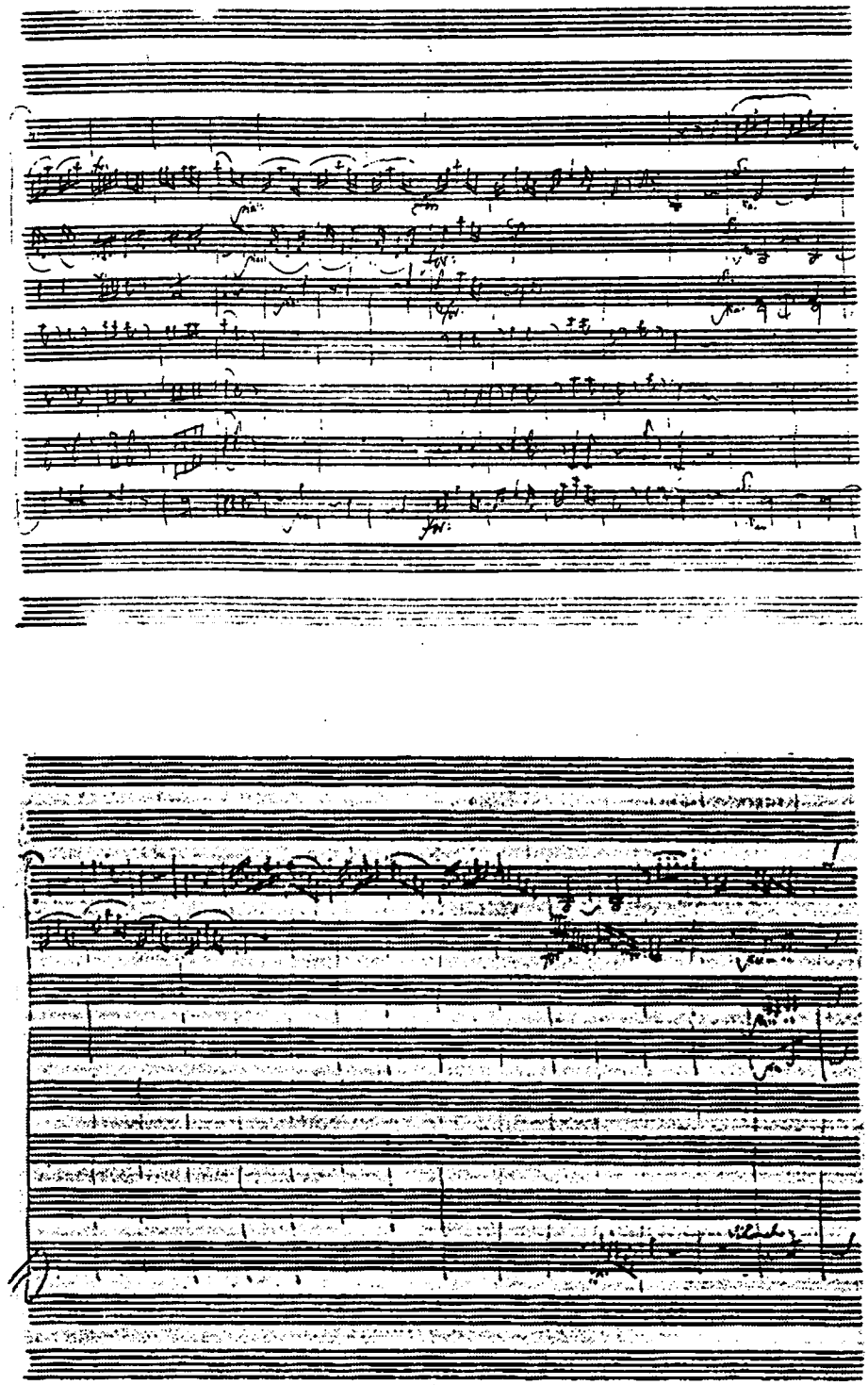
This article first appeared in the 1991 Mozart Jahrbuch and is reprinted in the Horn Call with the permission of the International Mozart Symposium. Marie Rolf is a professor and chair of the Department of Music Theory at the Eastman School of Music.

	Episode 1 (16)			Episode 2 (52)			Episode 3 (67)			
A	Tr.	B	A	C	Cod.+Retr.	A	B	Cod.	+Cad.	A
24	2	14	25	32	20	13	38	29	5	17
I		V	I	vi, I, i, ♭VI, V		I	I			I

Example 1: Mozart K. 371—16-page manuscript overall form



Example 3: Mozart K. 371—restored manuscript



Example 2: Mozart K. 371, Manuscript pp. 2 and 3

Indep. Tr.		B section			Cod.—>Retr.
a	b	c	d	e	f
(8+8)	(4+4+4)	(4+4)	(7+1)	(8+14)	(2+2+6)

I—I ——> $^{V}/_{V}$ V ——————— V^7

Example 4a: Mozart K. 371—restored manuscript, first episode

C section			Cod. —> Retr.
g	a	b'	c'
(8+8)	(8+8)		20

vi—>I I, i ♭VI ——————> V^7

Example 4b: Mozart K. 371—restored manuscript, second episode

B section			Cod.————>Cad.
c"	d'	e	f
(4+4) +	(7+1)	(8+4)	(2+2) + 4	(2+2) + 4	(4+4) + 5

I ————————————————————

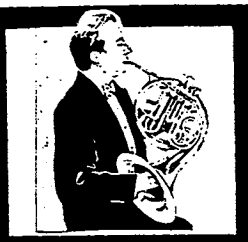
Example 4c: Mozart K. 371—restored manuscript, third episode

	Episode 1 (76)				Episode 2 (52)			Episode 3 (67)			
A	Tr.	B	Cod.	A	C	Cod.+Retr.	A	B	Cod.	+Cad.	A
24	28	38	10	25	32	20	13	38	29	5	17
I		V		I	vi, I, i, V		I	I			I

Example 5: Mozart K. 371—restored manuscript, overall form

K. 412	D Major	A	B	A	C	A	B	A
					i, ♭III			
K. 417	E-flat Major	A	B	A	C	A	D	A
					vi			
K. 447	E-flat Major	A	B	A	C	A		
					I—>V	IV		
K. 495	E-flat Major	A	B	A	C	A	B	A
					vi, IV			

Example 6: Comparison of last-movement rondos from Mozart's horn concertos



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The Gugel Family of Hornists

Kristin Thelander

The Gugel family included brothers who were horn-playing duettists in the early nineteenth century, and the father/son duet team, which succeeded the brothers. This article will first examine the available compositions of Heinrich Gugel. Fétis lists Heinrich Gugel's complete works as a Premier Concerto, a Nocturne pastoral, and twelve difficult etudes, volumes one and two, all of which were published by Schott in Mainz.[1] An original published copy of the concerto for "Corno Principale" ("first" horn) can be found in the Library of Congress. See Example 4 for a facsimile of the first page of this concerto. It was written and performed by Heinrich at least by 1823, and was published in 1825/26.[2] The concerto is extraordinarily difficult, particularly for the endurance of the hornist. The tessitura is very high (overall range is B–d'''), and the passage work is relentlessly long. It was, of course, written for natural horn, and although the hand technique required is very advanced, it is not unlike that in concertos by Punto, Gallay, Oestreich, and Weber. The concerto is in F major, and it moves to closely-related keys that are not extraordinary in any way (dominant, tonic minor, subdominant, mediant, and submediant). One passage in the development of the first movement modulates using a sequence of arpeggios that is rather difficult for the hand, but generally the brilliant passage work is quite reasonable, with closed notes occurring in repeating patterns and diatonic scales. The style of the concerto is heroic and brilliant, much like the works of Gallay. There is no question that the primary goal of the work is to show off the soloist's virtuosity; the twenty-four-measure second movement is merely an introduction to the Rondo, which rivals the first movement in its brilliance.

Heinrich Gugel's two volumes of etudes (twenty-four total) were published in 1823/24 and 1824/25, respectively.[3] The etudes cover every major and minor key, with key signatures. The first volume of these etudes was reviewed in the *Allgemeine Musikalische Zeitung* in 1824. Only the second volume was examined for this article; there is an edition published by Richault of Paris housed in the Library of Congress. Again, these are clearly "first" horn etudes, with unbelievable technical and physical demands on the player. This second volume includes etudes in the keys of D, b, A, f#, E, c#, B, g#, F#, e ♭, D♭, and b♭, and the difficulty of these etudes on the natural horn can not be exaggerated. The range is B–e''', although there is little use of notes below c'. A brief description of a few of the etudes will give the reader some notion of their demands. Etude No. 1 is a three-page virtuosic trill exercise. In D Major, it uses both whole- and half-step measured trills in all ranges. The half-step trills in the middle range are particularly difficult for the hand. Measure after measure of trills between b'' and c''' are enough to disable any player. Etudes No. 2 (b minor), 4 (f# minor), and 12 (b♭ minor) are made up entirely of sixteenth-note passage work demanding the ultimate in hand technique. Etude No. 10 (e♭ minor) consists of octave leaps over the entire range of the horn. Particularly musically pleasing are Etude No. 3 (A Major), a Waltz; Etude No. 5 (E Major), an allegretto in six-eight meter featuring many skips and a 3 $^1/_2$ octave range; and Etude No. 11 (D-flat Major), a Romanze with an ornate melody. See pages 34–36 for facsimile examples of selected etudes. These etudes are more difficult than the most advanced written by Gallay and Belloli, but they are similar stylistically. They are musically worthwhile and could be used on valve horn for marvelous practice of etudes in all keys. Unfortunately, the incredibly difficult passage work and demands on endurance are no easier on valve horn!

A set of twelve etudes by Heinrich Gugel was published by the Sansone Company in the twentieth century, "revised" by Fredrick Gumbert; they are also reprinted in Pottag and Andraud's 335 and 305 *Selected Melodious, Progressive, and Technical Studies for French Horn* (the "Blue" and "Red" books). The origin of these etudes is unclear, but their style is certainly consistent with Heinrich Gugel's music. It is possible that these etudes might actually be volume one of the twenty-four etudes in all keys, with a few of them transposed to more "reasonable" ranges, because the keys are suspiciously close (C, e, F, d, F, g, C, c, A♭, f, C, e) to the ones that the first volume would have included (C, a, F, d, B♭, g, E♭, c, A♭, f, G, e). If this hypothesis is correct, the range of this set of etudes would be F#–g''' (occurring only once, and with an ossia marked; otherwise to e'''). As printed by Sansone the range is F#–c#''', obviously much mor e "reasonable."

The evidence of Heinrich Gugel's compositions indicates that he must have been a superb horn player, interested in pedagogy and technical development. Since he wrote this music for his own use, one can conclude that he was a high (or first) horn player, but one who could play low notes, too. It is unfortunate that most of his music is unavailable today.

From 1801–1804 the *Allgemeine Musikalische Zeitung* (AMZ), published in Leipzig, contained numerous reports about the brothers Joseph and Heinrich Gugel and their early career as young duettists. Reviews of concerts in Hanover, Frankfurt, and Munich were generally positive. In Hanover their sponsor convinced them to give a third concert after the success of their first two.[4] The reviewer of the Frankfurt concert stated that they had lived up to expectations and played a good concert. He went on to say that the first hornist (Heinrich) had a small tone but beautiful execution and much dexterity. The second hornist (Joseph) was not nearly as good as his brother except that he had more tone. The second player did not have good stage presence, however; the reviewer remarked that he looked like he was having trouble or pain and that he should have taken an example from Domnich.[5] The Munich reviewer indicated that the first hornist blew well, clearly, and with beautiful tone. The second player, however, was mediocre or even worse.[6]

The Gugels must have been considered important players, however, because they merited an extensive news article in the AMZ in 1801, and it appears that this article was

the basis for the dictionary biographies that appeared throughout the rest of the century. When the article was written, the brothers were employed in the court orchestra of Sachsen-Hildburghausen and were considered by the author, Johann Friedrich Christmann, to be the greatest living hornists in Germany.[7]

Christmann wrote that the older Gugel brother (Joseph) studied horn with his uncle Scholl in Vienna, and then the younger one (Heinrich) learned from the older. Their talent had developed so early that their father, Capellmeister to the Duke of Württemberg, sent them out on performing tours when they were about ten and seven years old, respectively. The story is quite pitiful—they evidently had no companions, no worldly knowledge, no possessions, and no money, and they traveled by foot with nothing but their instruments under their arms, trying to make money for their parents. Christmann believed that audiences at first embraced them more out of compassion than because of their musical accomplishment, but eventually the brothers developed into fine artists and were greatly appreciated by knowledgeable audiences.[8]

Christmann praised the Gugels for not using forced or unnaturally big tones in the high and low range; rather they played with softer tone and careful execution. He said that they played with unbelievable lightness, precision, and rapid tonguing, and with even more flexibility than Dornaus. Their intonation was described as beautiful and strong. They performed a double concerto by Braun particularly well, along with many smaller duets.[9]

Christmann also credited the Gugel brothers with inventing the mute, which he said could be moved with the hand to produce exotic sounds. He described their innovation as a clapper or flap which was added to the mute, allowing for greater variety of sound and nuance and alleviating the inconvenience of having to remove and replace the mute.[10] It should be pointed out that the Gugel brothers could not have actually invented the mute, which Joseph Hampl is credited with inventing around the middle of the eighteenth century. The clapper that Christmann describes sounds quite like Carl Thürrschmidt's chromatic device invented around 1795, which Fitzpatrick describes as a ball on the end of a rod by means of which "the inside of the mute's neck could be stopped in the same way as the hand stopped the bell of the open horn. As a result the chromatic notes were available in muted colours, and with even less difference between stopped and open notes than in the case of the open horn."[11] The Gugel brothers may have introduced further innovations for the chromatic mute and certainly were known for their use of mutes in their performances.

Nineteenth-century music dictionaries provide the next bits of information necessary to piece together a biography of the Gugels. Gerber (1812) cited three Gugel brothers, all chamber musicians from Hildburghausen; the eldest was a clarinetist and the younger two were hornists. Gerber stated that Joseph and Heinrich left for Leipzig on a tour as virtuosi in 1802, playing double concertos, duets and a Wölfl Trio for two horns and fortepiano. He cited journals that had reviewed their artistic performances, which demonstrated dexterity and beauty.[12] Sainsbury (1825) listed H. Gugel as a celebrated performer and composer on the horn. He said that Gugel had recently been in St. Petersburg and from there had gone to Paris.[13] Schilling (1836) specified that the brothers Joseph and Heinrich were great duettists throughout Europe from 1796 to 1816 or 1820. In addition to information previously provided by Christmann's 1801 AMZ article, Schilling indicated that Joseph was born about 1770 and Heinrich around 1780, both in Stuttgart.[14] These dates are not consistent with the information Christmann had provided (and which Schilling repeated), that the brothers had begun touring at the ages of ten and seven. Schilling mentioned Heinrich's twelve difficult etudes, published by Schott in 1824, and he repeated Christmann's assertion that the Gugel brothers invented the mute and developed a clapper or flap for it.[15]

Later dictionary articles repeated much of the same information, with the addition of reports of Heinrich and his son playing in the theatre orchestra in St. Petersburg.[16] Bernsdorf specified that the younger brother, Heinrich, and his son were employed there in the 1830s.[17] Mendel asserted that the brothers went to Sachsen-Hildburghausen after their years of concertizing, and they were no longer in the public eye there. He wrote that the only thing known was that Heinrich and his son were employed by the Czar as court musicians in St. Petersburg in 1837.[18] The apparent source of information for Gassner, Bernsdorf, and Mendel is an 1837 article in the AMZ listing all orchestra personnel of the theatre orchestra in St. Petersburg. There "father and son" Gugel are listed as being members. Unfortunately no first names are given in the article.[19] Further examination leads one to believe that the hornists in the St. Petersburg orchestra in 1837 were not Heinrich and son, but rather Joseph and son.

The AMZ contained no more reports on the Gugels until 1817, and a problem arises with articles from 1817–1827, in that the activities of a soloist, "Mr. Gugel," and duettists, "Mr. Gugel and son," are reported, but first names are often not provided. The AMZ was indexed periodically, and references to Joseph and Heinrich Gugel were specified in the index. The consistency of the index with the occasional first names provided in concert reviews makes it clear that from 1817 on, Heinrich Gugel was performing as a soloist, whereas Joseph was performing as a duettist with his son, Rudolph. The most direct evidence of this can be found in a valuable footnote to a lengthy article about Heinrich which clarified that "Mr. Heinrich Gugel shouldn't be confused with his older brother, who nowadays is traveling with his son, a young boy with exceptional musical talent."[20] The concert reviews from the years 1817–1827 provide a fascinating view of the playing style, repertoire, and professional lives of the Gugels.

Regarding the career of Joseph Gugel and his son, news from St. Petersburg in 1817 indicated that the "older" Gugel and his nine-year-old son performed a concertante by Winter and variations by Hartmann on the 13th of March. The reviewer said that it was unfortunate that the considerable talents of the young boy were unknown in other countries.[21] In Kiev, the "middle" Gugel and his ten-year-old son Rudolph[22] from St. Petersburg performed a double concerto by Danzi and variations on a Russian theme by

Hartmann. Both were characterized as beautiful pieces, available only in manuscript. The reviewer stated that Mr. Gugel had been famous for many years as a great artist on his instrument, but that the son was much more accomplished than one would have expected, considering his age and the ability of his father.[23] In later concerts in Kiev the father and son "demonstrated their skill with Variations for two horns by C. Cannabich and ... a glorious double concerto by B. Romberg." They were called the "darlings of the public," and the ladies society had to organize a second concert for them to play because of the success of the first.[24]

In 1818 Joseph and his son began to tour outside of Russia. A reviewer from Königsberg said that the "middle" Gugel was warmly remembered from his concerts in the past with his brother. After several years of living in St. Petersburg, Joseph was planning to make a trip to his home town of Mainz, and then on to France, England, and Sweden before returning to Russia. This article reported that the father, playing second horn, had a singing style and full command of the instrument. The son, playing first horn, was already worthy of the highest praise and was a credit to his father's tutelage. They performed two concerts in Königsberg on May 29 and June 12, the first including Danzi's concertante and Hartmann's variations on a Russian theme, and the second including Bernhard Romberg's concerto and an Introduction and Rondo by Cremont, composed especially for them. A fascinating comment by the reviewer was that "these artists blew on the F horn in every key, for instance in A major and A-flat major, as purely as in C major, without tuning to another pitch and without much difference between their stopped and open tones." He went on to say that "these artists prove that these instruments don't need tone holes when in the hands of a master."[25] It is unclear what was meant by "Tonlöcher"—early valves, or what are thought of as tone holes today? At any rate, considering the difficulty of the music they performed, it is astounding that they played everything on the F crook.

Joseph and his son continued their tour, performing several concerts in Berlin between August and October; the ten-year-old son was credited with a clean and sweet tone, and secure attacks and high range. The father also was praised for great evenness of tone and fine execution.[26] They performed pieces by Romberg, Hartmann, and Danzi in concerts in August, and in October they performed the Romberg concerto and the trio for two horns and fortepiano by Wölfl with a nine-year-old pianist.[27] They went on to Leipzig that winter, performing for a large audience at the Gewandhaus. The reviewer said that "the playing of the father melted together with that of his lovely son for a very pleasant effect." They performed the works by Romberg, Hartmann, and Wölfl.[28]

In Dresden father Joseph (specified in the review) and his eleven-year-old son played a concert prior to a performance of Rossini's *L'Inganno felice*, performing "a double concerto in F major, an Andante in F minor, and an Allegro in F major of his own composition."[29] Next they played concerts in Frankfurt, following by sheer coincidence the Schunke brothers, duettists from Stuttgart.[30] Finally they arrived in Paris. At first no concerts could be arranged in spite of meetings with nobility, but eventually they performed a concert for an audience which included Cherubini, Spontini, and Kreutzer.[31] A reviewer for their November 1819 concerts in Strasbourg said the eleven-year-old boy's instrument would certainly be called a "wunderhorn" because of the unbelievable difficulties the boy executed. The reviewer stated that the boy demonstrated certainty and steadiness in the high range, facility and clarity in technical passages, and trills that amazed everyone, and that the father, as second hornist, showed his strong low range and great dexterity. The Wölfl trio they performed had to be repeated in a second concert.[32] In Weimar they performed between acts of Mozart's *Entführung aus dem Serail*,[33] and they went on to Amsterdam that spring.[34] In 1821 they had performances in Stuttgart, Bremen, and Munich.[35] By 1823 they were back in St. Petersburg, and an AMZ article lists the Gugels, father and son, as performing in concert there.[36] The AMZ index cites this article under "Joseph and son," and that certainly seems consistent with the previous reviews.

While Joseph and his son Rudolph were touring Europe, Heinrich was busy as a soloist. Like Joseph and Rudolph, Heinrich was in St. Petersburg in 1817, and he played a small piece on a concert on March 3 (Heinrich's name is specified in the article). He did not make a great impression, according to the reviewer, mainly because of the dullness of the composition that he played.[37] The next AMZ article about Heinrich came in 1821, when he had returned to St. Petersburg after a "long absence." The author pointed out that Heinrich was unfortunately not going to be in St. Petersburg for long, because he was planning to tour to Riga, Warsaw, Dresden, Leipzig, Frankfurt, Paris, and London. He did, however, give a concert in St. Petersburg before he left. The author commented that Heinrich handled his instrument in an amazing way, not merely by playing difficult passage work, but by the highest musicianship. He had a beautiful singing style, and simplicity, dignity, and intimacy in his presentation. His tone, with the impressive range of 3 $\frac{1}{2}$ octaves, was in all ranges beautiful and strong. His intonation was pure and exact even in the most distant keys. The author claimed that Heinrich "has surely raised horn playing to the highest state of perfection." He noted that Heinrich was writing a "Schule und 24 Exercices in allen Tonarten," which was expected to appear in print soon. Heinrich was characterized as not only a perfect artist, but also a good man.[38]

Heinrich did embark on his tour, as an article from 1823 attests. The author noted that Heinrich had earlier traveled as first horn with his older brother Joseph, and as such had merited an entry in Gerber's *Lexikon*. Now (in 1823) he was traveling alone on a tour from St. Petersburg to Paris, and he performed two concerts in Mitau on his way through. The author was effusive about the high level of Heinrich's artistry and noted that his melodies were as noble and songlike as those one would expect from a violin or a voice. He played a Notturno by J. Field and a piece of his own composition, and Ludwig Maurer had written horn compositions for him. The author commented that Heinrich played only on the F horn without changing his instrument in all

keys, because, as Heinrich evidently explained, "every key will then have its own characteristics and the apparent limitations of the instrument itself in different keys ensure charm and variety." Heinrich's range was reported to be from f''' to G_1 (notated presumably in old notation). The author predicted that his etudes for the horn in all keys would expand the capacity of the instrument. He wrote that "even on the piano they sound good, which is proof of their quality." Heinrich evidently used the horn to speak to the heart, like the human voice, and it was predicted that his career would certainly be renewed because of his artistry.[39]

An English journal also contained news about Heinrich Gugel from Mitau in 1823. The author said that Gugel was on his way from St. Petersburg to Paris, giving concerts. He was evidently greeted with great cordiality and applause. "All that we had previously heard of Mr. Gugel's talents was far inferior to what we actually found them to be. His knowledge of the instrument is perfect, and his powers upon it are beyond all expectation."[40]

The next review is from Riga, where Heinrich played a concert with a less enthusiastic response. The reviewer said that he handled his instrument in a masterful way, but his compositions were not pleasing, and the reviewer did not appreciate all of Heinrich's harsh judgments about the great artists in Germany and foreign lands.[41] Another lengthy description of his playing came from Königsberg in 1823. The author explained that Heinrich, younger brother of Joseph, who had visited Königsberg a few years ago with his son Rudolph, had arrived in March 1823 from St. Petersburg on the way to his hometown of Mainz, which he had left about sixteen years ago. He gave two concerts, the first accompanied by string quartet since the expenses for full orchestra were so high and had to be paid by the one who gives the concert. The hall was, nevertheless, full. He played a potpourri of Russian tunes, variations for horn and cello on "Nel cor piu non mi sento" in the manner of Catalani, and a Notturno for horn and piano, all of his own composition. In the second concert he played his own horn concerto and *Adagio und Polonoise* by Ludwig Maurer. These pieces were repeated at another performance by popular demand. The author made an interesting commentary about audiences when he said that the pianist Hummel and singer Catalani always amazed and delighted audiences because they understood what they were doing, but horn players were not so appreciated. Heinrich Gugel played everything on his F horn, all the major and minor scales without changing crooks and with equal certainty, but few cared or understood what he was doing. Nevertheless, this author believed that Heinrich's agile and natural handling of the F horn was much better than playing with tone holes drilled in the horn, "enlarging the scale at the expense of tone." The author predicted that the exercises that Heinrich wanted to publish for the horn would be a welcome gift for all friends of this instrument. He felt that although Heinrich's compositions were good, those by Maurer and Field were deeper. The author wondered how Heinrich's unparalleled virtuosity would be judged in Germany: "will these judgments be free of artistic envy?"[42]

A review from Strasbourg indicated that Heinrich performed two concerts there in December 1823. The author stated that nothing was too difficult for Heinrich. He could play in both the high and low register like a first and second player united, in any key, and with the greatest clarity in the fastest passages. He played his own Concerto in F major, Variations by Maurer, and a Notturno for horn and piano by Field.[43] Finally there was a review from Bremen, where Heinrich performed on March 10, 1827, playing several pieces of his own composition, a Cantabile by Field, and a Romanze by Maurer.[44] This was the last performance review found for Heinrich.

The first volume of Heinrich's *Douze Etudes* was published by Schott in 1823 or 1824, and the AMZ carried a brief review of them. They were characterized as difficult, but possible, idiomatic for the instrument, varied, interesting, and both pleasant and truly demanding.[45]

The fascinating story of Heinrich Gugel's later career is found in another nineteenth-century music periodical, *The Musical World.* In 1838 composer R. S. Pearsall wrote an article about him, which is quoted in its entirety:

Henry Guzel, the Horn Player

> Guzel passed his life about the Russian Court, hence his abilities are unknown and unsung in Southern Europe. In mature age he felt a kind of Swiss-longing to visit Mayence, his native city, where I first met him, when he played over the exercise I send you on a common French-horn, with as much fluency as if it had been performed on a violin. I now extract it from a book of Horn Exercises, which Guzel published at Mayence, in 1826. His fate was unfortunate; he took it into his head that he would go to Paris as a concerto-player. As he was about the execute this project, his lips, which up to that time had been remarkably ***flat,*** (and this he said was the great secret of his success,) took another shape. They bulged, probably from age. He was much distressed as he now lost some of his highest notes. One morning he came to me, saying, that he was sure he should recover his powers, if he could get a skilful surgeon to pare his lips down flat as before. Unable to prevail on any surgeon to undertake such an operation he performed it himself with a razor! This ruined him. In 1830, I accidently met him at Paris in a state of great destitution. I know not whether he be in existence, but I have sent you the exercise, as it gives some idea of his extraordinary command over his instrument. If its publication be consistent with the object of the "Musical World," I shall in some sort have saved the name of Henry Guzel from total oblivion.[46]

The editor of *The Musical World* noted that the exercise, "too long to print, is curious and difficult; but we have players in this country who would execute it, although perchance not at a first reading."

Pearsall's story about Heinrich's sad fate is compelling. It appears that Heinrich ruined his lip sometime between 1827 (when he played a concert in Bremen) and 1830, when

Pearsall met him in Paris. It seems doubtful that Heinrich ever performed again.

Twentieth-century opinion seems to be that the father and son duet team that succeeded brothers Joseph and Heinrich consisted of Heinrich and his son. Dan Fog specified that Heinrich Gugel and his son played concerts in Friedrich Kuhlau's home of Copenhagen in 1822.[47] The title page for Kuhlau's Concertino for Two Horns dedicates the piece to "ses amis, Mrss Gugl, père et fils." It seems certain that the father and son who earned this dedication were Joseph and Rudolph, who clearly were traveling together as duettists at that time. In the notes for the 1973 Musica Rara edition of the Concertino, editors William Blackwell and Robert Paul Block also concluded that the work was written for Heinrich Gugel and his son, because Joseph had died.[48] Obviously the brothers' duet team "broke up" for reasons other than the death of Joseph.

The Gugel brothers, and later, the father-son Gugel team were very significant virtuosi in the early nineteenth century. They inspired a major composer, Friedrich Kuhlau, to write a significant work for them. Many other works now forgotten, including concertantes by Braun, Wölfl, Danzi, Winter, Hartmann, Cremont, Romberg, and Cannabich that were performed by the duettists. Heinrich left to posterity a tremendously difficult concerto and etudes that attest to his considerable abilities. Finally, the lessons of history teach us that no matter how frustrated we become with our high range, we should never take a razor to our own lips in an attempt to flatten them out!

Notes

[1]François J. Fétis, "Gugel, Joseph et Henri," in *Biographie universelle des musiciens et bibliographie générale de la musique*, vol. 4 (Paris: Firmin Didot Frères, 1860–1865), 138.

[2]*Allgemeine Musikalische Zeitung - Leipzig* 25 (September 3, 1823), 580; 26 (September 3, 1824), 628; and Carl Friedrich Whistling and Friedrich Hofmeister, *Handbuch der musikalischen Literatur*, 9th Supplement (1826). Reprint edition - New York and London: Garland, 1975.

[3]Carl Friedrich Whistling and Friedrich Hofmeister, *Handbuch der musikalischen Literatur*, 7th Supplement (1824) and 8th Supplement (1825). Reprint edition - New York and London: Garland, 1975.

[4]*Allgemeine Musikalische Zeitung* 3 (September 9, 1801), 834.

[5]*Allgemeine Musikalische Zeitung* 6 (January 25, 1804), 280.

[6]*Allgemeine Musikalische Zeitung* 6 (April 18, 1804), 484–485.

[7]Johann Friedrich Christmann, "Joseph und Heinrich Gugel," *Allgemeine Musikalische Zeitung* 3 (September 16, 1801), 843.

[8]Ibid., 843–844.

[9]Ibid., 844.

[10]Ibid., 844.

[11]Horace Fitzpatrick, *The Horn and Horn-Playing and the Austro-Bohemian Tradition 1680-1830* (London: Oxford University Press, 1970), 175.

[12]Ernst Ludwig Gerber, "Gugel," in *Neues Historisch-Biographisches Lexikon der Tonkünstler* (Leipzig: 1812), 429–430. Reprint edition - Graz, Austria: Akademische Druck- u. Verlagsanstalt, 1966.

[13]John S. Sainsbury, ed., "Gugel, H.," in *Dictionary of Musicians*, vol. 1 (London: 1825), 309. Reprint edition - New York: Da Capo Press, 1966.

[14]Gustav Schilling, ed., "Gugel, zwei Brüder, Joseph und Heinrich" in *Encyclopädie der gesammten musikalischen Wissenschaften, oder, Universal-Lexicon der Tonkunst*, vol. 3 (Stuttgart: Franz Köhler, 1836), 382.

[15]Ibid., 383.

[16]F. S. Gassner, "Gugel," in *Universal-Lexicon der Tonkunst* (Stuttgart: Franz Köhler, 1849), 386.

[17]Eduard Bernsdorf, "Gugel" in *Neues Universal-Lexikon der Tonkunst*, vol. 2 (Dresden: Robert Schaefer, 1957), 266.

[18]Hermann Mendel, "Gugel, Joseph und Heinrich," in *Musikalisches Conversations-Lexicon*, vol. 4 (Leipzig: List & Francke, 1880), 434.

[19]*Allgemeine Musikalische Zeitung* 39 (November 8, 1837), 727.

[20]*Allgemeine Musikalische Zeitung* 23 (September 15, 1821), 651–652.

[21]*Allgemeine Musikalische Zeitung* 19 (July 2, 1817), 466.

[22]The AMZ reviews refer to Joseph variously as the "oldest" brother [of the two hornists] and as the "middle" brother [of the three brothers; the clarinetist being the oldest of all]. The son's name is variously spelled "Rudolf" and "Rudolph." In this article "Rudolph" is used consistently, since they obviously refer to the same person.

[23]*Allgemeine Musikalische Zeitung* 20 (April 29, 1818), 316.

[24]*Allgemeine Musikalische Zeitung* 20 (April 29, 1818), 318.

[25]*Allgemeine Musikalische Zeitung* 20 (July 29, 1818), 546.

[26]*Allgemeine Musikalische Zeitung* 20 (September 16, 1818), 655.

[27]*Allgemeine Musikalische Zeitung* 20 (November 11, 1818), 791.

[28]*Allgemeine Musikalische Zeitung* 21 (January 27, 1819), 51–52.

[29]*Allgemeine Musikalische Zeitung* 21 (January 27, 1819), 57. It is unclear whether all these pieces were by Joseph, or just the allegro. Perhaps all three were movements of the same concerto? This is the only reference found to music by Joseph Gugel, and no such music survives today.

[30]*Allgemeine Musikalische Zeitung* 21 (March 17, 1819), 173.

[31]*Allgemeine Musikalische Zeitung* 21 (June 2, 1819), 375; and (June 30, 1819), 439.

[32]*Allgemeine Musikalische Zeitung* 22 (July 19, 1820), 490.

[33]*Allgemeine Musikalische Zeitung* 21 (September 29, 1819), 657.

[34]*Allgemeine Musikalische Zeitung* 22 (May 17, 1820), 344.

[35]*Allgemeine Musikalische Zeitung* 23 (March 28, 1821), 207; 24 (April 3, 1822), 229; and *Allgemeine Musikalische Zeitung, mit besonderer Rücksicht auf den österreichischen Kaiserstaat* (July 14, 1821), p. 443—the latter cited in *Répertoire International de la Presse Musicale*, Vol. 1 (Ann Arbor: UMI, 1992), 135–136.

[36]*Allgemeine Musikalische Zeitung* 25 (October 1, 1823), 655.

[37]*Allgemeine Musikalische Zeitung* 19 (July 2, 1817), 465.

[38]*Allgemeine Musikalische Zeitung* 23 (September 15, 1821), 651–652.

[39]*Allgemeine Musikalische Zeitung* 25 (April 2, 1823), 221–222.

[40]*The Harmonicon, A Journal of Music*, vol. 1, no. 11 (November 1823), 176.

[41]*Allgemeine Musikalische Zeitung* 25 (August 13, 1823), 531.

[42]*Allgemeine Musikalische Zeitung* 25 (September 3, 1823), 579–581.

[43]*Allgemeine Musikalische Zeitung* 26 (September 3, 1824), 628.

[44]*Allgemeine Musikalische Zeitung* 29 (June 13, 1827), 407.

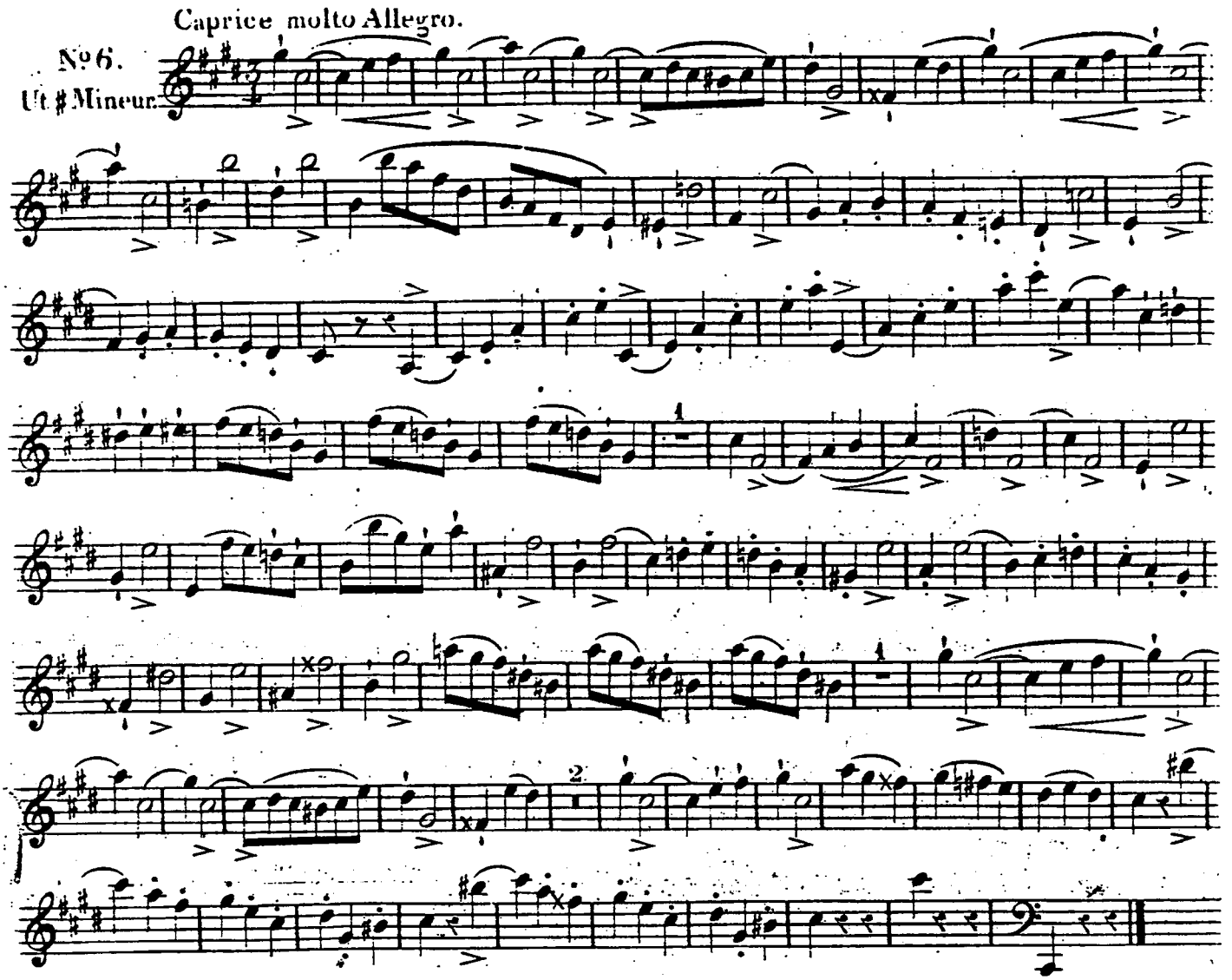
[45]*Allgemeine Musikalische Zeitung* 26 (March 18, 1824), 180.

[46]R. S. Pearsall, "Henry Guzel, the Horn Player," *The Musical World* 30 (July 26, 1838), 216–217.

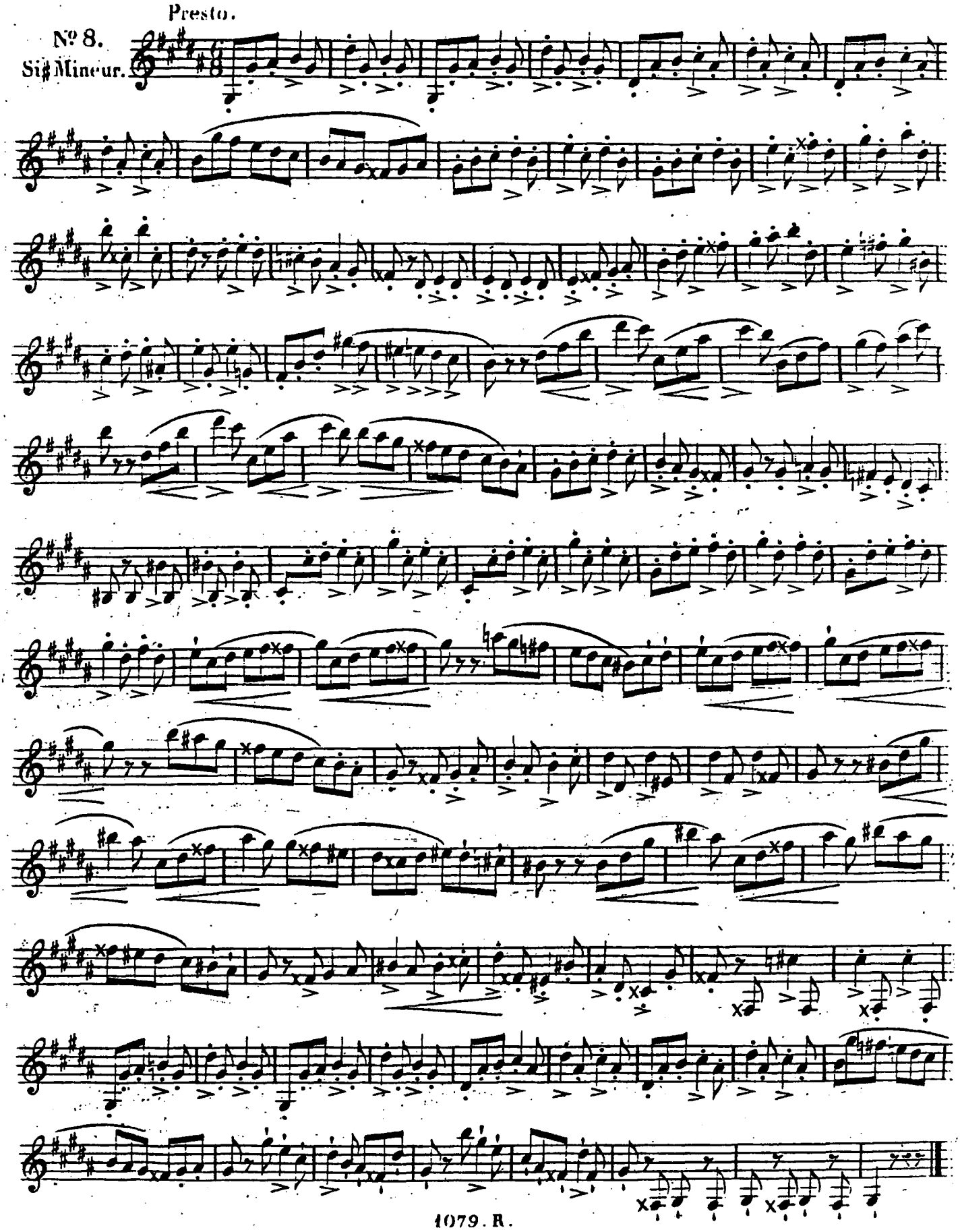
[47]Dan Fog, *Kompositionen von Fridr. Kuhlau: thematisch-bibliographischer Katalog* (Copenhagen: Dan Fog Musikverlag, 1977), 55.

[48]William Blackwell and Robert Paul Block, introduction to their edition of Friedrich Kuhlau's *Concertino for Two Horns* (London: Musica Rara, 1973).

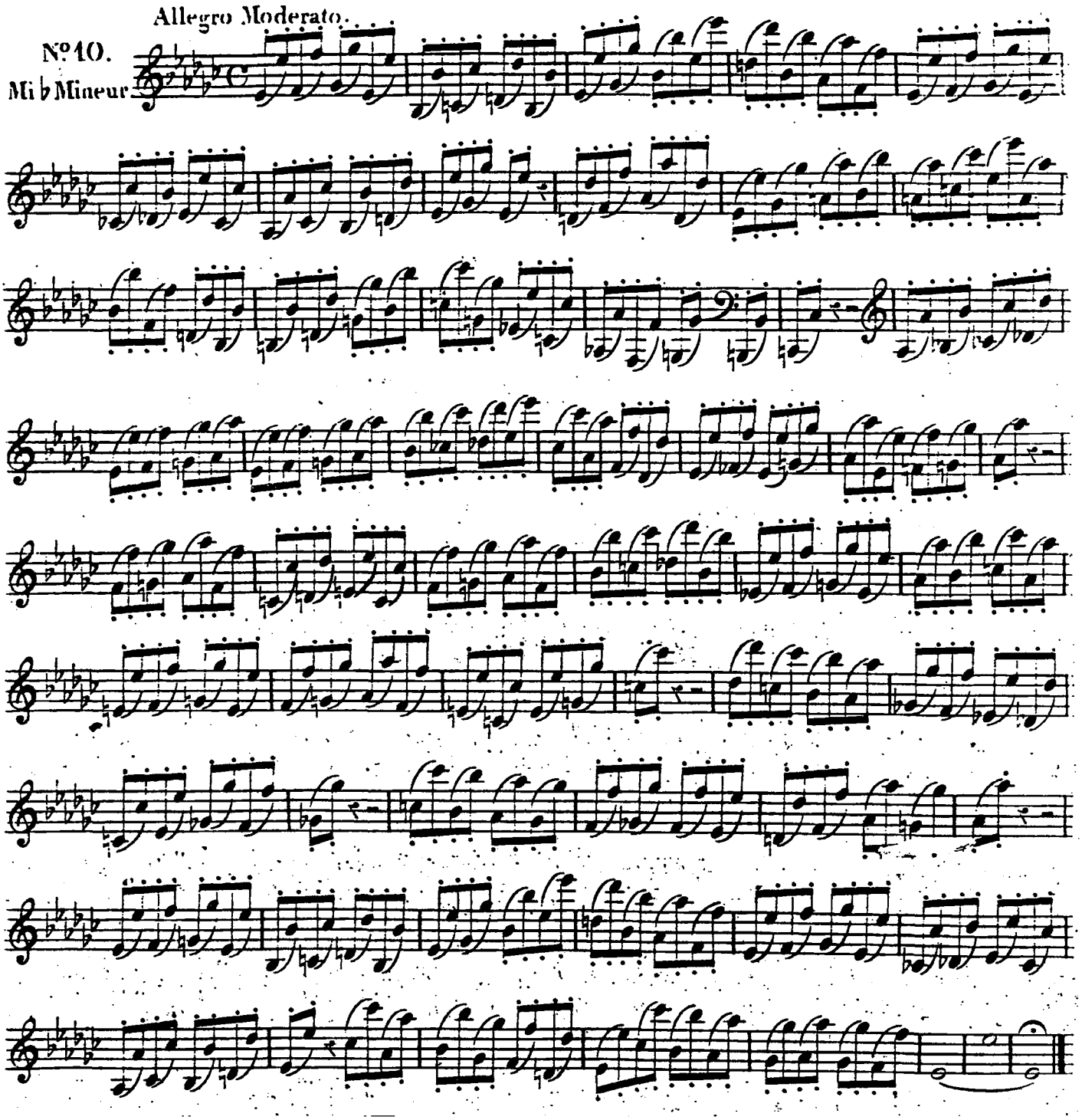
The author would like to acknowldege the help with translations provided by Paul Tegels of Iowa City, Iowa USA.



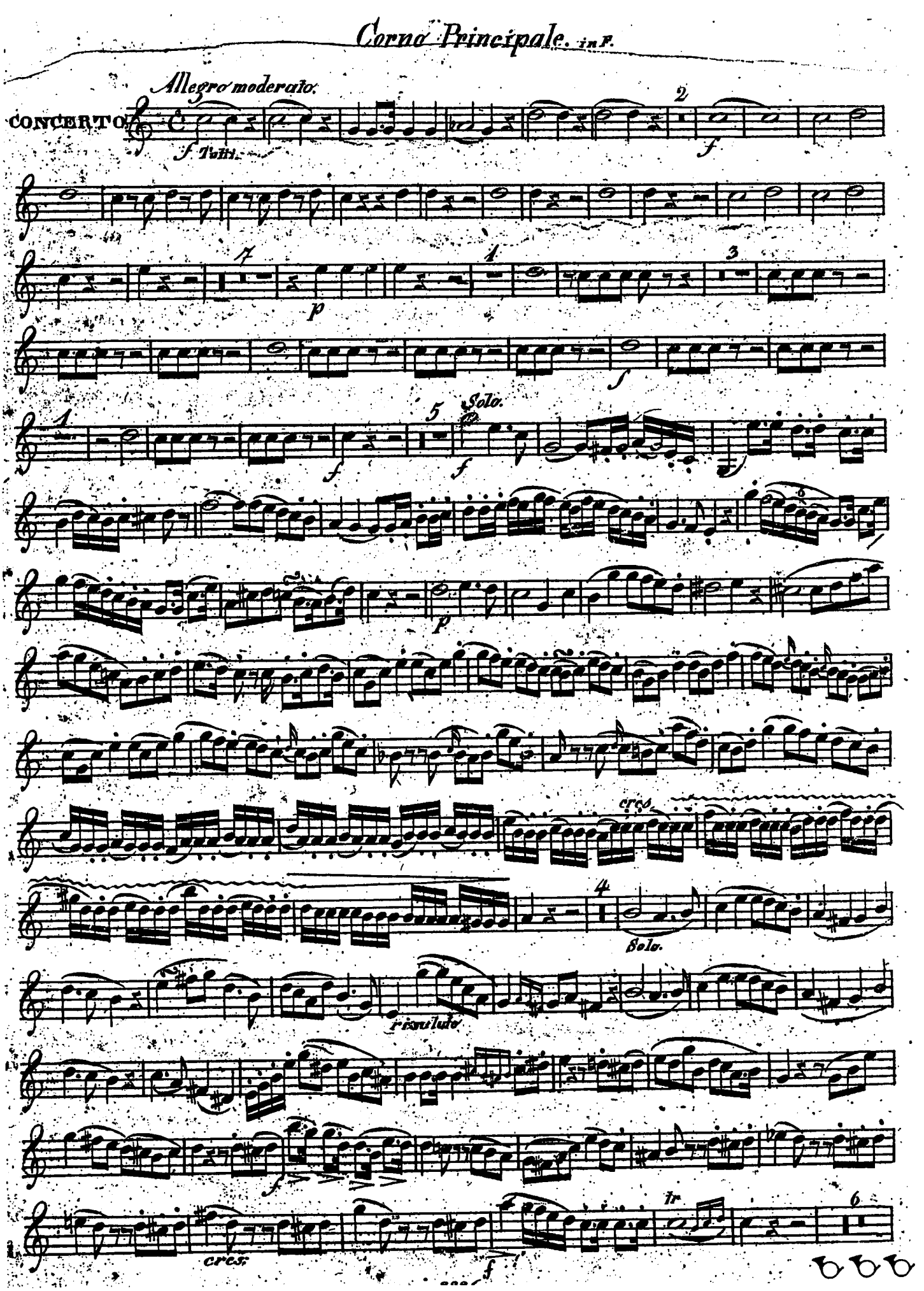
Example 1: Gugel, Twelve Etudes, Bk.2, No. 6 (facsimile)



Example 2: Gugel, Twelve Etudes, Bk. 2, No. 8 (facsimile)



Example 3: Gugel, Twelve Etudes, Bk. 2, No. 10 (facsimile)
Facing page—Example 4: Gugel, First Concerto for Horn (facsimile)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Eugène Bozza's Suite for Horn Quartet

David M. McCullough

This article is an adaptation of material contained in the author's dissertation entitled "Performance and Stylistic Aspects of Horn Quartets by Hindemith, Tippett, Bozza, Heiden, and Reynolds." D.M.A. diss., University of Georgia, 1990. The author also commends to the reader Amy Gier Boyd's excellent article, "In Memoriam: Eugène Bozza (1905–1991)," The Horn Call (October 1992), for a works list, discography, and other information on Bozza's works pertaining to horn.

Completed in March of 1952, Suite pour Quatre Cors en Fa by Eugène Bozza stands as a masterpiece of horn quartet writing in the programmatic tradition. Perhaps the earliest work of this type is Six Pieces pour Quatre Cors de Chasse by Antonio Richter (1832). Others include Six Pieces by Nicolas Tcherepnine (c. 1910), Cinq Nouvelles by Jan Koetsier (1947), and Suite by David Uber (1965). However, few would disagree that Bozza's contribution to this genre is the standard by which all other works of this type are judged.

Although not a complex work from the standpoint of compositional technique, Bozza's suite is adorned with intricacies and subtleties that challenge even the most seasoned performers. However, perhaps most important is the wide variety of styles found within the work. It runs the gamut of virtually every stereotypical stylistic idiom of horn music, yet does so successfully—with substance and depth, avoiding cliché.

In the format of a suite, Bozza has assembled a collection of character pieces, each imbued with its own programmatic qualities and drawing in varying degrees upon descriptive language. As the fanciful titles suggest, the work is based on material that has been associated with horn quartet music since the nineteenth century. In its six brief movements there is a chasse, a fanfare, a chorale, a folk song, a lively dance, and a dreamy prelude. Yet, despite the work's predictability, the setting is imaginative, injecting freshness and vitality into a familiar format.

Harmonic Language And Style

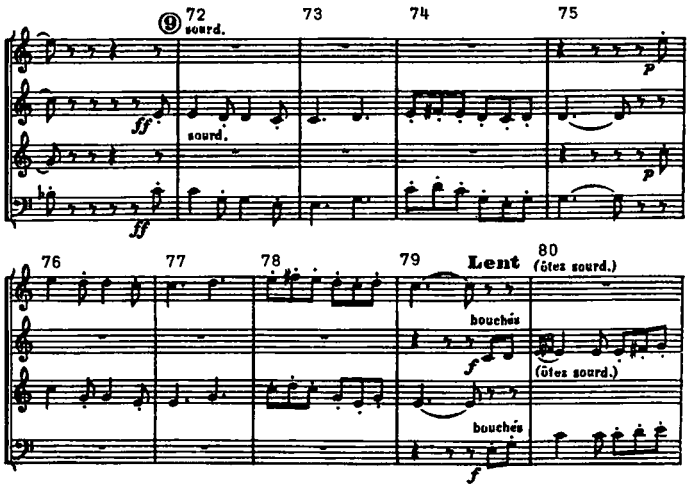
The harmonic language of Suite pour Quatre Cors varies from movement to movement. The first movement is reminiscent of Impressionism in its use of vague tonal centers; static, non-climactic melodies; parallel harmonies; added tones; pedal tones; and harmony conceived largely as a coloristic element.

True to its title, "La chasse," the second movement begins with the harmony traditionally associated with the hunt—horn fifths (Example 1). However, the most significant harmonic characteristic of the second movement is the use of Lydian mode in most sections and the resulting frequent appearance of the interval of a tritone.

The third, fourth, and fifth movements make use of a conservative, nineteenth-century harmonic style, although Lydian mode is exploited in the B section of the fourth movement. The sixth movement makes extensive use of pedal tones in the Horn IV part and is characterized by sudden key changes, the use of borrowed chords, and occasional emphasis on the interval of a tritone.

The most salient features of the style of Suite pour Quatre Cors are derived from the programmatic connotations of the movements' titles. The fluid, wistful nature of "Prelude"; the rollicking $^6/_8$ rhythms of "La Chasse"; the accompanied-song character of "Chanson ancienne"; the impetuous momentum of "Danse"; the stately chordal texture of "Choral"; and the dramatic, martial rhythms of "Fanfare" all contribute to the tapestry of styles in this composition. An important feature common to all the movements is the lack of counterpoint. Most sections are scored in homophonic texture with frequent use of homorhythmic passages.

There are several stopped and muted passages throughout the work. Both timbral effects appear in all four parts.



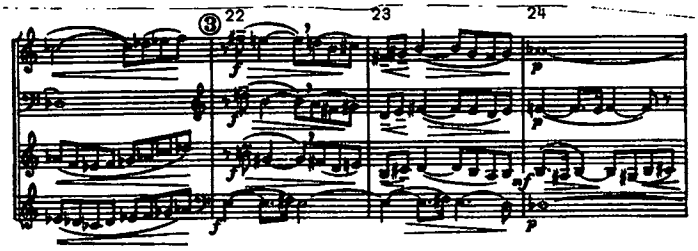
Example 1. Eugène Bozza, Suite pour Quatre Cors en Fa, II—La chasse (mm. 72–80). © 1952, Alphonse Leduc

Movement I. Prelude

The first movement is marked moderato sostenuto and displays a continuously evolving, through-composed form without well-defined sectional divisions. The movement begins in B-flat major, moves to E-flat minor in measure 15, reaches E minor at the climax of the movement in measure 38, and ends in B-flat minor in the last section, measures 40–46. In this way Bozza places the key of the climax at the greatest possible intervallic distance, the tritone, from the tonic keys at the beginning and end of the movement.

Attaining correct ensemble balance is of particular importance to the successful performance of the first movement. Since the parts are frequently set in homorhythmic texture, attention should be given to equal performance of the dynamics in those places. However, as can be seen in Example 2 (next page), Horn IV often moves independently of the other parts, and this requires that it project above the

others. The stopped and muted passages may require special attention to balancing.

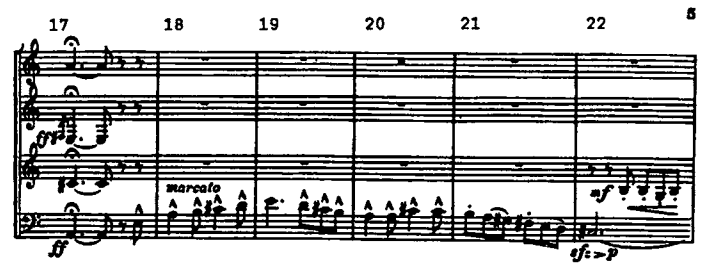


Example 2. Eugène Bozza, Suite pour Quatre Cors en Fa, I—Prelude (mm. 22–24). © 1952, Alphonse Leduc

Movement II. La chasse

The second movement is written in ABA form with a coda. The A sections contain three subsections—allegro, andante, and allegro—that feature the pairing of Horns I and III and Horns II and IV. The first A section, measures 1–17, is in Lydian mode on A. The second A section, measures 72–88, is in Lydian mode on C. The intervening B section, measures 18–71, continues at the allegro tempo beginning in A major and moving through G Lydian, F Lydian, and C major. The coda, measures 89–100, is in C Lydian and C major.

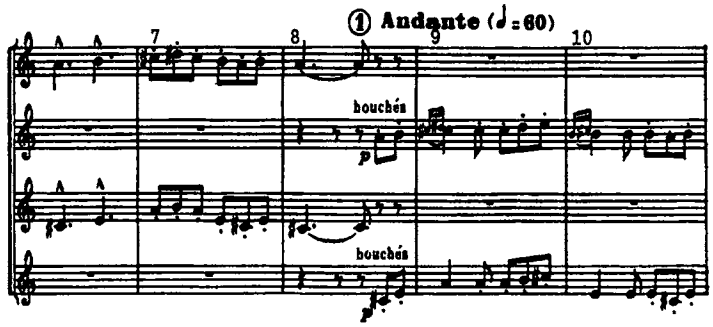
An important feature of the second movement is the extensive use of Lydian mode, which contains a tritone between the first and fourth scale degrees. The tritone is emphasized most in the opening of the B section, measures 18–38 (Example 3).



Example 3. Eugène Bozza, Suite pour Quatre Cors en Fa, II—La chasse (mm. 17–22). © 1952, Alphonse Leduc

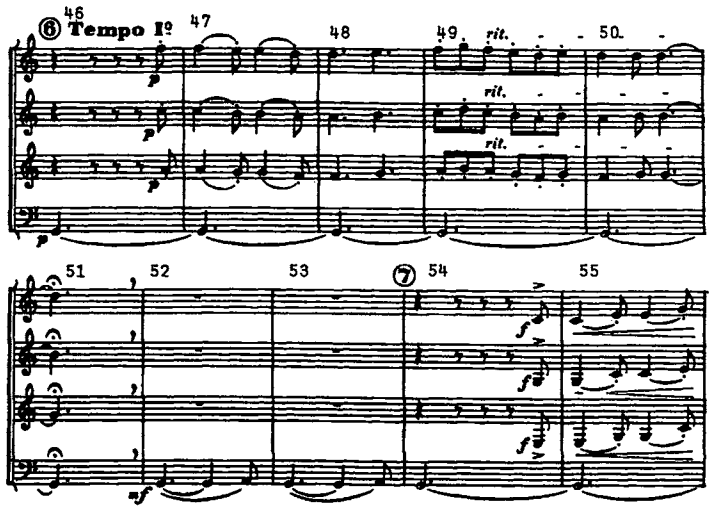
This passage, which begins in A major, is one of the few portions of the movement in which the thematic material is not written in Lydian mode. Yet, in the ensuing passage, measures 39–45, the same thematic material is presented in G Lydian.

The most significant performance problem for the ensemble in the second movement involves the tempo changes between the allegro and andante subsections of the A sections. After the opening allegro subsection, the tempo should change in the middle of measure 8, and Horns II and IV must be in precise agreement on the tempo of the andante (Example 4).



Example 4. Eugène Bozza, Suite pour Quatre Cors en Fa, II—La chasse (mm. 7–10). © 1952, Alphonse Leduc

Horns I and III have a similar problem in returning the tempo to allegro beginning with the anacrusis to measure 14. However, that task can be accomplished relatively easily by using a preparatory breath in the new tempo prior to the anacrusis to measure 14 following the release of the fermata by Horns II and IV. Corresponding passages occur later in the movement in measures 79 and 84. The second movement also contains muted and stopped passages. Although it is not indicated clearly in the score, Horns I, II, and III should be muted in measures 46–51 (Example 5) and open again beginning in measure 54.



Example 5. Eugène Bozza, Suite pour Quatre Cors en Fa, II—La chasse (mm. 46–55). © 1952, Alphonse Leduc

Movement III. Chanson ancienne

Bozza indicates that "Chanson ancienne" is based on a popular song of Scotland. The movement begins with a sixteen-measure introduction in the key of C major that is marked moderato sostenuto and consists of two statements of an eight-measure period. Following this, the movement is marked allegretto and is in ternary form, in which the A section begins in F in measure 17 and cadences in F in measure 29. The B section begins immediately in D minor in measure 30, then modulates to a half cadence in F in measure 37; the A' section follows in F major. A brief coda, mea-

sures 48–50, features a tonic pedal in Horns I and IV with appearances of the IV and borrowed iv chords.

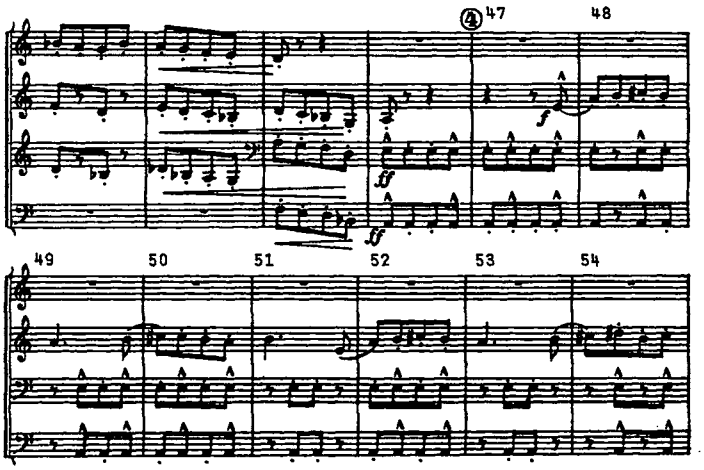
The third movement presents few technical problems for the ensemble. However, an effective performance of the movement should incorporate the rhythmic freedom of folk music that Bozza has attempted to notate using numerous fermatas and phrasing indications.

The accompanied-song quality of the style should be evident at all times. The solo line should always be clearly heard above the accompanying voices, especially when the melody is passed, phrase by phrase, from part to part as it is at the beginning of the B section in measures 17–29.

Movement IV. Danse

The descriptive title is indicative of the folk-dance character of the fourth movement, which is marked allegro vivo and contains two sections, A and B, separated by a lengthy transition. The A section, measures 1–17, contains a four-measure introduction and a three-phrase period, both in C major. The principal thematic material of the A section is presented using a repeat of measures 5–12 via first and second endings.

A transition beginning in measure 18 modulates to the key of A major at the beginning of the B section in measure 46. The B theme is written in Lydian mode and appears twice in this section. In measures 47–62, it is stated in A Lydian (Example 6).



Example 6. Eugène Bozza, Suite pour Quatre Cors en Fa, IV—Danse (mm. 47–54). © 1952, Alphonse Leduc

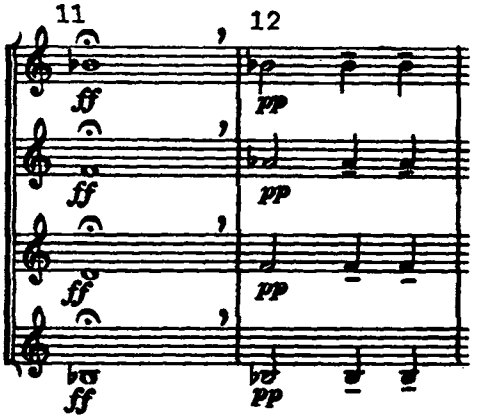
Another transition in measures 55–65 moves the tonal center to D, at which point the B theme is presented in D Lydian.

As was the case in the third movement, performers should give particular attention to maintaining the prominence of the melody over accompaniment. This is especially important when the melodic line moves from part to part as in measures 21–27. Another problem for the ensemble is the correct placement of the accents in the accompaniment parts of measures 46–54 and in Horns I, II, and III in measures 62–64.

Movement V. Choral

The fifth movement is composed in binary form. The A section begins in B-flat, moves to a perfect authentic cadence in B-flat in measure 11, and ends with a perfect authentic cadence in C minor in measure 15. The B section begins in C minor in measure 16 and modulates directly back to B-flat, ending with a perfect authentic cadence in B-flat in measures 23–24. The coda, measures 25–30, is in B-flat major and begins with the borrowed iv and ii° chords.

The long note values and absence of rests in this movement, which is marked maestoso, present the ensemble with significant breathing problems. Sustaining the lines is difficult in the passages that begin at loud dynamic levels and also in those that end with wide crescendi. Maintaining the ensemble balance may also be difficult while making the occasional subito dynamic changes, as in measures 11–12 (Example 7).



Example 7. Eugène Bozza, Suite pour Quatre Cors en Fa, V—Choral (mm. 11–12). © 1952, Alphonse Leduc

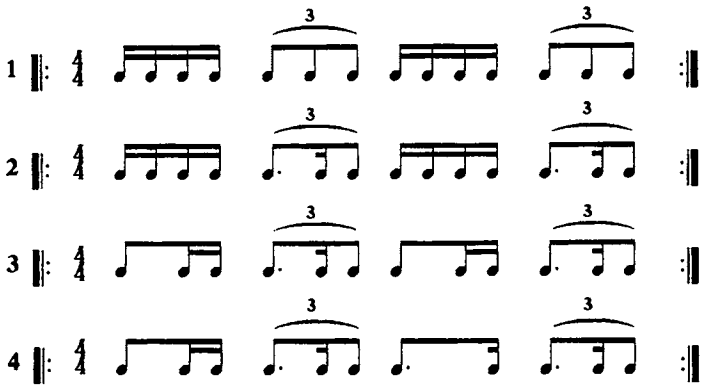
It may be necessary to stagger the breathing in the coda in order to make an even and balanced crescendo to fortississimo at the end.

Movement VI. Fanfare

The sixth movement, also marked maestoso, is in a through-composed form that begins in C and ends in A-flat. The harmony contains many borrowed chords, unusual root relations, and polychords; and the movement is characterized by abrupt changes of key. The motivic material is based on characteristic calls and flourishes associated with the movement's descriptive title. This movement is essentially a collage of intricate, martial rhythms and stark, brilliant sonorities.

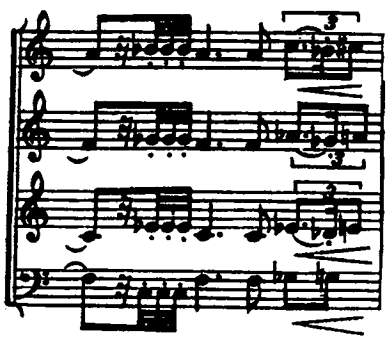
The intricate rhythms present the most significant performance problems for the ensemble. Throughout the movement there is the frequent juxtaposition of sixteenth-note figures and eighth-note triplet figures. In such cases the tendency is to play the sixteenth-note figure as a triplet. In measure 4, the performers must be certain to keep the duple character for the sixteenth notes (♩.♬ ≠ ♩ ♪). The exercise in Example 8 may be used to increase the rhythmic security and accuracy of such passages. Each phase of the exer-

cise should be repeated as many times as needed using a metronome.



Example 8. Rhythmic exercise for Suite pour Quatre Cors en Fa, Fanfare

Another rhythmic problem shared by all four players is presented by the thirty-second notes, such as in measures 22, 24–25, 28, and 33 (Example 9).



Example 9. Eugène Bozza, Suite pour Quatre Cors en Fa, VI—Fanfare (m. 22). © 1952, Alphonse Leduc

Depending on the tempo at which the movement is being played, it may be necessary to use multiple tonguing in those passages. If so, the double tonguing consonants K-T-K-T are most appropriate. As with the sixteenth-note figure, the thirty-second notes are a duple figure and should not be played like triplets. They are eighths of a beat begun after the up-beat, not sixths of a beat beginning on the up-beat, nor twelfths of a beat played on the last one-fourth of the beat.

Horn I. Range: g–b♭"

Although there are many appearances of the note a" and many passages in the c" to g" register, the Horn I part does not make excessive demands on the player's range. The highest note of the part, b♭", appears in measure 21 of the fifth movement, Choral, and is approached stepwise. Perhaps the most significant performance problems for the Horn I player are presented by the delicate slurs of f", g", and a" in the A section of the third movement, "Chanson ancienne." Horn I is also chiefly responsible for pacing the rhythmic motion in this section and leading the subtle nuances appropriate to the style.

Horn II. Range: G–f#"

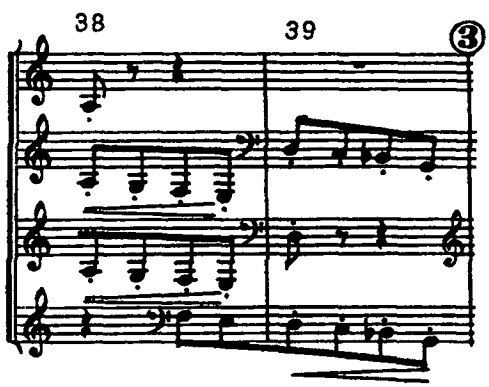
Contrary to typical orchestral practice, in Suite pour Quatre Cors the Horn II part is written above the Horn III part in virtually every measure. Therefore, the indicated ranges do not accurately represent the tessituras of the parts. Both the Horn II and Horn III parts include bass clef passages in new notation.

Although the Horn II part lies above the Horn III part, the difficulty of several passages in the Horn II part is a result of their low registers. It is difficult to produce the crescendo from pianissimo to forte on the tied d♭ whole notes in measures 20–21 of the first movement. The register may also be a problem in playing the stopped notes in measures 42–43 of the first movement. Difficult low passages for Horn II also occur in the fourth movement in measures 18–27, where piano staccato notes appear in the range e–c'; and in the staccato descending passage in measures 37–40, which leads to the lowest pitch of the part, G. The difficult rhythms of the last movement are even more problematic when written in the low register, as they are for Horn II in measures 4, 28, and 30.

Horn III. Range: G–g"

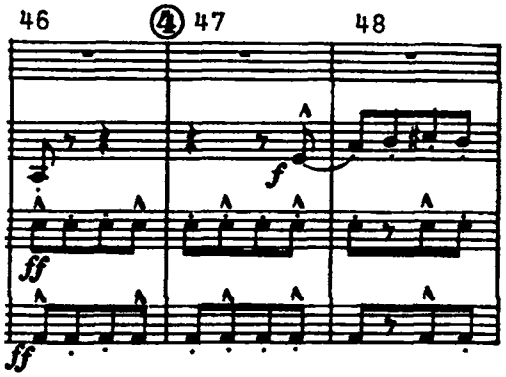
The Horn III part contains difficult passages in many of the same locations discussed in the Horn II section. Furthermore, in almost every case the problems are compounded by an even lower register. In the first movement the Horn III stopped passage in measures 42–43 includes the notes f and g♭, a major sixth below the Horn II part. In the homorhythmic statement in measures 54–64 of the second movement, the accented and staccato articulations are most difficult for Horn III, which must perform in the range e–c'.

In the fourth movement, measures 37–39, 44–45, and 63–64 contain descending staccato eighth-note passages, the first of which leads to G, the lowest note of the part (Example 10).



Example 10. Eugène Bozza, Suite pour Quatre Cors en Fa, IV—Danse (mm. 38–39). © 1952, Alphonse Leduc

Another difficult low passage for Horn III in the fourth movement is the series of staccato, accented, and syncopated eighth notes on e in measures 46–54 (Example 11).



Example 11. Eugène Bozza, Suite pour Quatre Cors en Fa, IV—Danse (mm. 46–48). © 1952, Alphonse Leduc

Horn III has the most demanding part of the last movement in that it must play all the same difficult rhythms as Horns I and II but in a lower register. Especially difficult are the thirty-second notes in measures 28 and 30 on g and f respectively.

Horn IV. Range: G–c#"

The Horn IV part is written mostly in bass clef using new notation. It contains many long pedal tones such as in measures 46–64 of the first movement.

In the second movement, there are two important marcato solo statements in the Horn IV part. The first, cited in Example 3 above, occurs in measures 17–22.

The second marcato passage is found in measures 38–41 and leads to the first appearance of the lowest pitch, G, as a six-measure pedal tone. In measures 79–84, Horn IV has a very low stopped passage in the range e to e'.

In the fourth movement, Horn IV plays with Horn II in measures 18–27, which contains difficult piano staccato notes in the range c to b The Horn IV part also has the descending staccato eighth-note passage leading to the note G as previously discussed in the Horn II section. Also in the fourth movement, Horn IV plays with Horn III in measures 46–54 in the series of staccato eighth notes marked with syncopated, heavy accents, and the Horn IV part calls for the very low note A.

The Horn IV part does not contain the difficult rhythms of the other parts in the last movement. However, the independent nature of the Horn IV part results in important solo interjections in measures 14–16 and measure 31. Both are written for the most part in the lowest register of the part and require dynamic accents.

Conclusion

One of the most interesting coincidences in horn quartet history is the fact that the Bozza quartet was composed in the same year as Paul Hindemith's Sonate für Vier Hörner. This occurrence is particularly intriguing because the two works represent divergent directions in the horn quartet tradition. While Hindemith's sonata represents the genesis of horn quartet writing in the latter part of the twentieth century, Bozza's suite stands at the pinnacle of the horn quartet tradition of its time—looking backward as one of the last and most important programmatic horn quartets of the extended Romantic tradition.

Suite pour Quatre Cors en Fa lacks the technical sophistication of its more progressive contemporaries, such as Hindemith's quartet and Michael Tippett's Sonata for Four Horns, but it is enriched by the magical and endearing charm that typifies so much of Bozza's work. It is light but not simple. Its character is carefree but never flippant. It is one of the most admired and frequently performed works in the repertoire. Hornists can only regret that we do not have more works like it from the composer. However, we may take satisfaction in the fact that we honor this true friend of the horn with each performance of his gem in the crown of horn quartet literature.

David McCullough is a native of Alabama and holds bachelors and masters degrees in music education from Auburn University, as well as a masters degree in horn performance from Florida State University and a doctor of musical arts degree in horn performance from the University of Georgia. Dr. McCullough has teaching experience at all levels of music instruction, kindergarten through college. He formerly held the position of Director of Bands at West Georgia College and is presently Director of Bands at Campbellsville College (KY).

Life as a Free-Lance Studio Hornist in Los Angeles

Calvin Smith

They're in your home. They're in your car. You've taken them on vacation. They may be at work with you. You know they're there but you don't know what they look like. However, you don't need to worry. You don't need prescription medication. It's only the Los Angeles studio hornist, perhaps the most listened-to horn players in the world but also the least known. Who are they? How did they come to be studio players? What is their musical world like? Let's find out.

Your phone rings. It's the service. Nate Fortina needs you for a double TV session a week from Friday at 10:00 A.M. It's at ParaBrothers, studio A., the leader/composer is Bruce Williams. While listening, you're checking your datebook to see if that time is clear. Let's see—there's that orchestra rehearsal at 7:30; a 10:00 start will be out at 6:00 at the latest. That will work. You may not have dinner because getting to the rehearsal through evening traffic may take all your time. You tell the service yes. Write all the details in your datebook—on the correct day! A day or two before the job you get a reminder call from the service. On the day of the job you arrive with time enough to park, walk to the studio, unpack your horn and get ready. When 10:00 arrives the concertmaster will ask for an "A." After tuning, the leader will call the first cue: then your alarm clock rings. Your recurring dream gets you further each time. If your dream is to be a free-lance studio hornist, let's look at some of the skills that you will need.

Any professional hornist needs to be proficient at certain things: intonation, tone, a full range, sufficient technique, the ability to blend, a full range of dynamics, enough endurance to finish strongly, and the good musicianship to use these skills to attain the optimum performance. Without these skills and their constant use a hornist may get a job, but the likelihood of that hornist keeping the job will not be very high. But are there other skills unique to recording? I think so. Sight-reading is one. By this I don't mean only first-time perfect, although I have been on many sessions that "take 1" was the only run-through. I also mean pitch, rhythm, dynamics, articulation, style, and blend—almost perfect the first time and better each rehearsal or take. More than 99% of the music for TV and movie soundtracks is written for that moment of film. It was composed, orchestrated, and copied by humans. Errors happen. It's your job to play what's on the page. Then if a copy error is found or the composer changes his mind, you've done your part to help the situation instead of slowing things down by misreading. Not all session parts are that hard to sight-read; some are aerobic workouts. A professional plays the easy stuff right too.

The ability to listen "around the room" is important. Perhaps the horns have a line with violas and bassoons. In bar 34, beat 3, their B was flatted, yours was natural. Except for that one note you were in unison for that passage. Their B-flat sounded right. Don't ask. Just change your part. It was obvious. Sometimes one note in a chord is suspicious and with writers like Johnny Mandel, who use full and sophisticated harmonies, it can be hard to tell. Some guys could hear everything going on around them—I asked.

Flexibility. No, not super lip slurs. Those are good, too. I mean mental flexibility and a sharp pencil. I doubt that an orchestra player would ever hear the maestro say: "This movement isn't quite the right length. Sit there for a minute while I work this out. O.K. Here's what we need: Repeat bars 1 and 2 four times making it sound like a vamp intro. Then play as-is to bar 20 and D.C. to the beginning but don't repeat bars 1 and 2. At bar 12 cut to bar 45 and play it out down a minor third. Horns, take yours up a major sixth, not down the third, because I want that tune you have to really soar." No, probably not in a symphony movement, but when the film has been re-cut and the composer didn't get the change, you will make the corrections and adjust. After a rehearsal with film to see if the music now fits the scene, you'll make a take. Those changes aren't that hard, but you must mark your part quickly and do it right on the take.

Because the music on a session is new, there is no tradition of how it should be played and how tricky passages can be done and still be what the composer wanted. It does sometimes happen that even a skilled composer or orchestrator will write something that is extremely difficult or impractical. I have had composers ask if the passage is playable. This is where practicality, ego suppression, and some team spirit are useful. The first chair player needs to decide at this point on a plan. Usually another rehearsal or two will solve the problems. Each player in the section will make mental notes of important points to remember and perhaps mark a breathing point or a reminder accidental on the part. Marking your part is not a weakness! The first chair player may also make suggestions to the section. Take these "suggestions" to heart. It is probably a suggestion that needs to be followed. For example, perhaps the horn section has a unison passage that is very smooth and connected

Marni Johnson. Photo by Joseph Meyer

and long enough that the climb up to the final top register notes doesn't leave anyone with enough air to support the top notes and sound good. The first chair player may give breathing spots—a different one to each player—so that only one player is breathing at a time, thereby preserving the legato and yet giving everybody a good air supply to finish strong. Another example of a first chair player's "executive decision" is one I've been involved in many times. Suppose a four-player section has a unison and low passage that is also marked stopped. It might be a good idea on paper but practically speaking it just doesn't "sound"—even using brass mutes. This is the time to have one or two players use fiber mutes. This will add sound to the passage while still getting the brittle quality that the composer wanted. Sometimes the composer knew what we were doing—sometimes not—but if he was happy we were happy.

Endurance is also a consideration. Endurance is important in all performing areas. After all, what good are you if you play superbly for the first three-fourths of the concert and the last one-fourth is a completely different story? The free-lance hornist has a slightly different situation. No one works all day everyday, but there were many days of recording all day and then heading for the opera pit at night, or another recording date that would challenge your endurance even if you had taken the daytime off. The point is, you don't know what may be coming next. You know the styles of many studio composers but there aren't any guarantees. To put the odds more in your favor, have the endurance any professional might need and then wisely use what you have. It's possible not to blow your chops out without sounding like you're not giving your best. Play correctly with plenty of air support and avoid the mouthpiece pressure that can really hurt you. Everyone has different endurance abilities and limits, but the professionals I knew could go on even after the tank was empty. The air and the brain can be wonderful endurance stretchers and they can even get you past the point that you thought was your limit.

L to R: Steve Durnin, Dan Kelly, Mark Adams, Ned Treuenfels, John Reynolds, Joseph Meyer, David Duke, Philip Yao, Brian O'Connor, Jim Thatcher. Photo by Joseph Meyer

Cooperation is important in many types of work and it definitely is on a recording date. Teamwork will be needed on every session. It takes a certain amount of self-confidence (dare I say, ego) to be a successful performer. But the most important part of a recording session is the end result: good performances on tape. Fit into the section and then the section can fit into the orchestra. Unless the composer directly addresses you regarding your part, let the section leader be the one who asks the questions. Do whatever will help produce a better end product.

The free-lance life can be very rewarding, financially and musically. Don't try to get into it for the money, however. That's not enough reason to choose any career. Musical rewards can be experienced in the recording studio. Some first-class composers work there. Other ways to find the musical rewards also exist in abundance in Los Angeles. I don't think that any of the busiest recording hornists do ***only*** recording work. Symphony orchestras; pit orchestras for ballet, opera, and musical theatre; chamber music; and a variety of other types of playing are available too. Many of the hornists also teach either independently or at local universities. Some have quite a few students, some prefer not to teach.

Variety in your work can keep all the types of playing you do fresh and new. If your "normal" month consists of some teaching, as many recording dates as possible, a few opera performances, some orchestra rehearsals and a pair of concerts, several wind quintet rehearsals for the contemporary music festival coming up in northern California, a couple nights as a sub for "Phantom" or "Cats," an early Sunday rehearsal at the church where your brass quintet is playing for two services, and a whole week of the Joffrey Ballet's visit in town; you've had some fun, played lots of music, worked with a hundred or more terrific musicians, made some money, and put lots of miles on your car. However, there is no normal week or month. They're each a little different from the others.

Free-lancing has wonderful aspects and downsides. I've already mentioned some positives. The negatives: no tenure. Job security is technically non-existent except that producers want a good product; composers want their music played well by cooperative musicians; and contractors want to know that the people they called for the job will show up on time, play well, and work cordially with all of their colleagues. If this describes you and you're already active in the recording industry, you probably will stay active. However, economics plays a part and a smaller orchestra

means fewer musicians on a given date. Terrific health and retirement plans are available to the recording musician, but sickness or injury that puts you out of work will leave you off the payroll. A free-lance player ***can*** take a vacation anytime for any length of time—a vacation without pay.

So how do you prepare for studio work? The basic preparation is the same as for any other type of performance career. Cover all the basics. Master your breath control, technical facility, articulations, full range, stopped horn, etc. Listen to all types of music. Play in as many different types of groups in as many situations and in as many musical styles as you can. Listen to all the other parts being played around you. Fit in. Play everything as well as you can the first time. Many of the Los Angeles players grew up there, went to school there, studied with a studio player, and gradually started getting calls. Others are from various parts of the country. They came with a variety of professional experience ranging from orchestral to Emerson, Lake, and Palmer tours. Others grew up there, left for a time to attend music schools and/or for orchestra jobs, and then returned. Each of them has a slightly unique story. Yours will be too. You also must be in a city that has recording jobs. In the USA that means: Los Angeles, New York, Chicago, and Nashville. Other cities have some recording work but to a much lesser degree. Keep in mind that whatever city you choose, there is only a certain amount of work and that there are already players there doing that work. Their recording business would continue without you. Don't expect to work the day after you arrive. Plan your finances. Have substantial savings or find an income source that allows you to be available to play when needed. Get known by the players. Go to many concerts and talk to musicians. Play for anything in order to gain experience and be heard. Let people know you haven't come intending to replace anyone but that you are available and capable if needed. Do your best on little jobs—show your professional skills and attitude. Be ready. Have fun.

L to R: Jeff DeRosa, Richard Todd, Jerry Folsom, Suzette Moriarty, Brian O'Connor. Photo by Joseph Meyer

I hope I was able to give a clear picture of the studio musicians' world. It was only an overview. I was in it for seventeen years and I was learning more each day. I sure had fun, too.

The Los Angeles free-lance hornists deserve more recognition. Listed below are the names of some of these "unknown" virtuosi. It was my great pleasure to work with these people in a variety of jobs. Bravi to them all.

Vince DeRosa: ***The*** studio hornist when I arrived there in 1976, as he had been for many years. Now doing a bit less playing and teaching, he influenced every studio hornist greatly and was the teacher of many of them at U.S.C.

Jim Decker: A world class hornist. Through his studio playing, his many years as principal horn of the Los Angeles Chamber Orchestra, his many, many other performances and his extensive teaching at U.S.C., the Music Academy of the West, and elsewhere, he passed his artistry and knowledge on to many of us.

Richard Perissi: What a great sound! Richard was fun to work with and he was a "professional." He is semi-retired now. He set high standards for the rest of us.

George Hyde: In addition to an illustrious horn playing career, George is an excellent composer. He studied with Ingolf Dahl at U.S.C. and his *Color Contrasts* for eight horns is recorded on the first Los Angeles Horn Club album. It's still one of the best works for multiple horns.

These four players are the most frequent first hornists that you may hear. Not the only ones, because many others do first horn work too.

Dave Duke: Was one of my predecessors in the Westwood Wind Quintet. Dave is one of the few hornists not using a Conn 8D. He can cover any part, sounding great on his Paxman model 40. Dave has been first horn on many, many TV shows and movies. He's a tremendous musician.

Brian O'Connor: an extremely busy recording hornist. He is often playing first horn or in the section, but he's there. He gets the job done every time, efficiently and professionally. Brian does musical theatre, ballet, and orchestra work too. He's solid.

James Thatcher: Jim is a Southern California native who studied at Brigham Young University and played in the Phoenix Symphony before returning to begin his now

outstanding career as a recording and free-lance musician. He is first horn on many major movies now being produced. If you hear a great horn solo at the movies it is likely to be him.

Rick Todd: Also principal horn of the Los Angeles Chamber Orchestra. He does recordings and a variety of concerts and shows. Rick is an extraordinary soloist and a frequent concerto performer with many orchestras. You must hear him play jazz. Get his CDs and if you ever have a chance to hear him live—don't miss it.

Back Row: Ned Treuenfels, Steve Durnin, Steve Becknell
Front Row: Brian O'Connor, Joseph Meyer, Brad Warnaar
Photo by Joseph Meyer

These players are busy professionals in the recording field. They can and do perform expertly in any part of the horn section. You've heard them in solo spots and inside the section. Many also work in pit orchestras for shows, ballet, opera, symphonic and chamber music concerts, and some also teach.

Jim Atkinson
Steve Becknell
Joe Meyer
Todd Miller
John Reynolds
Marni Johnson
Brad Warnaar

A bit less frequently heard but among the working professionals you have heard:

Mark Adams
Nathan Campbell
Jeff DeRosa
Carol Drake
Steve Durnin
Ronn Kaufmann
Dan Kelley
Diane Muller
Phil Yao

I also want to mention the horn section of the Los Angeles Philharmonic. These terrific players do some recording work, but since they are not in the same free-lance situation as the rest, I have put them in their own category.

Bill Lane & Jerry Folsom, co-principals
Elizabeth Cook
Brian Drake
George Price
Robert Watt

And finally, during my years in Los Angeles, I had the good fortune to work in a variety of situations with three fine gentlemen who are now deceased. They performed at a level of proficiency and professionalism rarely equaled, never surpassed. They have been wonderful examples to the players who now continue.

Art Briegleb may have been one of the first players I worked with in Los Angeles. We were doing *Carmina Burana*. I was playing first; he was playing second. I knew from talking with him and his way of working that here was a hornist with far more experience than I. For letting some of it rub off on me, Thank you.

Art Maebe was a pleasure to be on a job with. His great musicianship, friendly and open nature and acceptance of younger players, and the help he gave by leading-through-example made me a better studio player. Thank you.

Henry Sigismonti was principal horn in the Los Angeles Philharmonic Orchestra before he left the orchestra to free-lance full-time. Henry, I think of you every time I play the Paxman model 40 I bought from you. Thank you.

Thanks to all of the Los Angeles hornists for putting up with me all those years. If you feel that I've mis-categorized you in the above lists, please forgive me. What do I know anyhow? A special thanks to Mark Adams, Steve Becknell, Jim Decker, George Hyde, Marni Johnson, Joe Meyer, Todd Miller, Diane Muller, Brian O'Connor, Richard Perissi, James Thatcher, and Phil Yao for supplying me with some thoughts and ideas that helped me tell this story. Thanks.

Calvin Smith is currently Assistant Professor of Music in horn at the University of Tennessee, Knoxville. Prior to joining the UTK faculty in 1993, he was for seventeen years an active free-lance hornist in Los Angeles. He was extremely busy in the recording industry, working in TV, films, records and jingles. He was a member of the Westwood Wind Quintet, the Pasadena Chamber Orchestra, the Los Angeles Brass, the California Brass Ensemble, the Los Angeles Music Center Opera Orchestra, the Hollywood Bowl Orchestra, the Joffrey Ballet Orchestra, the Long Beach Opera Orchestra and is currently on leave as principal horn of the Long Beach Symphony Orchestra. Calvin Smith has been horn instructor on the faculties of California State University, Long Beach; Pepperdine University; Azusa Pacific University; and Whittier College.

Edmond Leloir, Horn Virtuoso

Vicente Zarzo

Introduction

Today Edmond Leloir is known by horn players all over the world for his editorial work. Thanks to him we now possess a wealth of horn music, which perhaps, without his tremendous effort, would still be hidden on remote bookshelves, covered with a thick layer of dust. Not much has been written about his long and brilliant career as a hornist and as a horn teacher. I have had the privilege to know Professor Leloir for many years, and therefore I feel honored to write this article about him and lift a small corner of the veil of his impressive musical life.

I first got in touch with Edmond Leloir in 1969, while trying to find the score of the "Concerto Brillante" by Henri Kling.[1] Because Kling had been horn teacher at the Conservatory of Geneva, it seemed a good idea to make some inquiries with the horn teacher of the institute at that time, Edmond Leloir. I wrote him a letter and he immediately replied, sending copies of the Kling concerto, which is in possession of the Geneva Conservatory. In a following letter Leloir expressed his desire to sell his huge horn collection and his horn music library. We agreed on the sale of the library and some of the horns, and I went to Geneva to complete the details. I went by train and Mister Leloir was waiting for me at the Geneva Railway Station. Although we had never met, I immediately recognized him among all the people waiting for the train. For me he had the typical attitude, proud and elegant, of a solo hornist.

He was very correct in his manners, but he was talking so fast and without stopping that I was hardly able to get in a word. We went to his house, and I thought that I had entered the Mecca of the horn: the walls were covered with paintings of horns and horn players, there was a show case with little figures playing the horn, etc. We drank coffee out of cups decorated with hunting horn motives. Mister Leloir showed me some posthorns and also the smallest horn ever built. This horn is made of silver; the three valves as well as the slides work perfectly well.

Finally Mister Leloir showed me some very interesting horn music: the original edition of the *Méthode pour Cor* by Frédéric Duvernoy (1802) and the horn concertos by Othon Vandembroek.

We also went to the Conservatory to see the Leloir horn collection. There were twenty-eight horns, all different and very interesting, among which are a natural horn by Courtois Neveu Aîné from the beginning of the nineteenth century, a horn by Guichard, a horn with two piston valves by Van Cauwelaert père, a Courtois horn with three inclined piston valves from the beginning of the twentieth century, a Vienna horn, and a Kruspe horn designed by Gumbert. This was the first model of a double horn in F/B-flat, from the beginning of the twentieth century. There was a horn

The world's smallest horn. The interior of the bell has the following inscription: "A Théo Mahy, roi des Cors" (To Théo Mahy, king of hornists).

by Schmidt with three rotary valves and a piston valve for the thumb, and a Besson horn with four piston valves, the third one ascending and the fourth one descending a minor third. It was very interesting to hear that this instrument had a sound similar to the sound of the Vienna horn.

There also was a horn by A. Sax with conical piston slides, and a horn by Lecomte, where the mouthpipe entered into the second piston valve. I saw animal horns, shells, and different models of posthorns with different tonalities, which were used in the German dances and serenades by Mozart.

After we had dinner, we returned to his house. He asked me if I would like to hear some music, and I said that would be a nice idea. "What would you like to hear?" he asked, and I answered: "Leloir." Then we listened to "Le baiser de la Fée" by Stravinsky, with the difficult horn solos marvelously played by him. Leloir is a "Cor Alto." This can be very clearly noticed in his recording of the Adagio and Allegro, Op. 70 by Schumann. When he plays the high C, it sounds as easy as if it was played one octave lower. Helenus Hannecart, third horn of the Orchestre de la Suisse Romande by the time that Leloir was solo horn, told me once that Leloir could play the high E (e''') as smooth as a flute. We listened to some more music, and then it was time for me to go. He gave me the original edition of the Duvernoy *Méthode pour Cor.* A few weeks later his library and some of his horns were delivered at my house.

Prelude

Edmond Leloir:

Professeur au Conservatoire de Genève
Chevalier dans l'ordre des palmes académiques
Membre d'honneur de "La Concordia" de Fribourg
Membre d'honneur de l'ANCF (French Horn Society)
Membre d'honneur de l'International Horn Society

The Leloirs originally came from the north of France. Leloirs can be found in Lille, Roubaix, Tourcoing, and

Tournai. Some members of the family had a good spirit for traveling, for Leloirs are also found in Paris, Brussels, Geneva, Haute-Savoie, and as far as in Canada.

Edmond Leloir was born on 7 April 1913 in Brussels. Both his father and his brother played the horn, so it was almost inevitable that the young Edmond follow in their footsteps. At the age of eight he received his first music lessons (solfège and horn) from his father. His lifelong passion for music in general, and for the horn in particular, had started. Shortly afterward he entered "l'Ecole instrumentale de Musique" at Brussels, where he became a member of the horn class of Hubert Dubois, hornist at the "Theâtre Royal de La Monnaie" (the Royal Opera House). At the age of twelve Edmond was admitted at the "Conservatoire Royal," where he studied with Théo Mahy. At this institute Leloir obtained six first prizes. The program of the last one (Leloir was sixteen years old) was as follows:

Horn Sonata, Op. 17 by L. van Beethoven (with natural horn)
Morceau de Concert, Op. 94 by C. Saint-Saëns
First Horn Concerto, Op. 11 by R. Strauss
Villanelle by P. Dukas
Pièce en Ré by H. Busser

At the age of thirteen, being an extraordinarily gifted young boy, Edmond had the honor to be presented to H.M. Queen Elisabeth of Belgium, by Eugene Isaye,[2] famous Belgian violinist.

His Career

After obtaining his "Premier Prix de Cor," Leloir was engaged with the Orchestra of the Kursaal in Ostende, Belgium. The principal solo hornist of that orchestra was Maurice van Bocxstaele, former principal solo hornist of l'Orchestre Symphonique de Paris (OSP), and l'Orchestre de Monte Carlo. Van Bocxstaele also was horn professor at the Royal Conservatoire of Ghent, Belgium, where he sustained the tradition of horn playing established by Mengal and Duvernoy. According to Leloir, Van Bocxstaele was a perfect instrumentalist. He was very strict with his colleagues. He did not make things easy for his students as well, but this was the "habitude" at that time. Leloir has always considered him his "modele" and his "reference."

Edmond Leloir has been principal solo hornist with the orchestras of Le Havre, Antwerp, Liege, Brussels, Zurich, Winterthur, and, finally, Geneva. In this city he won the first prize at the first International Horn Competition. Ernest Ansermet, titular conductor of the Orchestra de la Suisse Romande, made an orchestration of the Adagio and Allegro, Opus 70 by Robert Schumann especially for this occasion. In addition to his orchestral activities, Leloir regularly appeared as a soloist in France, Austria, Italy, Belgium, and Germany. In 1945 he played the first performance in Switzerland of the Serenade for Tenor, Horn and Strings, Opus 31 by Benjamin Britten. He also played the first performances in Switzerland of the two horn sonatas by Cherubini and of the Concerto for Violin, Horn and Orchestra by Dame Ethel Smith. Leloir performed the Hindemith horn concerto in Rome and in Lisbon. In Lisbon he also played the Concert Piece for four horns by Robert Schumann, with the soloists of l'Orchestre National and those of the Garde Republicaine. With his horn quartet, the "Quatuor de Cors Leloir," Leloir performed all over the world. The quartet's repertoire included the Sonata for four horns by Paul Hindemith, which was first performed in Frankfurt in 1952. Leloir was a special supporter for the horn compositions by the French composer Charles Koechlin. The premiere of his *Pieces pour deux et quatre Cors* was recorded by Leloir c.s. and broadcast on Radio Paris. His horn sonata and the Poème for horn and orchestra were favorites in Leloir's horn repertoire during his many concert tours all over Europe.

The horn section of l'orchestre de la Suisse Romande. The other players are Gérald Dentz, Walter Galletti, and Jacques Béhar.

Interlude

Edmond Leloir had a special relationship with the French composer Charles Koechlin, whose horn compositions he frequently performed on his many concert tours. Charles Louis Eugene Koechlin (b. Paris, 27 November 1867, d. Le Canadel (Var), 31 December 1950) first studied to be an engineer, before dedicating himself to music. At the Conservatory of Paris he studied harmony, counterpoint, composition, and orchestration with Massenet and Fauré. He wrote chamber music, orchestral works, and film music. He also wrote some theoretical works on counterpoint, polyphony, solfège, and orchestration. For this his influence on the younger generation of French composers has been unmistakable. He also wrote a biography of his teacher Fauré. Some of the compositions by Koechlin, performed by Leloir, are:

The fifteen pieces Op. 180 for horn and piano, written in 1942. Two of these pieces are for four horns (numbers 2 and 9)

The thirteen pieces for horn and piano were performed and recorded in Paris by Edmond Leloir and Doris Rossiaud, in April 1951, shortly after the death of the composer, in the presence of his widow. Later the same musicians played the pieces for Radio Geneva. With pianist Pierre Leemanns Leloir performed the thirteen pieces on concert tours in Belgium, Germany, Austria, Portugal, France, and Switzerland.

The two pieces for four horns were performed by the "Quatuor de Cors Leloir" in Paris, Stuttgart, Vienna, Brussels, and Geneva.

A program of one of Leloir's solo performances

Op. 218, for horn solo

Op. 32, four pieces for violin, horn and piano

Op. 173, Nocturnes for flute, horn and harp

Four pieces for clarinet in A and horn

Leloir played the first performance of all the above compositions. The manuscripts that were used are in the possession of Leloir and can be consulted in the library of the Geneva Conservatory, where they have been deposited.

The Horn Sonata Op. 70, copied by Leloir with the permission of the composer, and performed on different concert tours.

The "Poeme pour Cor et Orchestre." Leloir interpreted this work in 1947 in Geneva, to the complete satisfaction of the composer, who remarked on the beauty of his sound, the quality of his timbre, and his musicality. Later, Leloir played the work in Brussels at a concert under the direction of Daniel Sternefeld. Mrs. Suzanne Koechlin had sent Leloir an insignia-souvenir with the following inscription:

"Pour Edmond Leloir, en souvenir du Maître. Témoignage aussi d'admiration et de vive sympathie." Suzanne - Charles Koechlin.[3]

At the commemoration of the centenary of Koechlin's birth, the Horn Sonata, Op. 70 was broadcast by all French-speaking radio stations in Canada, Belgium, and Switzerland, performed by Edmond Leloir and Isidore Karr.

Intermezzo

For a long time Leloir played a single horn in F. Perhaps this is the reason for his "précision d'attaque" and his warm sound. He said about this subject:

"I was lucky to possess a horn in F by Raoux-Millereau ascendant, but I could produce a more round sonority with the descending system. Around 1934, I ordered my first horn with rotary valves. I had seen the first double F/B-flat horn in Hamburg, but that model didn't suit me. What I like about the rotary valves is not the mechanik itself, but the more comfortable position of the left hand. The timbre of this instrument was very different from that what I was used to, and it was rather dull. Two other horns by horn makers of Paris with piston valves were also not comfortable to hold and their sound, especially on the B-flat horn, was similar to the sound of a Saxhorn.

On the horn with rotary valves it was necessary to make an adaptation, because not everybody was charmed by its voluminous sound. I needed to find an adequate position for the right hand in the bell. The comments on this subject by Duvernoy, Gallay, and Dauprat are easy to find, and, interesting enough, the instrument sounds better, warmer, rounder, and more melodious, using the hand position proposed by above-mentioned horn virtuosos. It is a pity that in those days there was not yet an exchange of ideas between horn players of different countries as it exists today; this became a custom after the second World War."

The Pedagogue

Edmund Leloir has been professor of horn at the conservatories of Bern, Fribourg, Monte-Carlo, and Geneva. In this last city he also was horn teacher at the Conservatoire Populaire (ex-Ecole Sociale de Musique), where he taught solfège and lectured *a prima vista* [i.e., sight-reading—editor] playing to all the brass instrumentalists. The Conservatory of Geneva awarded him with the "Médaille de Reconnaissance" for his activities. Horn players from all over Europe and America attended his master classes.

For more than twenty-five years Leloir has been a jury member of the international horn competitions of Munich, Prague, and Geneva.

The Investigator

We owe to Edmond Leloir a large percentage of first editions of the horn literature. A passionate and tireless investigator, he has visited all the libraries of Europe in search

for unpublished manuscripts that were long forgotten. Thanks to him we can now play and enjoy the concertos by L. Mozart and Rosetti, the concerto for two horns by Haydn, the concerto for four horns by Hübler, the concerto for four horns by Rossini, the concertos by Telemann, Gallay, Duvernoy, Corrette, d'Indy, Danzi, Mercadante,

Le Quatuor de Cors Leloir: Edmund Leloir, Gérald Dentz, Achille Bonnal, Jacques Béhar

Hoffmeister, etc. Leloir is also responsible for the first French edition of the Mozart horn concertos.

Discography

J. S. Bach: *Brandenburg Concerto No. 1*, with the Chamber Orchestra of Stuttgart, first on a 78 rpm record, later on a 33 rpm stereo record (Decca ACL 68). The second horn was W. A. Galleti.

R. Schumann: *Adagio and Allegro, Op. 70* (orchestration E. Ansermet), with the Orchestra de la Suisse Romande under the direction of E. Ansermet (Decca CS 609).

F. Martin: *Concerto for Seven Wind Instruments*, with the soloists of the Orchestra de la Suisse Romande (London STS 15270).

M. Ravel: *Pavane pour une infante défunte* (London 6225, Decca SXL 2287).

F. Mendelssohn: *A Midsummer Night's Dream* (Decca SXT 2760).

J. S. Bach: *Cantata No. 105* (Decca LXT 5585 and London 6186).

H. Hübler: *Concerto for Four Horns* (Decca SXL 6266).

Furthermore, with l'Orchestre de la Suisse Romande, all Beethoven and Brahms symphonies, all the works by Stravinsky, Debussy, Ravel, De Falla, Albéniz, etc.

Epilogue

In the season programs of 1977/78 of l'Orchestre de la Suisse Romande we read:

> Edmond Leloir is leaving our orchestra, after a long and brilliant career as a soloist. Edmond Leloir entered our orchestra in 1939 and played a very important role in it as its principal solo horn. Many times he appeared with our orchestra as a soloist, and cooperated with many recordings.

Until his retirement Leloir played the horn signal of Siegfried with his orchestra. It was his "sport." All the conductors considered him a tireless horn player. In his study at home, where he makes the piano reductions of the new horn concertos, writes his articles, letters, etc., there is a picture of Ernest Ansermet with the following dedication: "A E. Leloir, corniste exeptionel et examplaire, un bien cordial et reconnaissant souvenir." We can also see pictures dedicated to him by Bruno Walter, Hans Knappersbuch, and Joseph Krips. One couldn't find a better testimony of his qualities.

Coda

A list of works published by Edmond Leloir follows. The works with orchestra often had no score, so Leloir wrote them out and also made piano reductions. Most of the pieces on the list have been published for the first time. All works have been controlled and registered [i.e., copyrighted—editor] by the Society of Authors.

Edmund Leloir with his students at the Conservatory of Geneva

Published by Schauer

van Beethoven, L.	Sonate Op. 17 en Fa pour piano et cor obligé [d'apr`es le texte de la premi`ere édition]
Hoffmeister, F.	Quintette en Mi♭ pour cor et quatuor à cordes
Rossini, G.	"Le Rendezvous de Chasse" Fantaisie pour 4 cors en Ré
	5 Duos
Schubert, F.	5 Duos
Reicha, A.	8 Trios pour cors
Gallay, J.	30 Etudes Op. 13

18 Etudes-mélodiques
22 Etudes-Fantaisie mélodiques

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Collection Leloir — Ka-We/Pizka

Amon, J-A.	Quatuor pour cor et cordes
Devienne, F.	Concerto en Do, cor et orch. Arr. cor et piano
	3 Trios pour clar., cor, et bassoon
	2 Trios pour violon, cor, et piano
	3 Sonates pour cor et bassoon/cello
	Concerto No. 5 cor & orch. Arr. cor et piano
	Concerto No. 3 " "
Gallay, J.	Concerto pour cor et orch. Arr. cor et piano
	3 Grands Trios pour cors
	Grand Quatuor pour cors, Op. 26
Haydn, J.	Concerto pour 2 cors en Mi♭ et orch. Arr. cors et piano
von Weber, C-M.	Concertino en Mi pour cor et Orch., Op. 45. Arr. cor et piano
Mozart, Léopold	Concert en Ré pour violon, cor, et cordes. Arr. soli et piano
	Concerto en Mi♭ pour 2 cors et cordes. Arr. cors et piano
Telemann, G-P.	Concerto en Ré pour 2 cors et cordes. Arr. 2 cors et piano
	Concerto pour 3 cors en Ré et orchestra. Arr. cors et piano
Reicha, A.	10 Trios pour cors I & II
Rosetti, F.	Concerto No. 1, en Mi♭ pour Cor et Orch. Arr. cor et piano
	Concerto No. 2, en Mi♭ "
	Concerto No. 3 "
	Concerto No. 4, en fa "
	Concerto No. 5, en mi "
	Concerto No. 6 en Ré "
	Partition, matériel d'orchestre, cor et piano première edition
Stich-Punto	Concerto No. 5, en Fa pour Cor et Orch. Arr. cor et piano
	Sonate, en Fa pour cor et bassoon
	8 Duos pour cors
	12 Duos pour cors
	20 Trios pour cors
Telemann, G-P.	Concerto en Ré pour 2 cors et cordes. Arr. cors et piano
	Concerto en Ré pour 3 cors et cordes
Jaunez	6 Trios pour cors
Kuffner, J.	Quintette pour cor et cordes
Duvernoy, F.	3 Quatuors pour cor et cordes
Mengal, J.	Quatuor pour cor et cordes
Gebauer	3 Trios pour clarinet, cor, et bassoon
Vaninetti, G.	Quatuor pour cors

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Edition Pegasus

Corette, M.	"La Choisy" Concerto en Do pour cor et orch. Arr. cor et piano
Telemann, G-P.	Concerto en Ré pour cor et orch. Arr. cor et piano
Haydn, M.	Concerto en Ré pour cor et orch. Arr. cor et piano
Danzi, F.	Concerto No. 1 en Mi♭ (tonalité de D. Brain) pour cor et orch. Arr. cor et piano

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Edition Curci

Mercadante, S.	Concerto per Corno e orchestra da camera. Arr. cor et piano

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Edition Choudens

Rossini, G.	Introduction, Andante & Allegro pour cor et piano
Dauprat, L.	Sonate pour cor et harpe (piano) Fa
Lewy, J-R.	12 grandes etudes

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Edition Henn

Brahms, J.	10 Etudes originale, Op. Pos

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Collection "Le Cor" — Edition Billaudot

Albrechtsberger	Concerto pour cor et orch. Arr. cor et piano
Anonyme	Concerto de Schwrin pour cor et orchestre. Arr. cor et piano
Boieldieu, F.	Solo pour cor et harpe (piano)
Bellini	Concerto pour cor et orch. Arr. cor et piano
Chabrier, E.	Larghetto pour cor et orch. Arr. cor et piano
Cherubini	Concerto, en Fa pour cor et orch. Arr. cor et piano
Criotier	Notturno romantico cor et piano
de Crufft	Sonate en Fa pour cor et piano
Donizetti, G.	Concerto pour cor et cordes. Arr. cor et piano

Duvernoy, F.	Concerto, en Fa pour cor et orch. Arr. cor et piano
Gounod, C.	6 Pièces mélodiques pour cor chromatique en Fa et piano
Hauff	Concerto en Mi♭ pour cor et orch. Arr. cor et piano
Haydn, J.	Concerto No l, en Ré. Arr. cor et piano *
	Concerto No 2, en Ré, cor et piano *
	* d'apr`es le manuscrit
d'Indy, V.	Andante cantabile cor et cordes. Arr. cor et piano
Leloir, E.	Aubade cor et piano (harpe)
Longinotti, P.	Mélodie romantique pour cor et piano (harpe)
Luigini, A.	Romance Op. 48 pour cor et orch. Arr. cor et piano
Massenet, J.	Andante pour cor et piano
Mengal, J.	Solo pour cor et orch. cor et piano
Mozart, L.	Concerto en Mi♭ pour cor et orchestre cor et piano
Mozart, W. A.	Concerto No. 1 en Ré. Arr. cor et piano
	Concerto No. 2, en Mi♭. Arr. cor et piano *
	Concerto No. 3, en Mi♭. Arr. cor et piano *
	Concerto No. 4, en Mi♭. Arr. cor et piano *
	Rondo en Mi♭. Arr. cor et piano *
	* d'apres le manuscrit
Neruda	Concerto en Do pour cor et orch. Arr. cor et piano
Purcell	Concerto en Ré pour cor et orch. Arr. cor et piano
Loeillet, J-B.	Concerto en Fa pour cor et cordes. Arr. cor et piano
Riedt	Concerto pour cor et orch. Arr. cor et piano
Schumann, R.	Adagio & Allegro pour cor et piano. Arr. cor et orchestre
Scriabine, A.	Romance pour cor et piano
Sperger	Concerto pour cor et orchestre cor et piano
Spontini	Divertimento pour cor et harpe (piano)
Wagenseil	Concerto en Mi♭ pour cor et orch. cor et piano
Handel, G-F	Concerto en Fa pour 2 cors. Arr. cors et piano
Haensel	Concerto pour 2 cors et orch. Arr. cors et piano
Telemann	Concerto No l en Fa pour 2 cors et orch. Arr. cors et piano
	Concerto en Mi♭ pour 2 cors. Arr. cors et piano
Fetis	5 Sonatines pour cor et bassoon/cello
Gallay, J.	3 Sonates pour cor et bassoon/cello
Koechlin, C.	3 Fanfares d'appel pour cor-seul
	Fanfare d'appel pour 4 cors
Reger, M.	Scherzino pour cor et piano
Boucard	Suite champêtre pour cor et flute
Blanquer	Pièces héraldique pour 2 cors et piano

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Leloir, E.	Méthode de cor, ABC pour faciliter les débuts
	80 Petites Etudes progressives
	Exercices journaliers
	Etude du détaché, du coup de langue binaire et ternaire
	8 Etudes de style
	10 Etudes
Gounod, C.	10 Etudes pour le cor-à-pistons
Cugnot	12 Etudes
Bacelli, H.	16 Etudes caractéristiques
Pre, de.	20 Etudes pour le cor-grave
Montagney	20 Etudes choisies
Gallay, J.	12 grandes études brillantes
	40 Préludes
	12 Grands Caprices
	20 Etudes choisies
Corrette/Mozart/Gallay	3 Divertissements
Mozart, W. A.	12 Duos pour cors
Rimsky-Korsakov	3 Duos
Beethoven–Bruckner	2 Trios pour cors
Gallay, J.	"La Saint-Hubert" suite pour 3 cors
Mengal	Quatuor pour cors
Rossini	Concert-Grosso, sur des motifs du "Rendevous de chasse" pour 4 cors-soli et orchestre. Arr. 4 cors et piano
Schein/Mozart/Silcher	3 Divertissements pour 4 cors

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Collection Leloir — Editions Pizka

Leloir, E.	Traits et soli d'orchestre pour cor(s) et Wagner-Tuben. I, II, III, IV
Gounod, C.	"Le Soir" Lied pour voix, cor obligé et orchestre voix. Arr. cor et piano
Paganini, N.	Concerto pour cor et bassoon avec accompagnement d'orchestre. Arr. cor, bassoon, et piano
Mouret, J-J.	2ème Suite de Symphonies mêlées de cors obligés. Partition et matériel d'orchestre
	"Mélusine" 2 Suites pour cor et cordes. cor et piano
Mengal, J.	Concerto Op. 20 pour cor et orchestre. Arr. cor et piano
Stich-Punto	Concerto No. 11 pour cor et orch. Arr. cor et piano
Rosetti, F.	Concerto No. 1 pour 2 cors. Arr. cors et piano
Stich-Punto	Concerto No. 8 pour cor et orch. Arr. cor et piano
Fick, J.	Concerto en Mi♭ pour cor et orch. Arr. cor et piano
	Concerto en Mi♭ pour 2 cors et orch. Arr. cor et piano

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Concertos baroques, 1656 Edition Pizka

Knechtel, J-G.	Concerto en Mi♭ pour cor et orch. Arr. cor et piano
	Concerto en Ré pour cor et orch. Arr. cor et piano
Anonymous	Concerto en Mi♭ pour cor et orch. Arr. cor et piano
Anonymous (Karlsruhe)	Concerto en Mi♭ pour cor et orch. Arr. cor et piano
Haberman	Concerto en Ré pour cor et orch. Arr. cor et piano
Molter, S.	Concerto en Ré pour cor et orch. Arr. cor et piano
Foerster, C.	Concerto No 2, en Mi♭ pour cor et orch. Arr. cor et piano

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Danzi, F.	Concerto No 2, en Fa pour cor et orch. Arr. cor et piano
Lewy, J-R.	Concerto pour cor et orch. Arr. cor et piano
Pokorny, F-X.	Concerto per il primo corno. Arr. cor et piano
	Concerto pour 2 cors et orch. Arr. cors et piano

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Pizka, Hans	Das Horn bei Mozart/Le cor chez Mozart. Traduction Edm. Leloir

Oeuvres pour le Trombone Editions Billaudot

Rimsky-Korsakov, N.	Concerto, en Si♭ pour trombone et orchestre symphonique, orchestra tion Edm. Leloir. Partition, matériel d'orchestzre Trombone et piano
Gallay, J.	15 Etudes de style
	12 Etudes

Notes

[1]See the February 1995 *Horn Call* No.25.2 , 29.

[2]Eugene Isaye (b. Liege, 16 July 1858, d. Brussels, 12 May 1931) was a Belgian violinist and composer. He studied the violin with his father, then at the Liege Conservatory and finally briefly with Wieniawski in Paris (1873) and with Vieuxtemps in Brussels (1876–1879). He was one of the outstanding virtuosos of his time, he toured widely as a soloist, quartet leader, and conductor. He made a particular feature of new works, including Franck's sonata and Debussy's quartet. He composed six violin concertos, an opera, and numerous smaller pieces for the violin.

[3]Translation: "To Edmund Leloir, a souvenir of the maestro. Testimony of admiration and real sympathy."

Leloir, conducting the "Corps de Musique Officiel de la Ville de Fribourg," Switzerland. A formation of 113 musicians with which Leloir obtained the "Couronne avec frange d'Or" at the "Concours Fédéral de Musique" of Zürich, Switzerland

Vicente Zarzo is principal horn of the Hague (The Netherlands) Philharmonic Orchestra and is an avid collector of horns and horn music.

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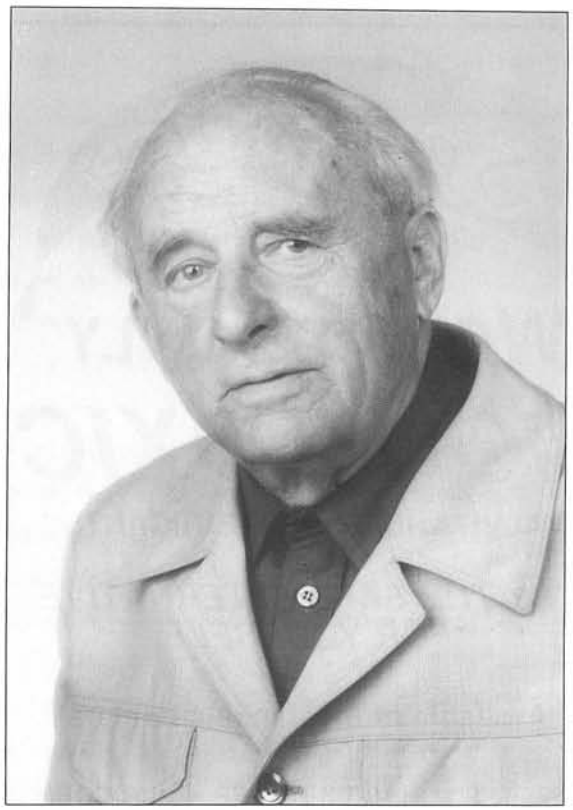
In Memoriam: Kurt Janetzky

Cecilia Baumann-Cloughly

Kurt Janetzky, one of the first IHS Honorary Members, passed away suddenly on October 19, 1994, in Wiesloch, Germany. With the passing of the 88-year-old Janetzky, the horn world loses a distinguished low-horn specialist and world-class musicologist who enriched the horn and chamber music repertoires with the editing and publication of over two hundred manuscripts he brought to life out of their dusty storage boxes in small libraries and castles all over the former German Democratic Republic. Among the over sixty composers whose manuscripts Janetzky rescued from oblivion are C. P. E. Bach, J. C. Bach, W. F. E. Bach, Boccherini, Danzi, Duvernoy, the Brothers Grimm, Johann Hasse, Joseph Haydn, Michael Haydn, Johann Heinichen, Johann Hummel, Franz Lachner, Leopold Mozart (*Sinfonia Pastorale* for Alphorn), Mozart (Duets for Waldhorn), Otto Nicolai, Niccolo Paganini, Anton Reicha, Schubert (*Auf dem Strom*), Carl Stamitz, Georg Philipp Telemann, and Carl Maria von Weber.

Janetzky's three major books were the 1976 (Tutzing, Schneider) German/English *Cultural History of the Horn/ Kulturgeschichte des Horns* (jointly written with Bernhard Brüchle and translated by Cecilia Baumann-Cloughly); *Das Horn: Eine kleine Chronik seines Werdens und Wirkens,* also with Brüchle (Bern and Stuttgart, Hallwag, 1977; English edition: *The Horn,* Mainz, Schott, 1984; and London, B. T. Batsford, 1988); and a marvelous collection of photographs of unusual musical instruments: *Seriöse Kuriositäten am Rande der Instrumentenkunde* (Tutzing, Schneider, 1980). In addition, Janetzky was a presenter at numerous horn congresses and the author of many articles about the history of the horn and chamber music. A collection of his lectures and a listing of Janetzky's editions with publishers and discography is found in the 1993 book published by the Viennese music publisher Michael Nagy: *Aus der Werkstatt eines Hornisten: Gesammelte Aufsätze von Kurt Janetzky* (Vom Pasqualatihaus, A-1010 Wien, Mölker Bastei 8/11, fax 43/ 222/5333067).

Born on September 9, 1906 in Breslau, Silesia (now part of Poland), Janetzky began studying in Dresden with Adolf Lindner and Ernst von Schuch. Fritz Busch called the young hornist to the well-known Saxon State Orchestra in Dresden. There, as fourth hornist, he experienced great music at the Dresden Opera with conductors Richard Strauss, Hans Pfitzner, and Karl Böhm. After playing in several other orchestras he moved to Leipzig, where from 1946 to 1971 he was a member of the Leipzig Radio Symphony Orchestra and was honored with the title *Kammervirtuose* in 1952. With this Leipzig orchestra and with an ensemble for early music, Pro Arte Antiqua Lipsiensis, Janetzky performed horn and lute in numerous recordings made in Leipzig and Berlin. He was also a member of the Schaffrath Horn Quartet, which was noted for its performance of the Schumann Konzertstück for Four Horns.



Kurt Janetzky, 1906–1994

Kurt Janetzky was a modest man who worked tirelessly to contribute to the horn world, especially after he "retired" in 1972 and left the former East Germany for the West, where he would be able to publish and disseminate his beloved manuscripts more easily. Janetzky was helped significantly in his painstaking musicological work by his wife Helma, who made many photographs of instruments and manuscripts. In his small apartment in a small town outside of Heidelberg, Kurt and Helma hosted several IHS members who made the pilgrimage to see him in his work room. Janetzky corresponded actively with leading international horn soloists, who vied to give the first performances of his newly to-be-released editions.

Those of us who were fortunate to know this remarkable, gentle, and modest man certainly recall a statement he made often: "If I should again be reborn on the earth, I would return as a hornist—and I want to play fourth horn again!" To IHS members, however, Kurt Janetzky will be long remembered as the hornist who bequeathed the horn world a priceless legacy of horn repertory and invaluable treatises on the history of the horn.

Arvids Klishans

Nancy Cochran Block & Kaido Otsing

This article is based on an interview (April, 1994) with Mr. Klishans by his student, Kaido Otsing, host of the Tartu Horn Festival and principal horn of the Tartu Symphony Orchestra.

Arvids Klishans

Arvids Klishans, the famous Latvian horn player, was born on December 6, 1934. He spent his childhood in the country in the southeast part of Latvia (Ladgalia), where his father was a conductor and trumpet player with an amateur wind band. Arvids recalls, "My mother told me that we children stopped crying in the small bed when she let us play with Father's trumpet." Arvid's brother Janis is principal trumpet of the Latvian National Symphony Orchestra. When Arvids became older, he started to play the tenor horn in his father's orchestra.

Arvids was sixteen years old when his father sent him to the Riga J. Medins Music School, where he met the head of the wind and vocal faculty, Janis Zicmanis, who was a horn teacher in the music school and also in the music high school. Arvids shares: "I was the boy from the country and I didn't know how to read music, but I entered in music school and I started study of the horn. I saw a horn the first time, but I didn't know what it was. In this time I liked better to play dancing music with the trumpet that I brought from home and kept under my bed. The result was that after the first semester, I got a poor mark. Suddenly by chance, I overheard another teacher persuading my teacher to send me off from music school as a hopeless student. I started to practice and after the second semester I got the highest mark!"

"In April, 1954, on day of joke [April Fool's Day—editor], I started for fun to play in the Riga Radio Symphony Orchestra (now the Latvian National Symphony Orchestra), and this fun has continued already forty years," explains Arvids. He was then a student of the third course. In the spring of 1955 he finished the music school and entered in the Latvian State Conservatoire, where he studied two years.

After winning several competitions (1962 Praha Spring, third prize; and 1963 All Soviet Union Competition in St. Petersburg, first prize), he received the title "National Artist." He started to record frequently for radio, films, and discs. In 1964 he began to teach at the Latvian State Conservatoire as an assistant of Mr. Zicmanis. He often went on tours with Moscow Orchestras (conductor, A. Kondrashin) as a specialist of the Tchaikovsky Symphony No. 5. At this time it was very complicated to go out of the Soviet Union and this way was one of the possibilities to see the world. He traveled in all of Europe, America, Canada, Mexico, and Japan. He has played in all the countries of Europe with the Latvian National Symphony Orchestra.

After the death of Mr. Zicmanis in 1975, Arvids taught at the Latvian Conservatory as an assistant professor and then as a professor. During this time he had more than thirty students including Vilnis Silns, Andris Adamsons, Viesturs Vardanis, and Juris Knabe.

Arvids shares: "I take the horn playing with a great joy, sometimes with fun, not very seriously. During my life I have had success and also bad luck, but success gives lots of energy to continue my playing. I didn't only play, of course! I like very much the slalom skiing, fishing, and car driving. Also, I don't refuse good company and good drink. I never create familiar relations with conductors. Everybody must make his job and everybody is responsible for the quality of his job. I often play the Mozart concerti, but I get confused by a lot of recordings with various players and don't know how they are really meant to be played. A lot of people ask what kind of music I like. I like all music, but there must be three components: the composer, the player, and the public. I don't belong to any particular school. I play how I feel and how my heart says."

Arvids has played for twenty-five years on a Holton. "It is more close to my heart," says he. Four years ago he was in Dallas, Texas (USA), where he played the Mozart Concerto No. 4; Rosetti E-flat Concerto, second movement; Mozart Concerto No. 2, third movement; Latvian composer R. Kalson's *Poema*; and A. Jurjans's *Barkarole*. For four years he has participated in the Tartu Horn Festivals. He has made numerous recordings, including the Mozart third and fourth concerti, Weber Concertino, Rosetti Concerto in E-flat, R. Strauss Concerto No. 1, L. Mozart Concerto, Hindemith Concerto, Saint-Saens Romance, Cherubini Sonatas, etc.

Richard Oldberg, Retired CSO Hornist

Norman Schweikert

Former Chicago Symphony Orchestra third hornist Richard Oldberg, who retired in June 1993, is now happily living in Estes Park, Colorado, amidst the grandeur of the Rocky Mountains. He has his vast collection of books, especially strong in the areas of mountaineering and Sherlock Holmes, plus hundreds of recordings and videos to keep him company and has the companionship of his mother as well. However, the prime focus of his retirement is a model railroad project. On his property Richard has erected a huge train shed, some 80 by 120 feet, in which he will build a replica of the Denver and Salt Lake Railroad, ca. 1918. Other plans include building an observatory for three telescopes and continuing his project of hand-copying the scores of Wagner operas in large 11 by 14 inch format. Having finished the four *Ring* operas he is now well into *Die Meistersinger.*

Richard's last concert as a member of the Chicago Symphony was played in Barcelona's Palau de la Musica Catalana on 9 June 1993, Daniel Barenboim conducting. The Fifth Symphony of Anton Bruckner was the sole work on the program. At the conclusion of the concert Richard received flowers and a solo bow, much to the puzzlement of the audience, who must have wondered what the fuss was all about! Back at the hotel, principal horn Dale Clevenger hastily arranged a final dinner party at a nearby restaurant. There good friends feasted, toasted, and reflected on having to say good-bye to a long-time colleague. This retirement celebration had been preceded by a surprise party given at the Schweikert residence in early May and a luncheon at the Maria Plain Gasthof, overlooking Salzburg, later that month. The final farewell came the following September when Richard returned to his old chair in the Chicago Symphony for the first two weeks of the 1993–94 season to perform and record Verdi's Requiem and an all-Brahms concert as well as to receive the Theodore Thomas Medal for his thirty years of service to the orchestra. At the reception in Orchestra Hall's ballroom, following the medal presentation on September 23, Daniel Barenboim spoke in glowing terms regarding Richard's musical contributions. Both Barenboim and Oldberg received a hearty round of applause from those in attendance. So ended a long and happy association between Richard and the orchestra.

Born in Evanston, Illinois, Richard Oldberg began his horn study in the public schools, receiving instruction from Charles Zweigler and later from Max Pottag. His grandfather, Arne Oldberg, was a well-known composer while two uncles were successful doctors, and for some time Richard was uncertain which profession to follow. Music occupied much of his time throughout grade-school years, and he spent several summers at National Music Camp, Interlochen, Michigan. Following high school he attended Harvard University (1956–59) and then Northwestern University, studying with Philip Farkas (1959–60) and Christopher Leuba (1960–61). A lip injury forced him to give up the horn, and he briefly turned to premedical studies. However, with encouragement from Leuba, then principal horn of the Chicago Symphony, Richard was asked to perform with the orchestra as an extra player. Finding that his lip problem had disappeared, he never looked back.

Richard Oldberg. Photo courtesy of the Chicago Symphony Orchestra Archives

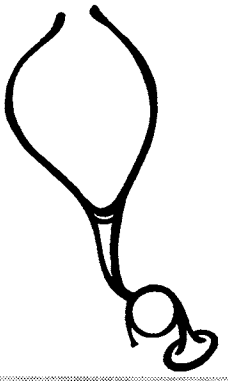
Oldberg first performed with the Chicago Symphony in January 1962 as an extra horn. He continued to work with the orchestra as a regular extra and was finally hired as assistant principal horn for the 1963–64 season. When Wayne Barrington left Chicago for Los Angeles at the end of that season, Richard succeeded him as third horn, remaining in that position for twenty-nine years. During his tenure in Chicago, Richard appeared as soloist with the orchestra on a number of occasions, the first in a performance of the Second Horn Concerto of Richard Strauss on a popular concert, June 12, 1970, with Irwin Hoffman conducting. Subsequently, he was several times second horn soloist in Schumann's Konzertstuck for four horns and orchestra, the first in February of 1972 with colleagues Dale Clevenger, Thomas Howell, Norman Schweikert, and conductor Daniel Barenboim. This work was finally recorded for DGG in March, 1977. In addition, Richard performed the Konzertstuck with conductor James Levine at the Ravinia Festival (1974 & 1987), with Seiji Ozawa and the New Japan Philharmonic in Tokyo (1977), and lastly with Georg Solti and colleagues Gail Williams, Norman Schweikert, and Daniel Gingrich in Orchestra Hall, Chicago (May, 1989). He has appeared as soloist in the Schumann concerto and in other works with smaller orchestras as well. In addition to performing, he also taught

Chicago Symphony Orchestra horn section, 1990. L to R: Daniel Gingrich, Richard Oldberg, Norman Schweikert, Dale Clevenger. Photo courtesy of the Chicago Symphony Orchestra Archives. Photo by Jim Steere

horn at Northwestern University for a number of years.

Richard is a unique individual with wide interests and a high degree of intellect. We miss his musical expertise, his wit, and his friendship as well as his remarkable and reliable horn playing, and send him every good wish for health and happiness in his mountain retreat.

Norman Schweikert, hornist with the Chicago Symphony Orchestra and a frequent contributor to the Horn Call, specializes in historical research, with his primary area of interest being American hornists.



Clinics

Mahler's Fifth Symphony: A Conversation with Gregory Hustis

Jean Martin

JM: As the principal horn in a major symphony orchestra, you no doubt have some valuable insights into the types of preparation and approaches especially important for the orchestral musician. I would like to discuss some of those techniques with you, using the fifth symphony of Mahler for examples.

GH: Certainly there are many different ways to approach the horn in orchestral playing; I really only know what has worked for me. Spending time with Mahler 5 is always a challenge—it is a great work musically, and it is fun to play.

JM: Jerome Ashby of the New York Philharmonic once told me that the most common mistakes he hears at auditions are rhythmic. What special rhythmic considerations come to mind for you when preparing Mahler 5?

GH: The problems begin when the solo trumpet plays the opening three triplets of the symphony. The composer tells the trumpet to play the triplet in a compressed, hasty manner. This is very effective and sounds wonderful, but the problem is that the rest of us are all stuck with deciding what we should do when we have the same motif. The orchestra comes in with tutti triplets at the end of bar 14; do we play them squared or like the trumpet does? Some orchestras seem to ignore the problem altogether (which doesn't work!), but most conductors will take care of making sure it is played uniformly. If not, the brass section needs to bring it up for discussion. Personally, I prefer to play them strictly in rhythm. However, if the conductor wants everyone to play them in a compressed manner, think of the bar in six not four (in six, the triplet comes on the sixth beat of the measure). On the other hand, I prefer the dotted figure four bars after #1 played not too squarely—wait just a hair before leaving the dotted quarter.

JM: Do you encounter a similar difficulty in the second movement at Rehearsal #1?

GH: Yes, in a way. Everyone worries about the high C; they should also think about playing the triplets together! The tendency is to play them too early. In the Scherzo, in the opening obligato part, wait a little bit on the dotted quarter, but the basic tempo still has to be steady. Sometimes students are apt to get off the half note that is tied to an eighth note too soon; make sure it is held long enough. So, we have two kinds of rhythmic problems: 1) the nuts and bolts aspect of rhythmic accuracy, and 2) the artistic decisions that must be made if some liberties are to be taken.

JM: Obviously, articulation is also important in Mahler.

GH: Very important. One of the passages I especially enjoy practicing is in the second movement after #32. It is fun to play and good practice because of the moving eighth notes. The tongue must be fast and clean enough, and the sound clear enough to match precisely with the first violins.

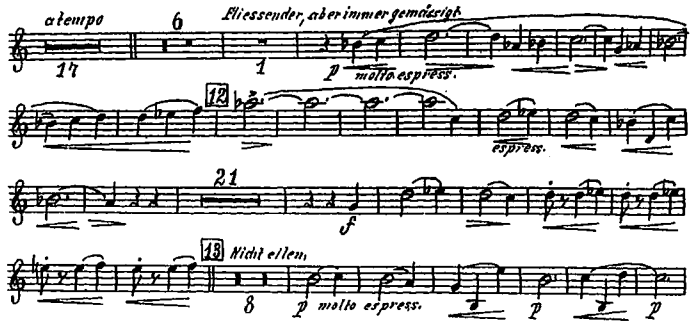
JM: Mahler gives us plenty of information about a passage, rather than just notes. Unfortunately sometimes it is too easy to overlook all the markings.

GH: Everything is important! The accents, articulations, dynamics, and the rests ***must*** be exaggerated, especially with Mahler. Notice all the markings and follow all of the composer's directions. Really, Mahler tells us almost everything we need to know except the fingerings! Be diligent in your German translations; don't get tricked. For instance, Mahler frequently writes *drangend*, but this does not mean "dragging!" It means pressing or hurrying. Look it up, don't assume. Another word that comes to mind for Mahler 5 is *keck* in the third movement—rude or impertinent. This word is often found in other Mahler works, such as the E-flat clarinet part of Mahler 1 and the horn part of Mahler 4. Understanding the meanings of these words and in what other contexts they are used gives us helpful clues as to the character Mahler wants in various passages.

JM: You mentioned the importance of exaggeration in Mahler. Do any specific passages from the fifth symphony come to mind?

GH: In the Scherzo, there is a delightful solo before #12 (Example 1—next page). Take in plenty of air so you don't have to breathe in the middle of it (but if you really must, do so after the written B♭ tied into the quarter). The little

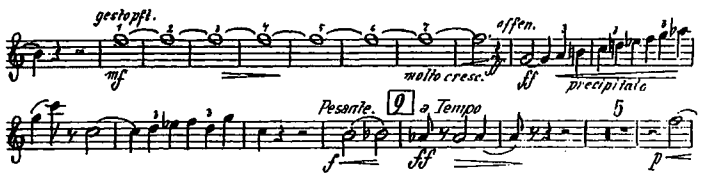
crescendo at the end of the passage should be exaggerated—these look like small crescendos, but in Mahler's idiom they are big crescendos. Before #13, the shortness of the eighths should be exaggerated, and exaggerate the rests also. Also in the Scherzo, after #10, the obligato solo that comes out of the section passage is a wonderful example of Mahler's best horn writing—it is noble, strong, and tender. Be sure to follow all of the markings carefully and make a difference between *ff* and *f*. Also in terms of articulation, he uses *molto portamento*, long stress accents, carats, and then no accents—all in the same phrase! Try to make the differences.



Example 1. Mahler Symphony No. 5, Scherzo. © Edwin F. Kalmus

JM: What about intonation? Are there particular passages which can be problematic?

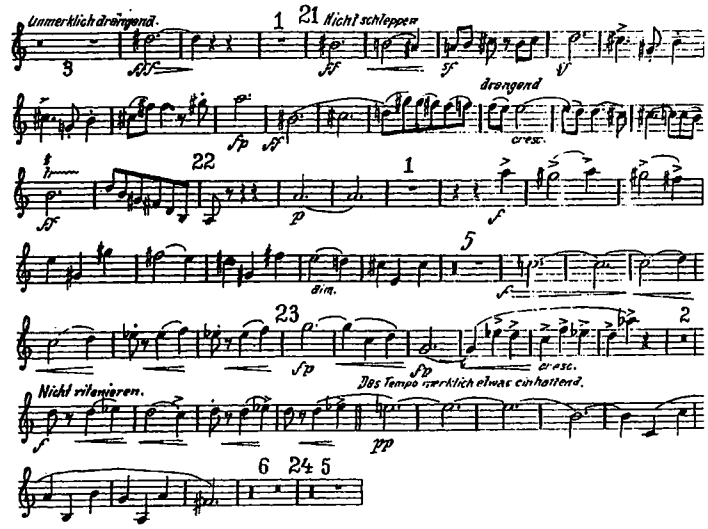
GH: In the first movement, after #1, watch the low D#. Also in the first movement, twelve bars after #3, the section needs to watch the pitch on the written G# to the high B—it is worth discussing what fingering everyone is going to use on the G#. (Second valve can be flat; second and third valve can be sharp.) Five measures after #7, the stopped passage can be a problem, as can the passage eight bars after #8. Also challenging is the part that comes afterward—going up to the high C (Example 2). Save the crescendo on the stopped note so the lip is fresh for the open passage, and remember that *precipitato* means "to push." It is important for a section to feel this stuff together.



Example 2. Mahler Symphony No. 5, 1st movt. © Edwin F. Kalmus

JM: A Mahler symphony has so many wonderful passages in every horn part, that everyone is busy and challenged. What section passages come to mind from the fifth symphony?

GH: In the second movement at #12 there is a beautiful unison between first and second horns—it needs to be a little louder than marked to work. Also in the second movement is the passage from before #21 through #24 (Example 3), there is a wonderful example of great writing for a horn section—different players join in or drop out, sometimes in unison, sometimes in octaves. We play big sweeping melodies (precursors to the kinds of music we often hear in film scores). Here Mahler constantly reminds us not to slow down; the orchestration is thick and he urges us to keep moving. Mahler was a conductor, so I think he was especially aware that horn sections are apt to slow down in big, juicy passages. It is important for us to hold tempo in these sorts of passages—they are so beautiful that there is the temptation to wallow in the glory of the sound.



Example 3. Mahler Symphony No. 5, 2nd movt. © Edwin F. Kalmus

JM: Of course a favorite (and dangerous!) section spot is in the Scherzo after #10. And, incidentally, this is particularly wonderful on the Dallas recording.

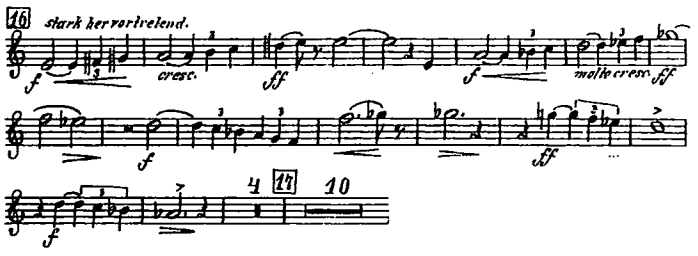
GH: Oh yes, the repeated Cs. This starts one of the most exciting parts of the symphony. It is a lot more difficult than people think. You must sound as uniform as possible; unfortunately, sometimes you hear five totally different sounding attacks and tone colors. It is difficult for five players to match, because Mahler wants it played *ff*, accented, and with bells up. You have to practice it to make it in tune! Try to match dynamics, attacks, and tone color. Doing that in the heat of the battle is rough, but it is worth working on so that these notes sound as uniform (but not dull!) as possible. From here to the end of the Scherzo, good blend and good pitch are particularly crucial. The horns often carry the main melody, usually in unison or octaves. The last bar of the movement, when everyone slurs to the high A, is wonderful if everyone is in sync.

JM: "Bells up" can often be problematic.

GH: Yes, and it is a favorite of Mahler. Some players are uncomfortable with "bells up" because it sounds different, feels different, and sometimes necessitates using a different hand position. I think it is important to be at ease with bells up playing; it sounds louder, and it is visually effective for the audience. Be careful with pitch because the timbre is different; it, too, takes practice. Realize the person to your right might have some trouble hearing pitch with your bell in his/her ear. Don't sound like a drum and bugle corps. If the composer asks for you suddenly to play bells up in the middle of a long passage, do it if it's comfortable, but don't view it as a top priority. It is not worth playing out of tune, missing notes, or bashing your bell into a colleague.

JM: A favorite passage of mine begins at #16 in the first movement (Example 4).

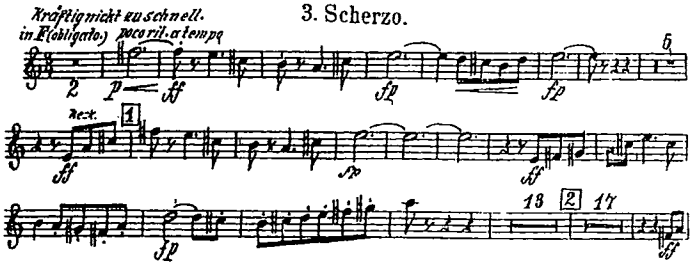
GH: Even though part of this passage is marked *ff*, *it* still has to sound warm. It is a beautiful solo. Notice that he marks it *hervortrelend* (prominently). This is a favorite marking of Mahler's and has special meaning for him. And, speaking of loud dynamics, mention should also be made of the importance of good blend, both with the section and with the rest of the orchestra. Sometimes players forget that in big, bombastic pieces there is more to think about than just getting the notes and playing loudly. It still has to be in tune, with clean articulations, matching note lengths, good rhythm, good ensemble, and intelligent dynamics. In other words, it is not just a loud free-for-all with a lot of blatty sounds playing sharp! What does "loud" mean? "Loud" compared to what? On horn it is especially difficult to know just how loud to play. Conductors often think we are too loud when playing with the woodwinds or strings, and that we are not loud enough when we are with the brass. Horn sections are unique; we have two to eight people playing sometimes totally different parts or sometimes totally in unison. No section needs to be more flexible or responsive to what is going on around them as do the horns. Loud does not mean ugly. Some conductors, especially in classical period music, want every note longer than a quarter to have a *diminuendo* or subito *p*. This sounds silly, so don't always play too loud and you won't get the conductor's hand in your face all the time. Don't feel that everyone needs to hear every single note you play. Sometimes we are only part of the background fabric. It is also important to practice playing loud at home, not just on the job. It may sound ugly without the context of the entire orchestra, but you need to do it. Besides the loud orchestral passages, practice scales and arpeggios at extreme dynamic levels, loud and soft. (It is easy for us to get in the bad habit of playing scales and arpeggios only at comfortable levels.) Also long tones at a loud volume. What can otherwise sound thrilling—eight horns bells up in a concert hall—can sound simply atrocious when one of those eight is in a small practice room, so we are apt to avoid that sort of practicing. Start playing at a comfortable level and keep getting a little louder. Can you still hear the pitch and is it still under control? Is there a ring to the sound? The louder you play, the more open the throat should be and relaxed the embouchure should be. "Loud" does not mean tense and sharp! Horn sections need to be able to blend well even at *fff*. I know this from personal, painful experience. As wonderful as our hall, the Meyerson Symphony Center, is, it is designed in such a way that the horns can be buried by the rest of the brass and the percussion. This can make Wagner, Bruckner, Mahler, and Strauss especially grueling.



Example 4. Mahler Symphony No. 5, 1st movt. © Edwin F. Kalmus

JM: In the Scherzo, there can be confusion about the dynamics in the obligato part after the beginning, when going up to the written high A (Example 5).

GH: Yes, the part says to play it *ff*, then we have *fp* two bars before the end—do you go back to *fortissimo* or stay soft? Some players diminuendo to the high A, some crescendo to it, some do it *fortissimo* all the way. Mahler does not make it totally clear. You must decide for yourself a concept that will work. (Of course the conductor will probably change it anyway.)



Example 5. Mahler Symphony No. 5, Scherzo. © Edwin F. Kalmus

JM: Mahler makes frequent use of stopped-muting. Do you have any specific ways to prepare for these passages?

GH: Stopped horn is especially difficult in Mahler because it is often called for when the whole orchestra is loud, making it very hard to hear yourself. Rehearsal #18 in the first movement is a good example of this; in fact this passage is stopped and bells up! Be sure to practice passages like this with realistic dynamics, as discussed before. Experiment with fingerings; there is more than one correct fingering with stopped horn—find out what works best for you, both in terms of response and intonation, and, perhaps most important, learn how the passage feels at different dynamic levels, because you may not be able to hear yourself well when playing it with the orchestra; you will have to rely in part on your memory of how the lip feels during that passage.

JM: What about stopped passages that require fast articulations?

GH: In the second movement, rehearsal #4 requires *fortissimo* playing with clean articulation. These types of passages will tend to sound late. Anticipate!

JM: Later in the second movement, at rehearsal #13, a completely different character is required.

GH: Yes, and with any stopped horn passage marked *piano* or *pianissimo*, we have to ask again, "How loud?" Do composers want stopped notes truly soft, or do they really want the buzzing, penetrating sound associated with that kind of muting. The solo you mentioned I think does have to be a little louder than *piano*; but each situation has to be judged on its own merits.

JM: Certainly the Fifth Symphony of Mahler is a favorite among horn students and is often on audition lists. Any suggestions for preparation?

GH: Sure. Let's use as an example the wonderful Strauss-like excerpt in the Scherzo, beginning seven bars before rehearsal #16 and extending through #22. This shows up on a lot of audition lists. You don't need to be only a first horn to practice this. The passage at #21 has to be rhyth-

mically tight on everyone's part—don't slow down and press forward to the end. This must be in tune! Imagine what it would sound like if each player in the section is just a little bit off rhythmically—shoddy! We must practice passages like this over and over; when we think we have mastered it, we should practice it some more. It has to be second nature; in the heat of a performance or audition there is little time to think. Playing in a good section means we are all part of a wonderful machine and ***everyone*** has to sound great. By the way, anyone who plans to audition for a major symphony orchestra should practice, and have a real knowledge of, ***all*** of the parts of works on the list, not just the first horn part or the part you are auditioning for, and not just the two or three passages you think might be on the audition. During my second year at Curtis, through a very fortuitous set of circumstances (for me anyway!), the Philadelphia Orchestra was so stuck that they asked me to play extra on *Symphonia Domestica*—my first opportunity to play extra. The sixth horn part has all sorts of stuff, including bass clef E horn—not instantly sight-readable. I am embarrassed to think how unprepared I was. To this day I marvel that Mr. Jones had the courage to give me the chance to play. You never know when you may get an opportunity like this—if you are trying to break in somewhere as a freelancer, remember that lower parts are often as difficult as the first horn part (such as the seventh or eighth horn parts in Bruckner 9). If you can acquaint yourself with, and learn to play, a Wagner tuba, do so; this can be a profitable, if frustrating, skill.

JM: Many younger players assume that the assistant first is there just to double loud passages. How do you judiciously use the assistant?

GH: We use our assistant for many things. Because we only have five horns in Dallas, and our normal weekly schedule is four subscription concerts, we do a lot of rotating of parts. Besides doubling loud parts, any good assistant should also be able to play soft passages and match the first horn, so that the first horn can be spelled even in a solo passage. Our assistant sometimes helps the second, third, or fourth, depending on the literature. This sort of flexibility makes things easier (and sound better). Make friends of the librarian to write in passages. This works well for Mahler third, for doubling a low passage in a Brahms symphony, etc. In the Mahler 5 Scherzo, since there are only five parts in that movement, rather than six, the principal does the obligato part, the third plays the first part, and fifth plays the third part. The sixth horn assists everyone.

JM: There are many instances in the orchestral literature requiring a horn player to come in on an exposed passage "cold." This is certainly true of the opening of the fifth movement of the Mahler.

GH: Yes. The fourth movement is a beautiful oasis, a chance to rest and an opportunity to actually listen to the music without counting rests. The first horn does have to pay some attention, however, because he/she starts the fifth movement alone. The fourth movement ends with an F major chord in the strings, so there should be no problem hearing the concert A that begins the fifth movement. Your chops can get stiff sitting through the previous movement, so keep your wits about you! After you start the fifth movement, be careful of the pitch—match the solo woodwinds.

JM: Any other thoughts about this last movement?

GH: The last movement has its tough moments, but most of all I usually feel caught up with the joy of the music. It is happy and triumphant and as long as you adhere to the regimen described earlier regarding good ensemble, it should be fine. You need good, clear, short, strong, accented articulations for the passage between #23 and #25; also pay close attention to tuning the stopped chords at the double bar between #26 and #27. Another thing to remember is that this movement is loaded with high As and has a couple of high Bs. Although this may not be so difficult in itself, it can be a problem at the end of a long concert, especially if you have had to play on the first half of the concert, or if the conductor chose that day's dress rehearsal to go over the loud spots as many times as possible. Remember, it is not just getting the notes, it is getting them in tune with a good sound at the same time as everyone else; pace yourself during the concert so you have something left at the end. Also for a work like this, you should prepare yourself at least a couple of weeks early. I don't just mean learning notes; I am talking about having good endurance and strengthening the embouchure so you are in really good shape when the rehearsals begin. During the week of performances or recordings it is especially important to warm up carefully—always with your thoughts geared to being totally prepared for the concert; it takes tremendous strength ***and*** flexibility to do justice to a work like this.

JM: Do you find that your ideas about a particular work have changed?

GH: I keep a personal library of parts I have played for important works. For instance, after a week of playing this Mahler I make sure my part is marked in a way that reflects my current thinking about how I feel it should be played. I say "current" because ideas can change if you are open to new ways of doing things. Perhaps a conductor wants something a certain way; perhaps you have heard another orchestra play the work and their horn section or principal horn gives you a new concept about a particular passage; perhaps your own thinking changes because you have improved or made an equipment change. No matter what, each time you play a work, especially if the orchestra is using rental music, or someone else's parts, it is nice to know what you did the last time so you don't constantly have to reinvent the wheel. These markings might include breath marks, fingerings, dynamics, where you want to double or use an assistant—that sort of thing. It is important to stay open-minded; just because my approach to the Mahler in this conversation represents my ideas, I don't presume to say this is the only way to do things. This is what works for me, or rather, what I think works for me. I have heard many performances and recordings of Mahler 5, and I like most of them, although I really have a special fondness for the old New York Philharmonic recording with Bruno Walter. (I assume it is James Chambers playing principal horn.) There is certainly room for more than one way of playing.

JM: Do you have a similar philosophy about equipment?

GH: Absolutely. We play on Lawsons in Dallas. While

it isn't imperative that an entire section play the same kind of horn, it can help a section since a particular kind of horn is going to share the same tendencies. When I listen to Chicago's recording of Mahler 7, I can't imagine anything sounding greater than Clevenger and company with their Schmidts, Geyers, Lewis's, or whatever. I feel the same way when I hear the old Cleveland recording of Mahler 4 with Bloom and a section of 8Ds—what could be better? Then if I listen to my own teacher, Mason Jones, and his colleagues playing Kruspes and Conn 8Ds on the recording they did of *Roman Festivals*, I think that's the greatest sound. In other words, no matter what horn you play, if you do it persuasively, convincingly, and beautifully, it should work. We all have certain personal preferences and practical considerations that must be taken into account. I do think it makes sense for a section to make an attempt to match among themselves.

JM: Any closing thoughts?

GH: This is the kind of piece we could talk about forever; it is chock-full of wonderful horn writing, and it presents many challenges for the player. No matter how many times over the years we play a symphony like this, as long as the conductor and orchestra are good, we should be able to learn a little more about music—and about our playing—with each successive performance.

Gregory Hustis is principal horn of the Dallas Symphony and Adjunct Professor of Horn at Southern Methodist University. The Dallas Symphony recorded a live concert performance of the Fifth Symphony of Mahler for Dorian Recordings in May 1993.

Accepting Less Than Your Best as Your Best

Jeffry Kirschen

I have spent some time recently thinking about how each of us handles the daily challenges of playing the horn. We seem to find ways to perform or practice when our lips are chapped or stiff after a long and tiring concert the night before, or when our days are filled with classes.

How many times, after practicing many hours perfecting a solo, have you clammed or hacked the solo during the concert? You then beat yourself up, causing more mistakes later. Or, you awaken the day of an important performance of Brahms's second symphony, for example, and discover a cold sore right where the mouthpiece sits? How are you going to warm up let alone get through the entire symphony? These two scenarios are some of the situations that come up in our musical lives that can challenge us as performers and help us to grow as humans in an imperfect world.

As a working, professional horn player, I am constantly having to find ways to perform my musical responsibilities during rehearsals and concerts; to recreate a musical composition with the horn. These responsibilities include: playing every note at the correct dynamic and pitch level, playing the composer's rhythmic notations, along with the conductor's tempo, and incorporating my own musical interpretation with other musicians who are trying to do the same. I do this not only because I am being paid, but because I love performing and expressing myself through music.

These tasks can usually be accomplished, otherwise I would not be a working musician. However, there are times when the job is more challenging than others. Nolan Miller, principal hornist of the Philadelphia Orchestra, told me that he once discovered a chipped tooth right in the middle of a performance of Mahler's fifth symphony. After a certain amount of concern, he realized it didn't affect his playing because of his incredible ability to overcome a problem quickly and re-focus his concentration on the music.

Certainly as an imperfect person I have days when even the simplest phrase is marred with many mistakes. These mistakes are due to many factors, some of which I cannot control. Allow me to pose a situation that may show what I mean.

Scene 1: It's 2:30 A.M. and I am awakened by my four-year-old daughter after only just getting into dreamland. She is complaining about a sore throat. As I try to get up to help her, I stumble out of bed and stub my toe on the dresser. The pain shoots up my leg and successfully jolts my brain. Now I am awake! After about an hour being Dr. Dad, I manage to get back under the covers to find that wonderful, warm spot that took so long to create earlier is now claimed by the dog. I glance at the clock. It's 3:30.

Scene 2: It's now 7:00 A.M. Time to get up and greet the new day. After helping to get my kids off to school, I get myself into the city for a morning rehearsal. Later, I will have a few hours of teaching and an evening concert. Not having had enough sleep the night before, it's going to be a long day.

It would be easy to have a panic attack, making even putting the mouthpiece into the horn a challenge. Once I do get the horn together, concerns about any exposed passages might mount and build up to interfere with the process of playing. That would certainly cause more than enough clams even for the best New England clam chowder.

Being awakened in the middle of the night is not in my control. There is little that I can do to prevent that. What is the sense of beating myself up over it? It is common for us to judge ourselves harshly and go through the rest the day angry. This only leads to tension and stress. In *The Inner Game of Tennis*, W. Timothy Gallwey says:

> If the judgment process could be stopped with the naming of the event as bad, and there were no further ego reactions, then the interference would be minimal. But judgmental labels usually lead to emotional reactions and then to tightness, trying too hard, self-condemnation, etc. This process can be slowed by using descriptive but non-judgmental words to describe the events you see.[1]

It is important to accept what has happened and its limitations in a rational and intelligent way.

I use my ability to focus my mind on what I can control: assembling the horn, my breathing and the warm-up, and the sounds I am making. My "best" may not be like yesterday's best, but with a clear, uncluttered mind I will be able to do what is expected of me. W. Timothy Gallwey poetically states:

> Great music and art are said to arise from the quiet depths of the unconscious, and true expressions of love are said to come from a source which lies beneath words and thoughts. So it is with the greatest efforts in sports; they come when the mind is as still as a glassy lake.[2]

Calm and thoughtful preparations are the keys to success.

It is important to prepare mentally for rehearsals, to focus on the important aspects instead of the many unimportant trivial details of the day. If I am going to be successful today, I need to conserve what energy I do have and use it for making music.

When I spoke about this subject to Glenn Janson, horn professor at the University of Miami, his comments and thoughts all centered on the word "focus." The most important thing for him to do was to clear away the extraneous elements so he could focus on the job of music making: "It's reality for now."

I recently struggled through a week when my usually dependable high register was sounding strained and thin. It happened during a busy week when I had an opportunity to play first horn on a Haydn symphony and on the

Sibelius seventh symphony. I first noticed the problem at the end of the previous week and hoped it would pass after a day off. Since there was not a clue why this was happening, I first assumed that my lip was tired. There was no pain involved and I continued to practice and perform as best as I could. The challenging part was not just to perform, but also to avoid bringing on more problems, such as tension and stress.

This situation was not my fault and the cause was out of my control. I had to overcome the stiffness in my lip and do my job with the tools I did have. In other words, I accepted less than my usual best as my best for the moment, and I was then free to concentrate on getting through each phrase of the music. W. Timothy Gallwey says it better:

> The first inner skill to be developed in the "Inner Game" is that of non-judgmental awareness. When we "unlearn" judgment we discover, usually with some surprise, that we don't need the motivation of a reformer to change our "bad" habits. There is a more natural process of learning and performing waiting to be discovered. It is waiting to show what it can do when allowed to operate without interference from the conscious strivings of the judgmental ego-mind.[3]

Fortunately, the concerts were a success and the problem lessened with each day. No one seemed to notice that I was having this problem even when I mentioned it to them. That is something that I want to talk about as well. Many times we assume that our mistakes are so large that everyone in the hall is aware of them and that the critic will ruin your reputation at the first opportunity. If we let our "inner critic" have its way, those mole-hill clams are made into mountainous mistakes. Then, we are in no condition to let the music inside of us flow. From *The Inner Game of Tennis:*

> The errors we make can be seen as an important part of the developing process. In its process of developing, our tennis game learns a great deal from errors. Even slumps are part of the process. They are not ***bad*** events, but they seem to endure endlessly as long as we call them bad and identify with them.[4]

When I asked David Wetherill, co-principal horn of the Philadelphia Orchestra, if he gets angry at his mistakes, he said he doesn't believe in self-recrimination because he is always trying his best. "In no athletic endeavor does a player win every time. We all play badly at times. Unfortunately, when we are playing badly this week, the critics never remember how well we played last week."

Randy Gardner remembers how much pressure he put on himself in 1976 as the new second horn of the Philadelphia Orchestra. This was the big time now, and for him, the position had an image of perfection. I guess he felt that Ormandy and the members of the Philadelphia would not tolerate any mistakes. After gaining some on-the-job experience, he realized that occasional errors were natural and it would be important to walk away from the concerts and live with himself as less than perfect. He says: "I feel that it's essential for each of us to separate our personal self-worth from our performance. While I thank God for a wonderful musical career, being a hornist is what I do—not who I am. We are worth as much whether we sing like a nightingale or sound like a kazoo."

In 1979, during a vacation, Randy Gardner ate some very spicy seafood that stripped away a layer of skin from the back of his lips. His lips swelled and became bumpy. Horn playing was extremely difficult at best so he had to take a few weeks off from the orchestra. Randy knew that this problem was accidental and didn't waste time or energy blaming himself. At first, he tried to make embouchure adjustments so he could produce the notes, but determined that doing that would only make things worse after he recovered. Over analyzing didn't help either. The more he thought, the worse it got.

This happened at a time when the new music director, Riccardo Muti, was putting tremendous pressure on the musicians for discipline and very soft playing. Randy wanted to do well and worked through this dilemma by letting go of any distracting thoughts and using the techniques that worked before he injured his chops. "After so many years, my body knew what to do better than my mind. The key to successful performance was to simply hear the music I wanted to produce and trust my body to make it happen. I had to let go of the fear of notes not responding. It wasn't easy, but it worked." (By the way, the healing process took months!)

I spoke to Bruce Roberts, a horn player with the San Francisco Symphony, and asked about the techniques that have helped him stay successful. "The challenge is to find a balance between the personal life and musical life." He feels that if we are happy at home, then we will have an easier time accepting any problems that we have on the stage, and vice-a-versa. "Often people feel anxious when they are not in shape, like after long holidays. If we are worrying about the first rehearsal after a few weeks off, then we would not be enjoying that time off with our families. If things are not great at home, how can we be at our best?" In order to overcome mistakes during a solo, he diverts responsibility somewhere else instead of holding on to that mistake. He doesn't allow himself to fall apart after a mistake because it is not "the center of the world."

During an insecure moment when preparing a solo, Bruce tries to "back up" or slow down the tempo to gain control of it. Simplify is the key. "It is important to find a balance between the time we have to prepare and the task." He believes in a strong link between the body and the mind. He does physical things to get his mind relaxed, such as breathing techniques, instead of brain-washing or using a pep-talk approach (as when we try to talk ourselves through a problem or mistake). "You can let anxiety and tension out with an exhalation. Then, inhale to take in the 'Life Force' from the fresh air." Bruce uses the "Life Force" as the energizing power that guides and strengthens him.

David Wetherill avoids dramatic changes in the amount of playing he does each day. He believes in a consistent routine for consistent performance. A rehearsal and concert can equalize his playing without too much structure.

His personal practice is to balance the on-stage time. It is important to recognize that the orchestral routine is imposed on us and that we must alter our own routines to be prepared. "We should play well enough at all times, rehearsals and concerts, so the conductor has confidence in the horn section and allows us to do our jobs."

He also likes to have "Plan B" ready because there is more than one way to play everything. During a performance of *Siegfried* with Wolfgang Sawallisch conducting at La Scala, he injured his lip. He was playing the principal part without an assistant and there was no time for a substitute. The plan was simply to figure out a way to play and to get the first notes of each phrase. He did unusual things to perform because the situation was unusual.

Richard Swartz, a free-lance hornist in the Philadelphia area, has developed a warm-up to help him perform when he is at ***less than his best.*** When he senses any stiffness or soreness, buzzing without the mouthpiece helps to loosen the chops. After a few minutes of buzzing, Richard plays overtone exercises in a quick tempos to alleviate to soreness. He feels that you should "play smart, think and use more caution toward ***what*** you play, not ***how.***" Richard said, "It's not only how you feel, but what comes out."

Adam Lesnick, third/assistant principal horn of the Richmond Symphony, tries to keep even-tempered whether the performance is good or bad. He balances emotion with the current task. On days when he senses a physical problem, he uses a longer warm-up. He told me of a mistake he made in a performance of Brahms's first symphony. It was shocking because generally, clams are a fluke. He had to stay level-headed to get through the piece.

Another time, he woke up ill the day of an audition and could not get even a buzz going. Of course, being level headed, he ***freaked out!*** He felt that the problem probably helped him because he put the horn away, showered, and went to the concert hall where he played a successful audition. Did the illness distract him from worrying about the audition or help him to focus on the task ahead? Since he couldn't eliminate the illness, I think he decided to focus on the job of winning the audition. What do you think?

The idea and title for this article came from David Wetherill. While warming up before a concert in Saratoga Springs, NY, he suggested that an article about, "accepting less than your best as your best" might be worth writing for the *Horn Call.* He feels that this could also be called "The Art of Survival" because the reality of our professional lives is 200 concerts and 200 rehearsals a year. "This is a business of accepting that we can never plan on peaking every time we play in public and that the peak may not be what we thought it was going to be. We should play as if we don't have our best lip. The difference between each performance is a mental and philosophical approach to everyday playing."

While working on this paper, I found many other "Life" situations that challenge us in similar ways. The truly rewarding experiences are risky and with risk comes uncertainty and sometimes failure. But, the end result is far greater when we "go for it" than if we play it safe. Isn't success a result of our ability to overcome obstacles and handicaps along the way to the end?

No matter whether it is the horn, woodwind, string instrument, computer, sports, or a family, each activity has its own unpredictable, sensitive, and ornery side that forces us into unknown situations. I believe that a clear mind and a purposeful, direct approach are the tools for a satisfying musical career and that true artistic expression comes from the heart and soul of human experiences.

Notes

[1]W. Timothy Gallwey, *The Inner Game of Tennis,* (New York: Random House, 1974), 36.
[2]Ibid., 31.
[3]Ibid., 45.
[4]Ibid., 37.

Jeffry Kirschen has been third horn of the Philadelphia Orchestra since 1989, and is teaching horn at Temple University. He was the winner of the 1983 American Horn Competition, co-principal horn of the Utah Symphony for nine years, and has been a guest artist at the 1987 IHS Symposium. He is married and has three beautiful daughters.

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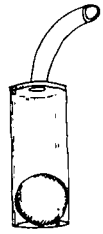

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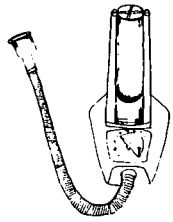

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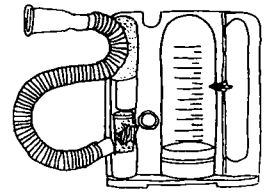

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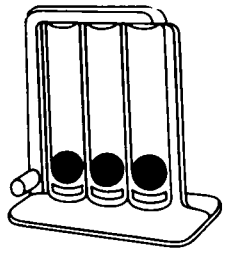

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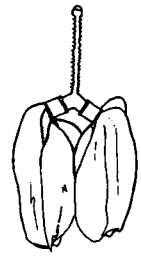

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Improvisation Clinic

Kevin Frey
Column Editor

In the third part of this series, Dr. Modirzadeh presents the cycle in relation to tonality. He demonstrates that the construction of a pentatonic scale is found in the natural phenomenon of the cycle of fifths. Once this is understood, further relationships of tones to a tonal reference (tonal gravity) are viewed through the cycle. Improvising trans-intervallically via the cycle, any tone can be related to any other tone if the player so desires. In one of his recent lectures, Hafez stated that during an individual's search for his/her voice (through improvising), a visual model to diagram relationships is useful. The diagrams in this article provide the player with a basis to construct personal models for his/her own musical relationships.

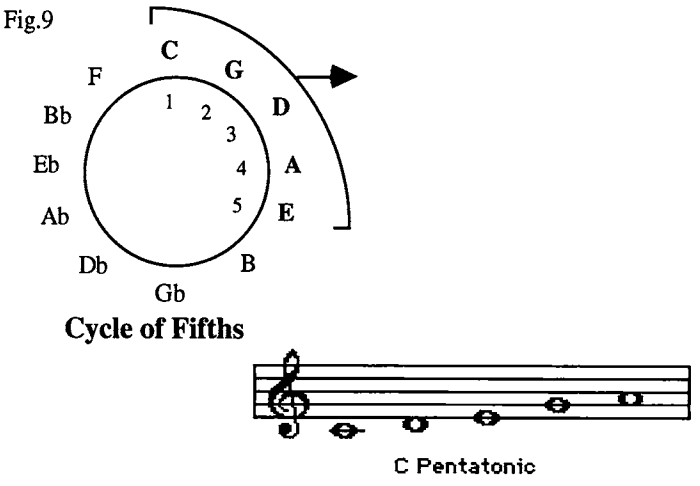
Trans-Intervallic Exercise for the Post-Modern Improviser, Part 3

Hafez Modirzadeh

Part 3. The Cycle: Relationship to Tonality

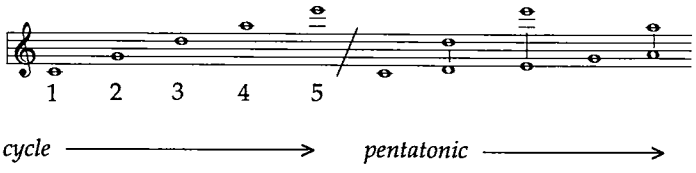
Many of the world's musical systems, whether modal or tonal, are based on the anchor interval of a perfect fifth (or its inversion, the perfect fourth). One of the reasons for the importance of this probably rests with the fact that in nature, after the octave, the overtone series' second partial beyond the fundamental is the perfect fifth. The resonance of this harmony is indeed a strong one, and we find that the pentatonic scale emanates directly from a cycle of fifths; just focus on the first five tones in the cycle chain (See Fig. 9):

Fig.9

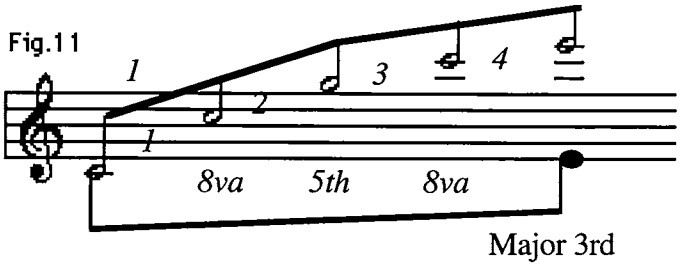


Indeed, if the cycle is broken after its fifth consecutive tone, intervals of a perfect fifth/perfect fourth, major second/minor seventh, major sixth/minor third, and major third/minor sixth appear, clearly outlining a pentatonic scale when condensed to one octave (which avoids both the minor second/major seventh and the tri-tone). The resulting five-tone scale contains a complexity of cosmological symbolism for Chinese and many other Asian musical cultures. (See Fig. 10)

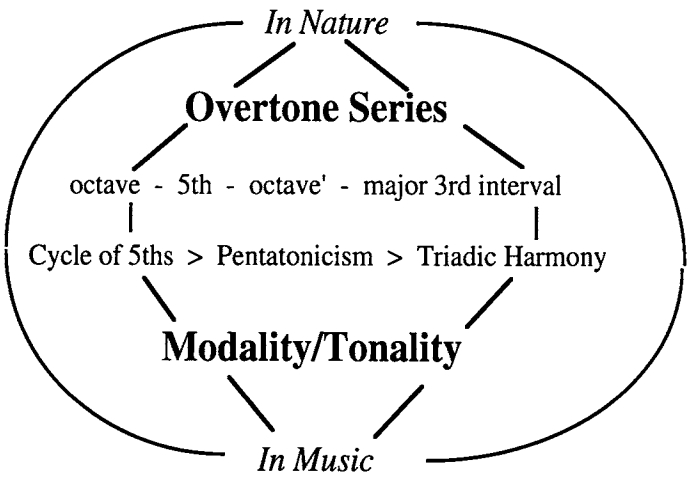
Fig. 10



The effects of this fundamental part of the overtone series, a phenomenon of nature, have also been used to explain triadic harmony in western music (a major third is completed in the process of producing the fourth overtone interval, a major third, resonating between octave and fifth relationships beyond the fundamental) (See Fig. 11):



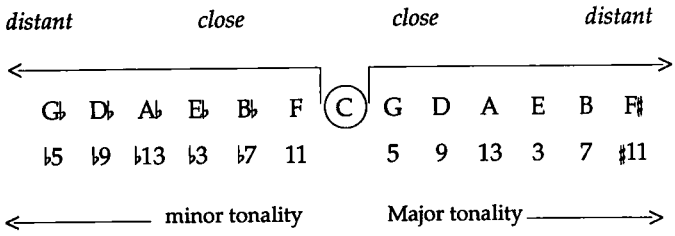
Based on the comments above, if we accept that the pentatonic scale is a direct linear descendent of triadic harmony (or vice versa), then ***tonality*** in all its manifestations (i.e., poly-tonality, bi-tonality, pan-tonality, and perhaps even a-tonality), which of course includes the sophisticated extensions and chromaticism of jazz harmony, could be approached in ***modal*** (or melodic) terms with a pentatonic scale-cycle concept built completely on the circle of fifths:



When confronted with tonality for melodic interpretation, regardless of the musical idiom, every improviser and composer develops their own approach. As one approach, trans-intervallicism would have one "stepping across" or "between" the intervals contained in a cycle of fifths/fourths to create interesting melodic lines. See exercises in "Part Two, on Systematically Breaking the Cycle" (*The Horn Call*, February 1995, 55–57). As a concept, this is based on the perception that all keys of both major and minor tonalities, as well as their pentatonic linear complements, are integrated inside one cycle of fifths (See Fig. 12):

Fig. 12

Tonic Gravity



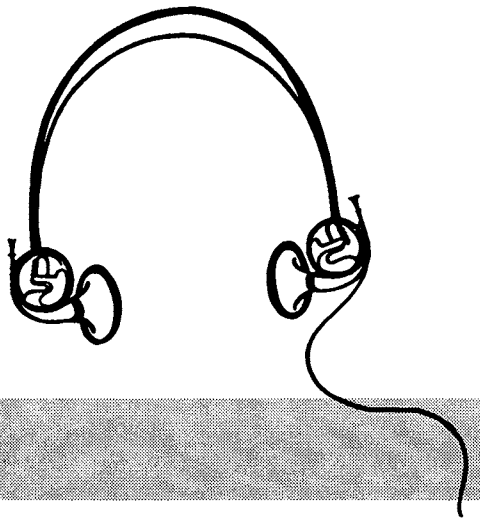
Conclusion

Since modern jazz exploded on the creative music scene some fifty years ago, with masters such as Charlie Parker, Thelonious Monk, and Dizzy Gillespie, challenges of restructuring a new tradition have preoccupied many. At least since the 1950s, innovative voices such as Cecil Taylor, Ornette Coleman, Don Cherry, Albert Ayler, and John Coltrane, through the development of an extended language of improvisation, have forever redefined the sense of the term "modern," especially for those so-called "jazz" musicians clinging to or associated with pre-determined reference points in music.

Perhaps "post-modern" jazz, if taken to signify no more than simply the free recombining and adaptation of different (and sometimes far-removed) stylistic reference points, could be said to have always been here, especially under the most daring of wings, with creative artists such as Charles Mingus or Sun Ra. As well, since the late 1960s, the prompting of "fusion" by Miles Davis and others would have those of different musical backgrounds begin collaborating and crossing over into each other's expressive realms, whether commercial or otherwise. And with the exception of what is now being called "neo-classicism" (or the conscious attempt at returning to earlier acoustical forms of jazz for creative inspiration), today we find musicians such as Jack DeJohnette's Special Edition, or Peter Apfelbaum's Hierogliphics, to be moving beyond well-trodden "modern Jazz" reference points (which now may also include the avant-garde). Indeed, realms of expression are being entered that may involve rap, hip hop, or even world musics, realms that may be pronouncing a more literal form of what "post" modernism would be for this art form.

The method proposed here, although steeped inside very common and simple theory (the cycle of fifths), with musical examples dating mostly from the modern jazz tradition, ultimately discourages the practice of mechanical exercises that could lead one to contrived ideas about how to "play jazz," and instead, through improvisation exercises, encourages the improviser to develop a highly personalized concept of practice by mastering his or her own way of ***connecting intervals***, or of ***moving between intervals*** (hence, the term "trans-intervallic"). All this in hopes of not only appreciating all styles of improvisation that have transpired throughout history, but also in hopes of confidently ignoring that history and styles when need be, performing rather toward a more timeless and collective source of musical inspiration: that source which marks the essence of all improvised musics!

Next issue: Rhythm



Reviews

Music and Book Reviews

Arthur LaBar
Contributing Editor

Recently I was reflecting with some of my colleagues about how the state of available music for brass quintet has changed since we began playing quintets in our college days. Twenty-five or more years ago, there were very few original compositions of substance and merit for the medium. 1995 is just over fifty years since the publication of *Music for Brass Instruments* by Ingolf Dahl, perhaps the first twentieth-century work for the medium. Since then, thanks to the ground-breaking work of early groups like the American and New York Brass Quintets and others who commissioned, composed, arranged, and performed new pieces, I believe it is safe to say that the brass quintet has reached a high degree of maturity as a medium. I say this based on the number of fine composers who are writing for it today.

I noticed that the last issue of the *Horn Call* had reviews of two brass quintet recordings in addition to declaring no less than eight new compositions worthy of review. Now I am about to add two more fine works to the list.

Frost Fire for two trumpets, horn, trombone and bass trombone or tuba
Eric Ewazen
Brass Ring Editions, New Haven, CT USA, 1994. $35

This is a feature-length composition with well-developed and clearly defined themes based on tertiary harmony. Simplistic as this observation may sound, one of the more appealing characteristics of the work is its inventive use of fresh but traditional chord progressions and cadences. Ewazen also has the ability to score soaring melodies. The bass trombone/tuba part seems to be demanding, but there is some very sticky passage work for all. For that reason I recommend it for mature players.

There are three movements in contrasting styles. The first is marked "Bright and Fast," and lives up to its name with driving eighth-note rhythms in either $^4/_4$ or $^6/_8$ meter with a few-odd meter measures thrown in. The "Gentle and Mysterious" second movement is cast in a rocking or swaying $^3/_4$. Matching timbres is very important here in the distribution of melody, since there is a good deal of passing of the material jointed by unisons. A well-crafted fugue lies in the center of the movement. The third movement is marked "Tense and Dramatic." Excitement is established from the first note and sustained right to the end by a constant staccato rhythm. A brilliant splash of color at the very end wraps up an excellent work destined to become a standard of the modern brass quintet repertoire.

♪♪♪♪♪

Brass Quintet (1988) for two trumpets, horn, trombone and tuba
David Dzubay
Thompson Edition, Inc., 231 Plantation Road, Rock Hill, SC 29732 USA, 1994. $39.75 Orders from outside the US should be sent to Thompson Edition, Inc., Calle Onofre Talavera 10, E-08328 Alella (Barcelona), Spain.

David Dzubay, a composition professor at Indiana University, offers a substantial four-movement virtuoso work opening with the familiar rhythms of a Habeñera that is joyful and a little sensuous at the same time. Occasional upward sweeps are created by combining chromatic scales with different rhythms for the various voices. The second movement, "Variations," employs a waltz-like theme in the horn with a pointillistic accompaniment. Variation III ends with a $^9/_8$ passage reminiscent of the finale of *Till Eulenspiegel* that is very active in all parts. Movement III, "Currents," is, according to the composer, "built around the idea of oscillation and fluidity." This and parts of the other movements will take plenty of rehearsal time learning to coordinate rhythmic combinations. A cue line in the parts would have been helpful. The Rondo will remind many of Leonard Bernstein's rhythmic style, high energy level, and harmonic vocabulary.

Overall this may appear a difficult work, but it is well within the attainable range of mature groups, and I believe musicians and audiences alike will find it accessible and enjoyable.

♪♪♪♪♪

I was pleased to receive several other recent works for review from the Thompson Edition, Inc. catalog. Please refer to the publication data above for those that follow.

Hornograpy for horn and piano
Robert Washburn. $8.75

Hornography for four part horn ensemble
Robert Washburn
both Thompson Edition, Inc. (see above), 1994. $9.50

This rollicking work released in two versions is the perfect novelty for any gathering of hornists, whether they are in the audience or on the stage. It is virtually all written in the ubiquitous $^{6}/_{8}$ meter that all hornists must learn to love, and is a quodlibet of innumerable famous and infamous horn licks. A short list of passages I recognized includes Tantivvy, Beethoven's Fifth, Siegfried, Till, Mozart's Third, Les Preludes, Eroica, Pastoral Symphony, Tchaikovsky's Fifth, Don Juan, New World Symphony, etc. It will be funny as a horn and piano presentation, but is best as a horn ensemble.

♪♪♪♪♪

Three Anachronisms for trumpet, horn and trombone
Bruce A. Thompson
Thompson Edition, Inc. (see above), 1991. $19.75

I don't understand the title, but I did very much like this work. It is of sufficient substance to compare most respectably with the Poulenc Sonata for the same instruments. The first movement, "Intrada," is a brilliant and well-written fanfare. "Berceuse" is both fragile and melancholy. The closing "Reticula" contains a $^{5}/_{8}$ melodic motive that runs perpetually through it. The figure manages to get just irritating enough by the end that, when it was over, I was so relieved that I was immediately forgiving and looked back with enjoyment.

♪♪♪♪♪

Concerto (1988) for horn and piano
Carol Barnett
Thompson Edition, Inc. (see above), 1993. $19.75

Carol Barnett, a Minnesota resident, composed this work as the result of a commission from Charles McDonald of the Minnesota Orchestra, who premiered the piano version. It was originally written for horn and orchestra, but it was not performed in that form until 1993 when Krista Smith performed it with the Women's Philharmonic of San Francisco. It is harmonically conservative and has a definite jazz dance feel in many places that will bring the work of Alec Wilder to mind for some. I received no orchestral score, but from the cue indications, the instrumentation would appear to be quite colorful.

The first movement, entitled "La Chasse," opens with evocative calls for solo muted horn, but it is mostly rhythmically driving, energetic, and optimistic. Number II, "Nocturne," is lyric and dreamy except for a middle section marked "violent." The ending is very beautiful. "La Course d'Auto" (the auto race), which ends the work, is busy—even hyperactive—in the accompaniment, as might be expected from its programmatic title.

Since there is liberal rest for the soloist, fatigue should not become an issue. However, the segmented solo writing that results does not lend itself to getting really rolling until one comes to the cadenzas, which are a bit too long and somewhat disjointed. Despite these shortcomings, I believe Ms. Barnett has composed a work that can be acclaimed as highly successful.

♪♪♪♪♪

Un Diario Español, Página 92 for two horns
Bruce A. Thompson
Thompson Edition, Inc. (see above), 1994. $14.75

This brief work (ca. four minutes) was inspired by the composer's visit to Spain during the 1992 Olympic Games and reflects the rhythmic and melodic patterns of the region. Unlike many duets of more or less equal range, this one is written for one high and one low player, though it is reasonable in its range demands. The lower player spends about half the time in the bass clef. A good recital piece. Range: 1 = b to c‴, and 2 = B to e".

♪♪♪♪♪

Patterns for horn quintet
Mary Jeanne van Appledorn
Thompson Edition, Inc. (see above), 1994. $14.75

A professor at Texas Tech University, Mary Jeanne van Appledorn has a brief but appealing piece for five horns that is rhythmically and harmonically conservative. The first hornist will need iron chops, since perhaps three-fourths of the writing is above d" with plenty of excursions up to c‴. Mostly in allegro moderato tempo, there is plenty of variety within the work. A good program opener.

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Stacks of music from two other publishers were also received lately. I am chipping away at a very large group from Medici Music Press (Ron Dishinger) that I will address in a future column. In the meantime, some of the releases of Broadbent & Dunn have attracted my attention. At this point I must warn readers that none of the works I received from B & D included study scores, which is a most serious drawback in my view. Certainly these works merit the publication of scores at another time!

Ordering information for the last several pieces follows:

Broadbent & Dunn Ltd, 12 Tudor Court, London E17 8ET England. Sole selling agent in the US is Theodore Presser Company, Presser Place, Bryn Mawr, PA 19010.

Ding Dong Merrily on High for five horns (parts only)
Arbeau, arranged by Alan Civil. $12

Egmont Overture for eight horns and tuba (parts only)
Ludwig van Beethoven, arranged by Alan Civil. 1990. $19

Horn Bluff for eight horns and bass guitar or tuba (parts only)
Alan Civil. 1992. $17.25

Jägerchor aus Der Freischütz for horn quartet (parts only)
Carl Maria von Weber, arranged by Alan Civil. 1991. $7

Jingle Bells for horn quartet (parts only)
Pierpoint, arranged by Alan Civil. 1991. $10.50

Kinderstück for horn quartet (parts only)
Felix Mendelssohn, arranged by Alan Civil. 1993. $7

Magic Flute Overture for horn quartet (parts only)
Wolfgang Amadeus Mozart, arranged by Alan Civil. $10.50

Serenade for Hosepipe in F (Gartenschlauch Serenade) for 148 inch/3.76 metre hosepipe and piano
Alan Civil. 1991. $7

Many of you have probably played umpteenth generation photocopies of the manuscript versions of some of the above ensembles at horn conferences. Now throw away those illegal versions and buy the real thing. The Broadbent & Dunn Alan Civil Collection has been released on fine paper in a highly readable edition for our even greater enjoyment, although scores would have made them far more valuable. Even though Hans Pizka and others have given stunning performances of some these arrangements at horn workshops, most of the pieces do not require virtuoso players. In the case of full-length overtures like the Mozart and Beethoven, it is handy to have at least two players on a part for the sake of endurance. The remaining works are all merry novelties and are short enough not to strain anyone. All of the above come most highly recommended.

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Alexander Takes a Swing for horn quartet and bass or tuba with optional drums (parts only)
Stanley Woods
Broadbent & Dunn, 1993 (see above). $8.50

This swinging piece will be fun for all players. Although the principal needs to have a reliable high range up to c''', the fourth part is almost entirely in treble clef.

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Hornithology for horn quartet and bass or tuba (parts only)
Stanley Woods
Broadbent & Dunn, 1993 (see above). $12

Don't confuse this with the Charlie Parker bebop tune, *Ornithology*, because this one is more in the beguine style. Again, Woods requires a strong top end for the first player along with a good command of rapid scale patterns in B-flat for everybody. The two Woods compositions together would make a very attractive set for your next quartet program.

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Reflections... for horn alone
Shared Reflections for four horns, or for twelve horns
Douglas Hill
Composer's manuscript, 1994. Duration: ca. 6 minutes

Douglas Hill, performer, author, professor at the University of Wisconsin, and a former president of the IHS, organized the premiere of *Shared Reflections* at the 1994 International Horn Symposium in Kansas City in its twelve-horn configuration. Douglas Hill the composer has now sent the solo version along with the flexible four or twelve-horn version for review.

In Hill's words, *Shared Reflections* "was composed for those who reflect on those who are gone and those who were loved ... it was then dedicated to the many memories of Philip Farkas." As such, it is aptly titled and composed and is perfectly appropriate for a memorial or funeral. A. David Krehbiel, Randy Gardner, Michael Hatfield, and Douglas Hill, all former Farkas students, have made a memorial recording of the piece that will soon be released by Summit Records.

Shared Reflections sounds somewhat improvisatory and has solo passages for all parts. Both versions of the work are characteristic of many of Hill's works in that they are personal, intimate, and a little introspective. It was a pleasure for me to perform the large work in Kansas City, and it was not difficult to put together. Based on the reaction of those in attendance, the twelve-horn version is extremely effective, and I would say the same for the quartet.

Both the ensemble and the solo settings present themselves in such a way as to be accessible to most students, since they are written primarily within the staff and have only a couple of high and low notes.

Music and Book Reviews

William Scharnberg
Contributing Editor

The Hornist's Jokebook (A Book of New Etudes for Horn)
Randall E. Faust
Music Dept., Goodwin Bldg., Auburn University, Auburn, AL 36849, 1994.

Here are fifteen brief "pre-Verne Reynolds" etudes touching on a variety of musical and technical problems. The prologue bears repeating:

> Two enemies of good practice are fatigue and boredom. When the mind is bored, the embouchure becomes fatigued. When the embouchure is fatigued, the mind has to help out. When horn players are tired and bored, they like to tell jokes. At times, a hornist needs to practice—even if he is tired and bored. A *Scherzo* is a joke. So, this book includes jokes on slurs, trills, and a variety of rhythms and articulations.

There are several mixed meter etudes, most of which incorporate common scale and arpeggio patterns, often in rapid and awkward juxtaposition. Two etudes are designed to achieve better flexibility on the harmonic series, and one delves into the world of stopped horn. Indeed, these are cleverly conceived yet short enough to avoid the frustration that sometimes sets in when one encounters complex new music. Highly recommended!

♪♪♪♪♪

LongHorn Call for Solo Horn
Randall E. Faust
1991/94.

Dr. Faust wrote this solo horn work for the 1991 International Horn Symposium, where he premiered it before the IHS general meeting. In the fall of 1994 he was on a sabbatical leave from Auburn University, clearly employing this time to craft new compositions and rework older ones with computer software. Although the new version is easier to read, it is not any easier to perform! The range (G–c'''), flexibility, and technical demands remain as strenuous as when reviewed in the October 1991 *Horn Call*. The composer's humor, heard throughout the work in allusions to Wagnerian motives and a parting reference to "The Eyes of Texas," can be sampled in the program notes:

> In the last half of the last century, two things happened which helped to bring us here today: the West was being won ... and meanwhile in Germany, Wagner was writing his revolutionary horn parts. So—while Wagner was writing his long Horn Call, the Texas Longhorns were changing the face of the American West. Among the famous cowboys was an African-American named Bill Pickett, who achieved fame as the first cowboy to "bulldog" a steer; this is to bite the steer in the lip and thus bring it to the ground. Such cowboys changed the West forever. Likewise, Wagner, by insisting on the use of the valved horns to play stopped parts in *Tristan and Isolde*, changed the face of horn-playing (and hornplayers!) forever. This historical coincidence is contrasted in *LongHorn Call*. Furthermore, it asks the question: If Wagner had lived in Texas, would Siegfried have been a cowboy?

♪♪♪♪♪

Song Suite for Horn and Piano
Douglas Hill
School of Music, University of Wisconsin, Madison, WI 53706, 1993. $15 (in manuscript)

Professor Hill's new suite was warmly received at the 1994 workshop and is available to horn players who enjoy music in a more "popular" style. There are five movements that have a total duration of almost twenty-two minutes: "Easy Going," "Quiet Tears," "Dream Scene," "All Alone," and "Blackened Blues." The first movement is a jazz waltz, the second and fourth slow ballads, and the fifth a blues. Two horn parts are included, one with the "tune" and chord symbols for the "jazzers" among us and another for those who prefer to follow the composer's inclinations. Speaking of which, particularly the first and last movements are not easy, with jazz "falls," "ghost tones," and extended passages in a high (to c''') tessitura. The final blues movement also includes a "string bass" section down to B-flat. It might have been interesting and perhaps appropriate to have also included a "lead sheet" version for the occasional pianist who may be equally skilled at improvisation. At any rate, the music covers a variety of flavors from relaxed, to poignant, to just plain fun. Certainly a good time will be had by all who take the suite for a test drive!

♪♪♪♪♪

Athedra V: Dances of Life for Horn and String Orchestra
James Eversole
Ars Nova Music Press, 1916 Brooks, Suite 216, Missoula, MT 59801, 1994. $15 (horn and piano reduction), $12.50 (full score), $2.00 (each string part)

This new concerto was composed for the Brookings, Oregon Chamber Symphony and includes three movements: "Dance of Passion," "Dance of Love," and "Dance of Joy." The composer clearly understands the horn's traditional capabilities and has thorough experience in writing for wind instruments. The first movement is reminiscent of many new works for wind ensemble, featuring mixed meter (e.g., $^{8}/_{8}$ meter in a 3+3+2 pattern) and modal harmonies. The horn solo is very idiomatic, some might say even slightly redundant, in its use of traditional horn intervals. Because the horn twice ascends to c''' in the first

movement, the concerto might be labeled "moderately difficult," yet the solo otherwise seldom leaves the staff, with no pitches written below b! The requisite stamina and technique are only of a grade five level (of six grades), so even a talented teenage hornist could do the concerto justice.

The second movement, "Dance of Love," flows from the compositional stream of Jean Sibelius, Howard Hanson, and John Williams in its rich harmonies and sweeping horn melodies. Although the range here is modest (written d'–f#"), the sustained lines peaking at *forte* and *fortissimo* offer many hornists a challenge. The composer states that "Dance of Joy" incorporates melodic figures from mountain fiddlers heard in his childhood Kentucky. The robust, tuneful result is unpretentious and good-humored, with only moderate demands of the soloist's technique and range (written c'–a♭").

If you are looking for a new concerto, playable either with strings or in a piano reduction, very enjoyable to an audience on first hearing, and not terribly demanding for the hornist, this is a terrific.

♪♪♪♪♪

Concerto for French Horn and Orchestra
Benjamin Lees
28 Cambridge Rd., Great Neck, NY 10023, 1992.

This concerto was commissioned and premiered by the Pittsburgh Symphony with William Caballero as soloist. In December of 1994, Gregory Hustis performed it with the Dallas Symphony to great accolades from the audience and press, both for his performance and for the work itself.

It is a three-movement concerto, respectively marked "Boldly," "Calmly," and "Lively." The horn writing and orchestral scoring are somewhat akin to Hindemith's concerto, however, with further contemporary features. It is also available, I understand, with a piano reduction, but the orchestration is generally so rich that the piano would be an inadequate substitute. The first movement makes great use of mixed meter, often quickly juxtaposed. The range is c#'–b♭" and good flexibility and technique are challenged in a relatively high tessitura. Although the composer generally provides well-placed rest for the soloist, there is an extended cadenza, more poetic than virtuosic, that employs an array of fairly conservative technical gestures. The movement ends with several insistent, powerful high B♭s.

The middle movement is perhaps the emotional and technical center of the concerto. It begins "calmly" with many slurred fifths, fourths, and octaves, which continue on for the first page. The flexibility, technique, and range demands increase throughout the movement and only abate in the concluding section.

The jovial finale is somewhat "rondo-like" in its $^6/_8$ meter (mixed with others). Sympathetically, the composer only ascends to an a" in this movement with about the same degree of flexibility and technique as in the first two movements. Benjamin Lees has crafted a solid new concerto, worthy of repeated performances and especially suited to strong orchestral hornists.

TrumCor Mutes

William Scharnberg
Contributing Editor

A few years ago there was a brand of fine horn and trumpet mutes marketed under the name **Aulos** and recommended by Walter Lawson, among others. Bill Cook was the mute designer and maker. After he retired from mute making, he made it known through his friends, particularly Walter and Bruce Lawson, that his business was for sale. Eventually the business was purchased by hornist Gregory Hustis and trumpeter Richard Giangulio of the Dallas Symphony. They experimented further with mute design and have reissued the older Aulos designs plus some new models under the label **TrumCor**. At this time, to buy one or more of these mutes, one must contact Mr. Hustis directly at 3246 Mockingbird Lane, Dallas, TX 75205, 214-521-8561, fax 214-521-1174.

For hornists there are five mute designs from which to choose. They are manufactured using a thin, hard, wood-fiber material that is only available, I understand, from one source. The result is a mute that is lighter than most on the market. Each mute, with the exception of the practice mute, comes with a wrist strap. They are painted flat black, the corks are beveled at each end, and none of the mutes is tunable. Although I had no problem with the pitch level on any mute that I tried, it might be necessary for some to flatten the mute by extending the tube with a rolled-up 3 x 5 card or sharpen it by filing off some cork. All mutes respond extremely well throughout the range, including the less predictable low range. The only horn bell where I found the mutes did not seem to quite fit properly was an Alexander 103.

There are three traditional Aulos mutes in the famous "DePolis" design: #5 for "medium bell" horns, #24 for "large bell" horns, and the TrumCor **STEALTH** (a practice mute). Mutes 5 and 24 each comes with a "doughnut" of wood inserted in the end of the mute. With the "doughnut" in place the mute has a more concentrated sound than with it removed. Basically, you receive two possible tone colors for the price of one mute. The practice mute is certainly the best on the market for intonation and is very helpful if you travel and need to practice in hotel rooms. Some hornists find that warming up with a practice mute can speed up the warmup. Certainly you can play with a greater volume of air without offending your colleagues backstage!

Then there is a "Rittich" style mute (#45) in its tall, conical shape, named after its designer, Eugene Rittich of Toronto. This is perhaps the most popular horn-mute design today and achieves a strong color, especially well suited to an orchestral context. There are several makers who produce this style mute, and I would be hard-pressed to recommend one over another. They are all very good but slightly different due to the materials used. Other Rittich-style mutes are manufactured from more rigid plastic or wooden materials and being also somewhat heavier in weight, have a slightly "harder" sound. Here the individual

hornist must try out different varieties if a very specific tone quality is desired.

Perhaps the most interesting mute is TrumCor # 44. This mute comes in a slightly smaller cone shape with two sizes of doughnut holes plus the *sans doughnut* alternative. Uniquely, the sound is softer but almost unmuted in quality, with slight variations in color between the three doughnut options. This might be an excellent piece of equipment to own if playing softly is not your *forte* or you have a conductor who can not pleased at the soft end of your spectrum. Perhaps the duet in the first movement of Mahler's Symphony No. 1, or the second movement of Beethoven's Symphony No. 2 might be places for someone to use this mute. Certainly it would be a luxury item for most hornists. However, for those of you who would benefit from this possibility and have the cash, buy one or, better yet, two so you are not the only one in your section who can wield this unique sound.

For many hornists, particularly students, the **TrumCor** mutes at $85 each are prohibitively expensive. Purchasing a Humes and Berg mute, however generic the tone and poor the response in the low register, is probably the only option if money is an issue. For professionals in search of a fine product, however, these are well-designed, first-class mutes that compare extremely favorably to the best on the market. Check them out!

Video Review: Leuba Lessons on Horn

William Scharnberg
Contributing Editor

This video was forwarded to me for review perhaps because I have championed Professor Leuba's several publications over the years. After viewing it, however, I had so many reservations that I wrote a frank letter to Mr. Leuba asking for his blessing before submitting this review. It is somewhat refreshing to find an individual both more out of step with technology than myself and equally unconcerned about it!

This is clearly a "low-tech" production. Mr. Leuba even alludes to the fact in the video's preface, where he states that it was produced with no financial assistance. There are no fancy camera angles, no interesting backdrops, and few entertaining or glib remarks. Professor Leuba, usually coatless, with loosened tie and the glare from his glasses masking his eyes, unabashedly reads, often less than fluently, from cards placed off-camera. The feature-length video is composed of a string of short takes, usually less than a minute or two, each concluding with a fade (sometimes leaving the professor in an amusingly awkward pose). The resulting "lessons" have little flow and a great deal of unevenness. Mr. Leuba either becomes more animated and spontaneous as the tape progresses or one becomes more accustomed to its halting format. Excerpts from pre-recorded horn solos, sometimes arrested at odd moments, separate the sections. Fortunately, the sonic quality represents the horn well even on fairly ancient television speakers.

The presentation is divided into eight topics: posture, breathing, releases, mouth sounds, stopped horn, vibrato, emptying the horn, and practicing/motivation. It is difficult to determine the audience for whom the video is aimed. Where certain material is difficult to comprehend even for an advanced hornist, some, such as emptying the horn, is geared to a young player. However, a young hornist, after initial amusement at the mesozoic format, would become quickly bored. Advanced hornists are offered generally solid information, mingled at times with some that is either contradictory, vague, overstated, or reflecting a "minority opinion." The tape includes rare moments of intentional humor and others that are unintended but no less humorous, for example, when Professor Leuba checks to make sure there is a chair beneath him while demonstrating how to find a good seated posture from standing one.

Posture is an appropriate opening topic for these lessons, but the demonstrations are somewhat unclear and even appear contradictory. For example, we are first advised to stand and sit with good posture and then told that leaning back against the chair is OK if the weight is distributed on the buttocks (but the head and neck are bent). The section on breathing is very interesting, with a discussion of initiating each breath through the nose. Unfortunately the video quality is such that it is a bit difficult to witness the activity. In my opinion, the portions on releases (breath/embouchure timing and articulation) and mouth sounds (voicing for range and tone quality), while important and unique, are greatly overstated, especially with the rewind option. If repetition is good, these sections are great! I am not certain why the section on stopped horn was included. After an acoustical discussion, it is suggested that we practice stopped horn and search for workable fingerings. Vibrato may remain controversial in some horn-playing circles, but the discussion and demonstration here are convincing without being overstated. The segment on emptying the horn provides some much needed comic relief, where perhaps two quarts of water are dumped from various slides on "a humid day" in Seattle. The final section on practicing and motivation is brief and excellent, with strong encouragement for us to interact with today's composers and perform as much new music as possible.

Where many hornists might be prepared to pay relatively high prices for horn lessons from a recognized teacher, most of us would balk at $110 for a video. It is assumed that this price was set as comparable to a series of horn lessons of the length and thoroughness presented. Is the video worth the price? I am grateful for having been sent a copy for review.

Leuba Lessons on Horn is available from Christopher Leuba, 4800 NE 70th St, Seattle, WA 98115 USA; tel: 206-522-4642. The purchase price ($110.00 US; $115.00 US for European format) includes a transcript of the text.

TrumCor mutes are carefully hand-crafted with wood and a specially formulated resonant fiber material. They create a tone that is vibrant, warm and responsive. TrumCor mutes sound beautiful, are durable, and preserve the unique quality of the horn sound in all registers and at all dynamics.

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*Patterned after the famous "DePolis" mute, the **#5** sounds especially good in the upper register.*

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Stealth

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#45

*While having a shape and feel similar to a "Rittich" style mute, the **#45** retains the warm sound associated with a TrumCor mute.*

TrumCor horn mutes are priced at $85.00 each (shipping & handling additional).
Co-owners Richard Giangiulio and Greg Hustis invite you to call or write for more information on their full line of horn, trumpet and trombone mutes.

TrumCor – 3456 Mockingbird Lane – Dallas TX 75205 – (214)521-0634 FAX (214)521-1174

Recording Reviews

John Dressler
Contributing Editor

Disc Title:	*Chamber Music of Eric Ewazen*
Artist(s):	Scott Brubaker, horn; Eric Ewazen, piano American Brass Quintet, et al.
Label:	Well-Tempered Productions WTP-5172
Timing:	71:51 minutes
Recording Date:	1993
Recording Location:	Recital Hall, State University of New York at Purchase

Included on this disc with two works for trumpet are a brass quintet and a horn sonata. Both of these two latter pieces, written in 1990 and 1992, respectively, feature some exquisite tonal and idiomatic brass writing. A curious combination of compositional techniques utilized also by Copland, Korngold, Frackenpohl, and Nelhybel with a dash of Impressionism and yet still unique to Ewazen make for a new sound palate. With a predilection for the interval of a major seventh, the sonata keeps the soloist busy in both low and high tessituras. Scott Brubaker's command of both areas serves as a model for others to emulate. He navigates the frequent b"s and c"'s with ease. The tender moments in the Adagio movement are gripping; the finale's galloping nature presents articulation and interval challenges that Brubaker maneuvers expertly. This work is a step beyond the delightful Reynolds Partita; together, they need to be explored by more players. Ewazen's sonata was commissioned by and dedicated to Brubaker, a hornist at the Metropolitan Opera for several years, and both player and composer consulted with each other as the work took shape. The quintet piece, *Frost Fire,* is truly American in sound and style. It was commissioned by the American Brass Quintet in 1989 for their thirtieth anniversary the following year. Very neoclassic in its form, rhythmic and melodic shapes, and harmonic language, the work is quite accessible for audiences and players alike. The finale captivates the listener with its rhythmic drive and ostinato patterns. As Andrew Thomas has remarked, "Ewazen's music is refined, sophisticated, lavish and beautiful."

Contents:
Frost Fire (brass quintet)
"...to cast a shadow again" (baritone voice, trumpet, piano)
Quintet for Trumpet and Strings (Chris Gekker, trumpet)
Sonata for Horn and Piano

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Disc Title:	*Forgotten Romantic Songs, vol. 2*
Artist(s):	Manfred Neukirchner, horn Cornelia Wulkopf, alto Klaus Schilde, piano
Label:	Ars Produktion FCD-368335 (Germany)
Timing:	74:53 minutes
Recording Date:	1994
Recording Location:	unspecified

The popularity of the Tuckwell/Sutherland disc of Romantic lieder has helped to rekindle an interest in the horn and voice timbre in recital hall performances. The current disc by Neukirchner and Wulkopf, supported by pianist Schilde, continues to make more aware listeners wanting to explore works of such composers as the three Lachner brothers, Gounod, Donizetti, Kalliwoda, and Nicolai. A special treat included is the post-horn performance on the opening aria by Müller. The horn is treated both dramatically and accompanimentally throughout the songs on this disc, which beautifully demonstrates the flexibility the nineteenth-century players must have had. As one might imagine, the element of the hunt and the more lyric lamenting style are utilized often in these selections. The balance among all three performers here is excellent. The horn weaves skillfully from distant to more present tonal appearances. The piano artfully sets intense and more caressing moods. The voice, with its concern for fine diction, at all times brings across imagery of the text with great care and sensitivity.

Contents

Müller, A.	*Der Postillion, Op. 44*
Lachner, Th.	*Waldeinsamkeit* (1866)
Lachner, Th.	*Bitte*
Reissiger, K. G.	*Der wandernde Waldhornist*
Strauss, R.	*Alphorn, Op. 15, No. 3*
Gounod	*Le Soir*
Donizetti	*L'Amor Funesto: Romanza*
Lachner, F.	*Notte coave delicia*
Lachner, F.	*Nachts in der Kajüte, Op. 34*
Lachner, I.	*Uberall Du, Op. 17*
Netzer, J.	*An Emma, Op. 5*
Proch, H.	*Frage nicht, Op. 83*
Proch, H.	*Der blinde Fischer, Op. 17*
Proch, H.	*Lebewohl, Op. 35*
Proch, H.	*Ob sie meiner wohl gedenkt, Op. 22*
Kalliwoda, J. W.	*Heimweh*
Nicolai	*Die Träne, Op. 30*

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Disc Title:	*Horn Concertos of the Early Classic Period*
Artist(s):	Peter Arnold, horn Bohuslav Martinu Philharmonie, Zlin Ernst Wedam, conductor
Label:	Deutsche Schallplatten DS-1014-2

Timing: 56:25 minutes
Recording Date: January 19–24, 1992
Recording Location: Zlin

Peter Arnold, solo horn with the SWF-Radio Orchestra in Kaiserslautern since 1976, began horn study with his father, Karl, in Baden-Baden and continued under Hermann Baumann in Essen. He is active as a soloist and chamber musician throughout Europe, the USA, Japan, South Africa, South America, Russia, and the Ukraine. He has assembled a fine disc of late eighteenth-century works of the brothers Haydn and Carl Stamitz, the latter of whom's concerto is becoming more popular again in live performance. This is a wonderful companion to the older recordings of the Haydn works by both Tuckwell and Baumann. Listeners should compare all of these for a variety of interpretive ideas and tempi, all of high merit. Each of these works has its unique demands upon the soloist. Arnold succeeds well especially in the treacherous slow movements. His endurance and phrasing shows an excellent command of those delicate passages. A deliberate and warm rendition, Arnold rewards the listener with a solid performance in all respects.

Contents:

Haydn, J.	*Concerto No. 1*
Haydn, J.	*Concerto No. 2*
Haydn, M.	*Concertino*
Stamitz, C.	*Concerto in E-flat*

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Disc Title: *The Music Serenade*
Artist(s): Robert Ashworth and Alison Jenkins, horns, et al.
Label: MaxSound MSCD31/32 (UK)
Timing: 79:39 minutes
Recording Date: 1986
Recording Location: Clothers' Concert Hall, Leeds, UK

The Music Serenade, founded in 1978 from players in the English Northern Philharmonia, focuses on the wind sextets and octets as a way to explore "other" works of major composers. Combined here are the two master-work serenades of Mozart, Beethoven's expert octet, and the rarely-heard Hummel Partita. A bargain $20 disc of nearly eighty minutes of Classicism at its finest, the listener is drawn to the magic of this ensemble. A oneness about the group is apparent from the outset. Phrases are marked together in fine interpretation; intonation and balance seem effortless. An excellent introductory disc for those who have never experienced this repertoire. It is distributed by the group's principal hornist: Robert Ashworth, 7 Clarence Grove, Horsforth, Leeds, LS18 4LA United Kingdom. Highlights of quality horn playing by Ashworth and Jenkins are heard in the finale to the Beethoven work, the second movement of the K. 388, and the two minuets of K. 375.

Contents:

Hummel, J-N.	*Octet-Partita in E-flat* (1803)
Mozart	*Serenade in E-flat, K. 375*
Beethoven	*Octet in E-flat, Op. 103*
Mozart	*Serenade in C Minor, K. 388*

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Disc Title: *Nighthawks*
Artist(s): Thomas Bacon, horn
Phillip Moll, piano
Label: Summit Records DCD-170
Timing: 56:08 minutes
Recording Date: May 16-18, 1994
Recording Location: Jazzbird Studio, Arizona State University

Refreshing, overdue, absolutely American, and tonally descriptive is Tom Bacon's recent disc of works of Alec Wilder. He and pianist Phillip Moll perform five pieces that every hornist can enjoy and should experience both as a listener and a player. I fondly recall John Barrow's LPs of quite some time ago, but Bacon emphasizes the jazz language in an even more convincing and natural way. Reminiscent of Gershwin, Dorsey, and Ellington, Wilder is still individual in his own compositional style. These works are unique and will add a sparkle to any recital. Be prepared to swing and perhaps twist and shout—no doubt your audience will want to do the same! The pieces challenge both performers, and this duo definitely speaks the modernisms well. A most rewarded disc. I hope they will also assemble the Wilder works for horn, tuba, and piano soon. Mr. Bacon performs here on a Yamaha YHR-821 single B-flat instrument.

Contents:

First Sonata
Second Sonata
Sonata No. 3
Suite for Horn and Piano
Four Easy Pieces

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Disc Title: *Ludwig van Beethoven*
Artist(s): William Purvis and Stewart Rose, natural horns
Mozzafiato
Charles Neidich, director
Label: Sony SK-53367
Timing: 64:45 minutes
Recording Date: February 1–2, 1992; February 3–5, 1993.
Recording Location: American Academy of Arts and Letters, New York City

Charles Neidich's period-instrument ensemble, Mozzafiato, has recently brought out a disc of Beethoven's wind music. This music was written roughly during the last decade of the eighteenth century while Beethoven was

employed by Maximilian, Emperor of Cologne. Originally functional music for entertainment by the Elector of Bonn, sections of these pieces were later reworked for other use. Together here are his major works for six and eight players, which are sadly overlooked even by modern-instrument groups. It is certainly a welcomed parallel to the older Netherlands Wind Ensemble recordings of the 1970s. William Purvis and Stewart Rose adroitly maneuver through both the driving and the more somber passages. The precision and musicality of the group is first-rate. Truly noteworthy is the execution of the broken arpeggio figures and the tonic pedal-points in the Op. 103 octet. The delicacy of the opening Rondino and the scherzo of the Op. 71 sextet are a delight. The balance of the group is captured well in this recording venue. A must for all chamber music lovers.

Contents:
Octet in E-flat, Op. 103
Rondino in E-flat, WoO 25
March in B-flat, WoO 29
Duo for Clarinet and Bassoon in C Major, WoO 27, No. 1
Sextet in E-flat, Op. 71

♪♪♪♪♪

Disc Title:	*Benedict Mason*
Artist(s):	Michael Thompson, horn David Purser, trombone London Sinfonietta Diego Masson, conductor, et al.
Label:	Bridge Records BCD-9045
Timing:	73:48 minutes
Recording Date:	March 22, 1992
Recording Location:	All Saints Church, Petersham (UK)

Mason's double concerto, written in 1989, is a virtuoso showpiece, making demands on both the hornist and trombonist that only a select number of soloists such as these may execute successfully. The complex rhythms and distortions, compound intervals, and constant dichotomy of chromatic/diatonic melodic shapes at times border on serialism and disorder, yet the work always manages to retain the listener's interest. Always athletic and progressive, the work has a certain degree of the traditional as well. It is a full-length work of nearly twenty minutes and calls for an accompanying ensemble of fourteen players in anything but a subordinate role. Mason was a scholarship recipient at Kings College, Cambridge, a winner of the Benjamin Britten prize and a Fulbright Fellowship, and has had his music performed by the BBC Symphony Orchestra among others. He recently collaborated with playwright Howard Brenton on an opera about football for the 1994 Munich Biennale. The London Sinfonietta presents an admirable juxtaposition of lyric, energetic, sober, twisted, and intense moments throughout. Also on this disc are Mason's first string quartet (1987) and a set of songs for soprano and chamber ensemble.

Contents:
String Quartet No. 1
The Arditti Quartet
Double Concerto for Horn, Trombone and Ensemble
Self-Referential Songs and Realistic Virelais for Soprano and Chamber Ensemble
Christine Whittlesey, soprano
Ensemble Modern
Ingo Metzmacher, conductor

♪♪♪♪♪

Disc Title:	*A Golden Horn*
Artist(s):	Peter Landgren, horn Ann Schein, piano
Label:	Elan Recordings CD82260
Timing:	76:14 minutes
Recording Date:	1994
Recording Location:	unspecified

Schumann's Fantasy Pieces for clarinet transcribe convincingly for horn, as Peter Landgren's disc demonstrates. This piece is an excellent addition to Romantic-era repertoire for the instrument. While the piano occasionally covers the horn below c' in softer passages, the duo expertly changes from espressivo to bravura in a totally musical manner. Hornists need to brush up on the E major passage work, however, as finger dexterity in this key will be challenged! Landgren's technique is a model for others. A very evocative and sensitive performance by both players of both Strauss's Nocturno and the Op. 178 sonata of Rheinberger is featured on this full-length disc, which plays out at over seventy-six minutes of fine music. It is a great boon to have available a new recording of the Pilss work. Reminiscent of Strauss and Wagnerian melodic and harmonic languages, the piece is a lush dialogue between both performers and concludes with a jocular hunt movement. Be sure to have an able pianist for this work, as it is quite orchestral in nature. Karl Stiegler and Pilss gave the premier performance of this work in 1924.

Contents:

Schumann	*Phantasiestücke, Op. 73*
Strauss, F.	*Nocturno, Op. 7*
Rheinberger	*Sonate, Op. 178*
Schumann	*Adagio and Allegro, Op. 70*
Pilss, K.	*Tre Pezzi in forma di Sonata*

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International Horn Society Financial Statements

Years Ended December 31, 1994 and 1993 International Horn Society

Balance Sheets
December 31, 1994 and 1993

	1994	1993
Assets		
Current Assets:		
Cash	$ 61,075	$ 92,876
Certificate of Deposit (Note 3)	45,000	-
Pre-paid regional workshop	300	-
Interest receivable	1,343	-
Accounts receivable, net of allowance for doubtful accounts of $1000 at December 31, 1993 and 1994	19,553	4,851
Total assets	$ 127,271	$ 97,727
Liabilities and Fund Balance		
Current Liabilities:		
Accounts payable (Note 4)	$ 3,421	-
Deferred revenue (Notes 1 and 2):		
Membership dues	19,448	17,096
Scholarships	31,368	26,486
Life memberships	42,810	40,001
Total current liabilities	97,047	83,583
Fund Balance:		
Fund balance, unrestricted, undesignated	10,224	9,144
Designated for Takemitsu commission (Note 5)	20,000	5,000
Total fund balance	30,224	14,144
Total liabilities and fund balance	$ 127,271	$97,727

Statements of Activity and Changes in Fund Balance

	1994	1993
Revenues and Support:		
Membership dues (Notes 1 and 2)	$ 64,416	$ 55,755
Interest Income	2,221	1,245
Advertising	25,385	16,642
Merchandise sales (Note 2)	-	3,976
Publication sales	647	5,715
Workshops	15,000	8,445
Composition registration fee	-	847
NEWS contributors	629	601
Performance scholarships (Note 2)	7,825	8,110
Other revenue	1,677	3,895
Total revenues and support	117,800	101,438
Expenses: (see Statement of Functional Expenses, pages 90 and 91 for detail)		
Program Services:		
Horn Call publication	55,790	49,061
Membership directory	4,038	-
Newsletter	5,731	-
Other publication costs	1,096	3,895
Total publications and merchandise	66,655	52,956
Composition contest	-	1,019
Performance contest	2,050	-
Scholarships	2,795	7,710
Pelinka commission	3,000	-
Commissioned works	2,000	7,529
Total contest and commissions	9,845	16,258
Workshops	1,801	5,196
Total program expenses	78,301	74,410
Supporting Services:		
General	23,419	23,667
Total expenses	101,720	98,077
Excess of Revenues Over Expenses	16,080	3,361
Fund Balances at January 1	14,144	10,783
Fund Balances at December 31	$ 30,224	$ 14,144

International Horn Society
Statement of Functional Expenses
Year ended December 31, 1994

	Program Services			Support Services	
	Publications/ Merchandise	Contests & Commissions	Workshops	General	Total
Salaries and wages	$ 2,631	$ -	$ -	$ 10,750	$ 13,381
Payroll taxes	-	-	-	822	822
Printing	41,135	-	-	145	41,280
Postage	13,623	-	-	3,011	16,634
Editor honorarium	5,000	-	-	-	5,000
Office supplies	2,482	-	-	324	2,806
Workshops	-	-	1,801	-	1,801
Awards and Scholarships	-	7,825	-	-	7,825
Commissioned works	-	2,000	-	-	2,000
Translation	500	-	-	-	500
Travel	-	-	-	4,522	4,522
Merchandise	-	-	-	-	-
Area representative expense	-	-	-	249	249
Professional services	-	-	-	2,447	2,447
Telephone	188	-	-	197	385
Miscellaneous	1,096	20	-	952	2,068
Total expenses	$ 66,655	$ 9,845	$ 1,801	$ 23,419	$101,720

International Horn Society
Statement of Functional Expenses
Year ended December 31, 1993

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

International Horn Society
Statements of Cash Flows
Years ended December 31, 1994 and 1993

	1994	1993
Cash Flows from Operating Activities:		
Excess of revenues over expenses	$ 16,080	$ 3,361
Adjustments to reconcile excess to net cash provided by operating liabilities:		
(Increase) in accounts receivable	(16,046)	(2,523)
(Increase) in pre-paid assets	(300)	-
Increase in accounts payable	1,548	(1,474)
Increase in deferred revenue	10,043	2,508
Total adjustments	(2,881)	(1,489)
Net cash provided by operating activities	13,199	1,872
Cash Flows from Investing Activities:		
Purchase of certificates of deposit	(45,000)	-
Cash Flows from Financing Activities	-	-
Increase (Decrease) in Cash	(31,801)	1,872
Cash at January 1	92,876	91,004
Cash at December 31	$ 61,075	$ 92,876

International Horn Society
Notes To Financial Statements

Note 1. Summary of Significant Accounting Policies

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

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

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

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

Revenue Recognition—Income from membership dues is recognized in the year in which the dues relate. Restricted funds received prior to being expended are reported as deferred revenue until expended. Restricted con-

tributions are recognized as revenue when the related expenses are incurred (see Note 2). Life memberships received are expected to cover the cost of future services and are amortized over twenty years.

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

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

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

Changes in Presentation—Because of reclassifications, changes have been made to prior years to enhance the comparability of corresponding items in the comparative statements.

International Horn Society
Notes to Financial Statements

Note 2. Deferred Revenue

Changes in deferred revenues accounts for the year ended December 31, 1994 follow:

	Membership Dues	Scholarships	Life Memberships
Balance at December 31, 1993	$ 17,096	$ 26,486	$ 40,001
Receipts:			
Membership dues	63,295	-	6,312
Frizelle Scholarship	-	1,251	-
Farkas	-	175	-
Hawkins	-	1,500	-
General Scholarship	-	214	-
Pelinka commission	-	2,370	-
Interest allocation	-	719	-
Net merchandise sales revenue	-	6,478	-
Disbursements:			
Recognition of membership dues and contribution revenue	(60,943)	-	-
Amortization of life memberships	-	-	(3,503)
Performance awards	-	(7,825)	-
Balance at December 31, 1994	$ 19,448	$ 31,368	$ 42,810

Merchandise sales proceeds are allocated to the general scholarship fund.

Merchandise sales	$ 13,309
Cost of sales	6,831
Net sales revenue	$ 6,478

The deferred revenue accounts include the following scholarship and commission accounts:

Farkas	$ 768
Frizelle	9,382
Geyer	590
Mansur	3,438
Hawkins	2,032
Pelinka	2,551
Alexander	354
General	12,253
Total	$ 31,368

Note 3. Deposits and Investments

At December 31, 1994, the carrying amount of cash deposits is $61,075 and the bank balances total $59,706, all of which is covered by FDIC insurance.

During 1994, the society acquired the following certificate of deposit from a financial institution which is federally insured.

Acquired	Amount	Interest Rate	Maturity Date
March 23, 1994	$45,000	3.85%	March 23, 1995

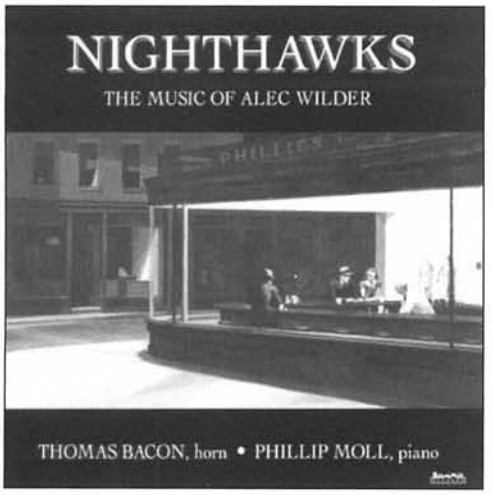
Note 4. Accounts Payable

Accounts payable at December 31, 1994 consist of the following:

Internal Revenue Service—payroll taxes	$ 411
Utah State Tax Commission—payroll taxes	192
Advertising commission payable	795
Area representative reimbursement payable	23
Commissioning assistance awarded	2,000
Total accounts payable	$ 3,421

Note 4. Takemitsu Commission

A composition was commissioned in 1992, to be premiered during the 1996–97 season by the Boston Symphony. The total commission cost is $30,000. In 1992, $10,000 was paid and net receipts from the 1993 and 1994 annual workshops were designated as a reserve for the commission if other funding could not be obtained. During 1993 and 1994, $5,000 and $15,000, respectively, of the fund balance has been designated toward the commission.



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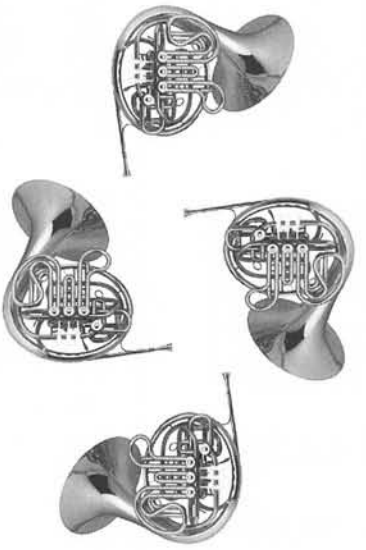

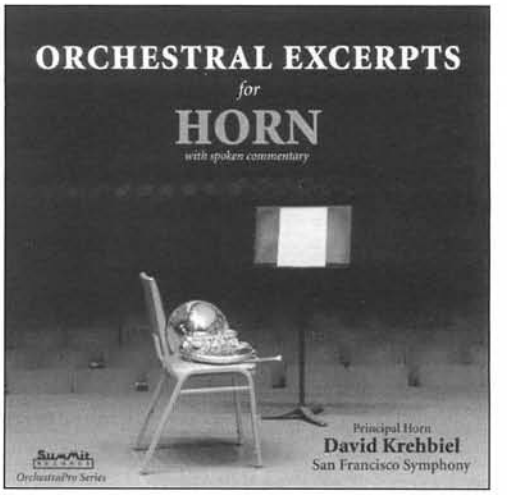

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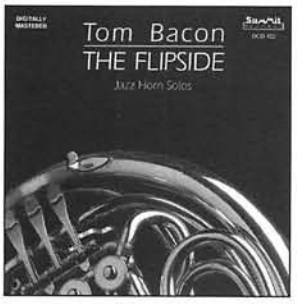

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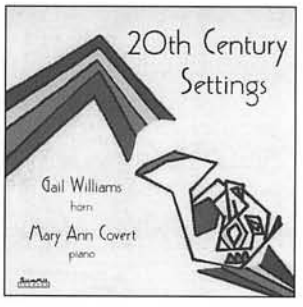

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