November 1995, Vol. XXVI, No. 1

Journal of the

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International Horn Society
Internationale Horngesellschaft
Sociedad Internacional de Trompas
Société Internationale des Cornistes

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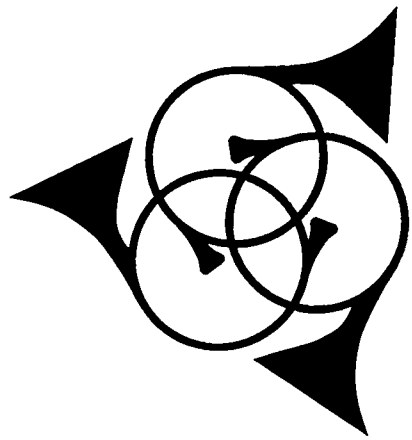
THE HORN CALL

Journal of the International Horn Society

Volume XXVI, No. 1, November 1995



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

Contents

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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.

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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.

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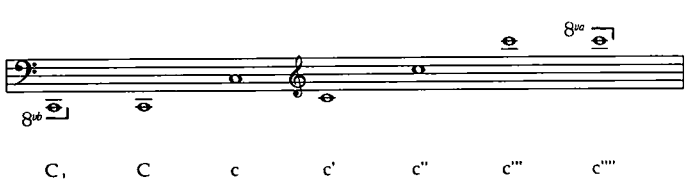

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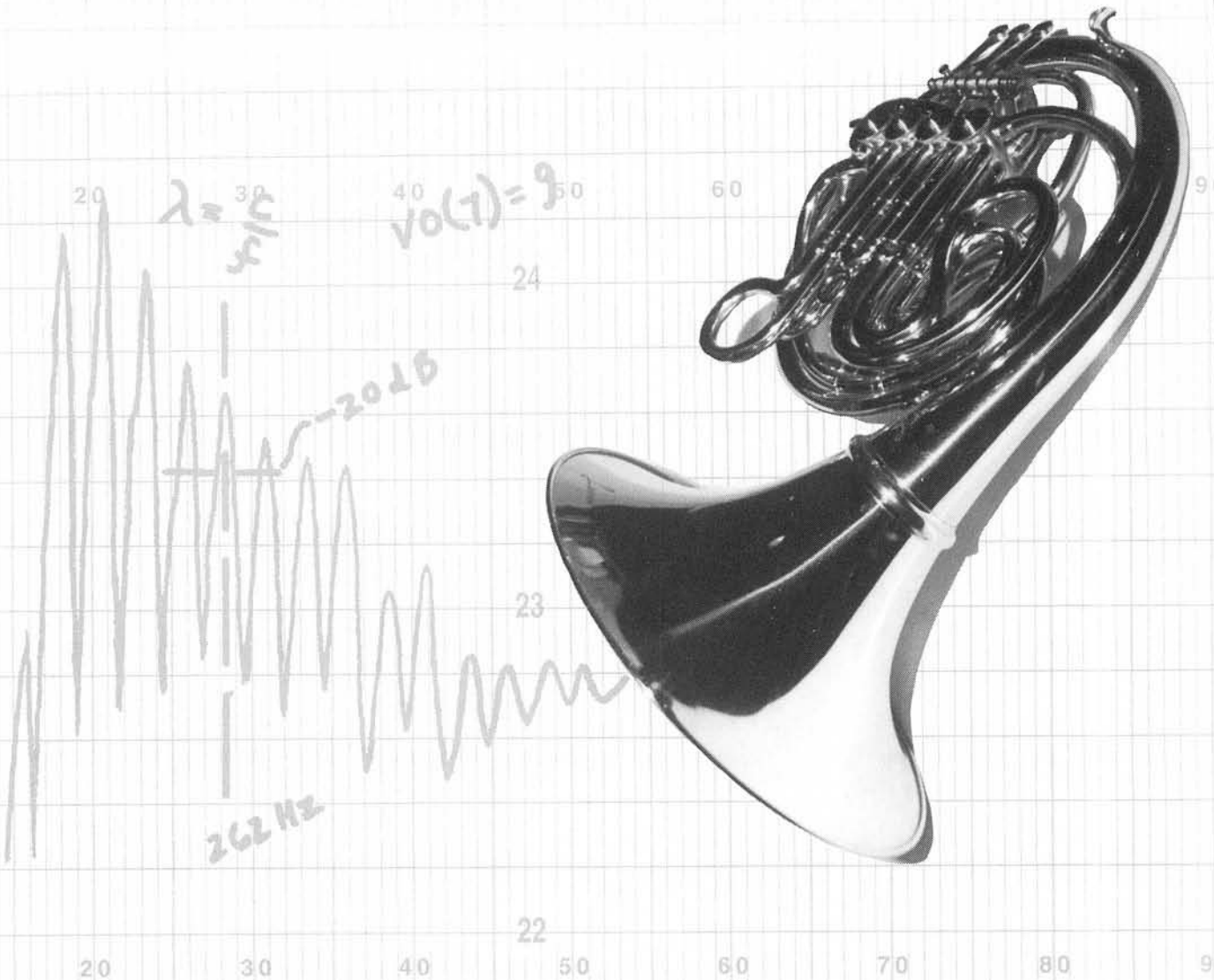

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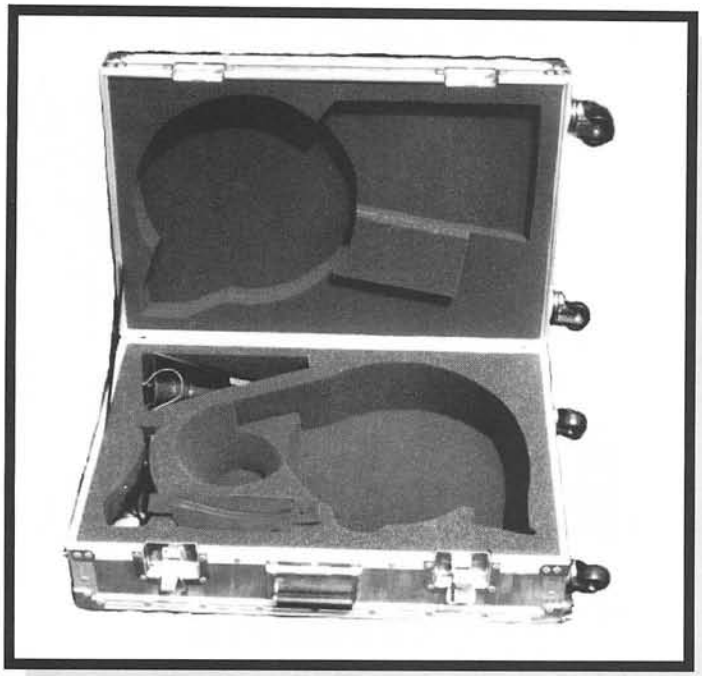

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Correspondence

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

♪♪♪♪♪

14 September 1995

Mick Sehmann's mammoth work of indexing and summarizing all the *Horn Call* issues comes as a very welcome and extremely useful 25th aniversary gift to the IHS. Not only the extensive cross referencing but also his skillful way of boiling each article down to its essence makes it a pleasure to use. All my hats off to him—except one.

Permit me to note that, although the very first article of the very first issue of the *Horn Call* back in 1971 (Patrick Strevens's "A Firm Foundation") was dedicated to the subject of "low horn" and a number of low horn articles have appeared ever since, low horn —as such—does not appear in the index of subjects. All low horn articles are indexed under Auditions, Range, Repertoire Study, Technique, etc. This convinces me that "low horn"—the craft of 1/2 of the orchestral players the world over—has yet to attain its rightful place as a respected specialty whose existance and value is considered self-evident within the IHS. This observation is not intended as a criticism of a remarkable piece of work which wonderfully illustrates what the IHS and its *Horn Call* is all about, but rather as a challenge to the IHS and especially to us low horn players to strive for a greater awareness and respect as well as the further development of the craft of low horn playing.

Edward Deskur
Rigistr. 41
8006 Zurich
Switzerland

This is a good opportunity to point out that in the Horn Call Index, Patrick Strevens's name is consistently misspelled throughout the issue. We offer our sincere apologies to Mr. Strevens, who had the honor of authoring the first article in the first issue of the Horn Call, and we express our appreciation to Stephen Caldicott, who so graciously and gently brought the error to our attention.—Editor

♪♪♪♪♪

August 10, 1995

The piece of music *Tombeau des Cornistes* premiered at the Tallahassee workshop and was performed again at this summer's workshop. It is a piece of music for horn choir and is part of a story. The music was slightly rewritten for this summer's workshop to include some excerpts from Japanese folk songs, but there is one section that needs a major rewrite.

During part of the story, one player gets mad at the horn. Rather than destroy the instrument, why can't the player shake the horn, look into the bell and some slides with a flashlight, then, when the correct note(s) still cannot be found, simply return the horn to its case? Yes, the impact of the action is lessened, but the story line still remains.

The *Tombeau des Cornistes* is a very expensive piece of music to perform in its current state. How can an International Horn Society that asks us to support the WE/NEWS program waste a horn in this manner?

Yours truly,

Michele Grande
433 Mariners Way
Copiague, NY 17726 USA

♪♪♪♪♪

Kendall Betts responds:

September 11, 1995

Johnny Pherigo has forwarded to me copies of your letter to him of August 10, 1995 and his reply to you of September 7, 1995 as well as a request for a reply from me to your questions concerning the performances of *Le Tombeau des Cornistes.*

Please allow me this opportunity to allay your fears and to set the record straight.

First of all, I think it is important to understand that the intent of this piece is purely humorous: the music a la P. D. Q. Bach coupled with slapstick comedy a la Saturday Night Live. As an amateur comedian, I am quite aware that not everyone in the audience is going to think that everything is funny, but one must have a great majority in the audience reacting in a positive manner for comedy to be successful. I think it is safe to say that this was true at both performances. Your opinion that the horn-trashing section needs a "major rewrite" is duly noted, but I believe that if this were so, I would probably have a joke with no punch line. I wish to say furthermore, this production is only intended to entertain both audience and performers alike, in this case all horn players, and that the composer, Mr. Milton Phibbs, and myself had no other purpose in mind. Basically, we just wanted everyone to have fun.

As for the expense of the performances, your fears are completely unfounded. The horn that was trashed in Tallahassee was an old Monarch single F horn that was donated by Marvin McCoy for the occasion. This instrument had served a long and useful life in the Minneapolis Public Schools until it was sold at auction to Mr. McCoy, who buys many such instruments to use as parts in his repair business. Granted it still played after a fashion, but it was never going to see any serious use again. The horn which was trashed in Sakata was given to me by our workshop hosts. It was an old Japanese horn with piston valves, and it barely played. Both instruments had very little practical, musical, or monetary value. In fact, the Japanese horn had more

value after it had been trashed, as it was sold at the auction after the concert for about $300, with that money going to the Earthquake Victims Relief Fund!

Please also note that no IHS funds were used, or even requested for any part of this production.

I trust that this has answered your questions. Thank you for your concerns and suggestions. Hoping to see you in Eugene, I remain,

Sincerely,

A. Kendall Betts
4011 Roanoke Circle
Golden Valley, MN 55422-5313 USA

♪♪♪♪♪

August 20, 1995

As a former student of the horn and a former IHS member, I thought I should share the following information with your members, not knowing if it has appeared in any of your publications.

Their long-out-of-print LP album *At the Drop of Another Hat* contained (Michael) Flanders and (Donald) Swann's brilliant piano/vocal parody of the rondo movement of Mozart's K. 495, beginning with the words:

> I once has a whim and I had to obey it,
> To buy a French horn from a second-hand shop.
> I polished it up and I started to play it,
> In spite of the neighbors who begged me to stop.

Perhaps a year ago, I finally found this album available in America as part of a three-CD set entitled *The Complete Flanders and Swann*, on the EMI label. I recently learned that the CD set seems to be out of print, but that *At the Drop of Another Hat* is now available as a single cassette tape. Every hornist should rush out and buy a copy, now!

Sincerely,

Jeffrey Mueller
5816 Miriam Dr
Eldersburg, MD 21784 USA

♪♪♪♪♪

June 1, 1995

I have been working at the American Embassy in Moscow for the past two years and read the *Horn Call* with great interest, especially on items that pertain to Russia.

The letter that Mr. Brisbin included from Antonin Usov was fascinating [*Correspondence section of the May 1995 Horn Call—Editor*], so I thought I would follow up with Professor Usov himself. The personnel office of the Moscow Conservatory put me in touch with a Professor Usov. Unfortunately, it was Yuri Alekseiovich Usov and he is a trumpet teacher, not a horn teacher. He also informed me that A. Usov died ten years ago and the two of them are not related, just happened to have the same last name.

From next August I will be working at our Embassy in Islamabad, Pakistan, where most likely I will be the only IHS member in the country. That has been the case for most of my Foreign Service career, in Bangladesh, Nepal, India, and Somalia. My Poland tour came during the Cold War, when there may have been some members I didn't know about. Russia certainly abounds with them, but their material conditions are quite bad now with the collapse of massive state subsidies for high culture.

Sincerely yours,

William L. Harwood
American Embassy Moscow
PSC 77-USIS
APO AE 09721

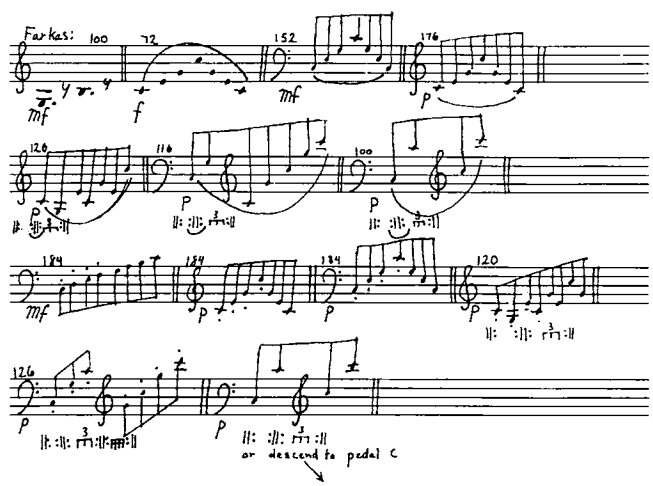
♪♪♪♪♪

August 2, 1995

The Farkas warmup is one of our best tools. I have written it in a reminder format with different extensions you can choose on different days. I hope it may be helpful to some of you. Others may have more elaborate ideas. I'd love to hear from you because the Farkas is an important part of my routine!

Sincerely,

Clay Toms
50 Kewen Pl
San Marino, CA 91108 USA



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August 1, 1995

I had just driven through Clear Lake, Iowa, where Buddy Holly, the Big Bopper, and Rich Valens, all famous fifties rock artists, had died in a plane crash. My hand horn was sitting on the seat next to me so that I could do a little blowing while driving.

At a McDonalds drive-thru in Mason City, Iowa (the setting for Meredith Wilson's *Music Man*), a young woman

asked through the window, "What is that on the seat?"

"It's a hand horn," I replied.

"It looks like a french horn. I played one in the school band. Where's the valves?" she inquired.

"Doesn't have any," I replied.

"How do you play it then?" she asked.

"Not very well," was my reply. "I'm on my way to learn how."

My interest in the hand horn had begun years ago when I converted an old F horn into a hand horn by removing the valves. Then at a Minnesota Orchestra Christmas party, Ross Tolbert, our tuba player, told me he had seen a part of a horn in a Twin-Cities antique shop. All he could remember about it was that it had a garland and there was something about Paris on the bell. I found the shop and managed to buy the body of a Courtois horn that had been built somewhere between 1803–05. A call to Rick Seraphinoff and I had some crooks. The next thing I knew I was driving, on my way to Bloomington, Indiana, to attend Rick Seraphinoff's third annual hand horn workshop, which was held from 6/12 to 6/17 this year.

Rick has designed the workshop to be just like Monsieur Dauprat's Paris Conservatory class. That is, we do everything as a whole class: we play for each other, we eat together, we play ensembles together, and we attend lectures together.

Each day begins with a studio class where we play the pieces we had prepared for each other. (I attempted the first movement of the Beethoven Sonata and then spent the rest of the week trying to learn how to play it!) Next, we had lunch together and then lessons until three-thirty, when we broke up into trios to play Reicha. We had supper after that and returned each night for a lecture on hand horn technique, Baroque horn, orchestral hand horn playing, reading of Dauprat sextets, and one night we visited Rick's horn making workshop.

I hadn't had a horn lesson in thirty years when I walked in for my first one-on-one lesson. Rick manages to give everyone who signs up for his workshop two private lessons during the week of the workshop. He is an expert on hand horn technique and a real joy to listen to. He has great instincts as a teacher and is a wonderful person to be around. I only wish I had a year to study with him.

Attending the workshop were Reed Corbo, John Cryder, Bruce Heim, Travis Kolesar, Greg Phillips, Kerstin Ripa, Clay Toms, Donald Wright, and myself, a nicely balanced group of professional teachers, students, orchestral players, and amateur enthusiasts.

The week went by too quickly and ended with dinner and wine tasting at the Seraphinoff's home.

I headed for home with my head crammed full of anecdotes about hand horn experts like Punto, Duvernoy (who played everything on the F hand horn!), Dauprat, and Rick Seraphinoff, who has done us all a favor by investing his passion and artistry in this great event.

Dave Kamminga
11907 Cedar Lake Road
Minnetonka, MN 55343 USA

Struggling with Adversity: The Enemy Within

Johnny L. Pherigo
Editor, The Horn Call

We has met the enemy, and it is us.—Pogo

It is difficult to know where to begin in discussing the 27th International Horn Workshop in Japan. Certainly it was the most memorable horn workshop I have experienced: the concerts, the culture, the food, the hospitality. As I consider the impact of this experience upon my own growth as a musician and teacher, two themes begin to emerge: the ability of certain individuals to survive and even achieve greatness in spite of seemingly overwhelming adversity, and the contrast between the Japanese support at every level of a non-indigenous art form and the so-called populist attitude in America that does not wish to grant even token public support for the arts.

The first theme came to me as I listened to the Monday night (July 24) Chamber Orchestra Concert (Tokio Kammer Symphoniker) at Sakata Shimin Kaikan. This concert featured, among other works, the Telemann Overture in F with Gregory Hustis and Matthias Berg, and a transcription of the Handel Organ Concerto No. 16 with Hermann Baumann as soloist.

The remarkable aspect about the Telemann was Matthias Berg, who played second horn. Matthias is a relatively unknown hornist whose primary employment is as a civil service administrator in Germany. He is not exactly an "amateur" hornist, at least not in the twentieth century sense of the term, because he studied at Freiburg with Ifor James and plays approximately forty-five professional engagements each year. Matthias is a victim of Thalidomide, a sedative and hypnotic drug that was popular in Germany in the early 1960s until it was discovered that it caused severe birth defects when taken by pregnant women. In Matthias's case, he was born without arms, and his hands attach directly to his shoulders. Those who know Matthias would not be likely to refer to him as handicapped, however. In addition to his activities as a freelance hornist, he is one of the most successful disabled athletes in the world, with alpine skiing being his most notable sport.

It is difficult for most of us to imagine how one could even function normally in this predicament, let alone take up the challenge of playing the horn. Matthias has a specially designed instrument, however, that allows him to manage the horn with apparently no difficulty. My initial reaction to his performance in the Telemann was amazement that he could play the horn so well under the circumstances: beautiful sound, excellent intonation, no accuracy problems. As I continued to listen to him that night and later in the week when he played a solo recital, my reaction evolved, from one of amazement that he could play at all, to admiration for the high level of competence demonstrated by a player who is not a full-time "professional," to

the revelation that I was hearing one of the truly amazing artists of my lifetime. Matthias does not just play the horn under adverse circumstances, he is a poet who has a great deal to say through his instrument!

Everyone knows that Hermann Baumann suffered a near-fatal stroke in December of 1992. Since that time he has rehabilitated at a remarkable rate, and the Japan workshop was his second debut of sorts. He played on many occasions that week, but playing Handel the first night was the most inspiring to me. The question that kept coming to my mind was: "Why—why go through so much struggle to climb from complete paralysis to performing on the international stage again?" It would have been so much easier for Herr Baumann to decide that his playing career was over and to devote himself to teaching and enjoying the achievements of his long and illustrious career. Later in the week, Herr Baumann himself provided me with the answer. The horn helped him to survive and recover, he said. Without the horn, without that old friend, that old adversary, there to spur him on, he thinks his recovery would have been much slower, much less complete.

So where do these two stories leave me? First, with a renewed faith in and respect for the human spirit to struggle and prevail against seemingly impossible odds. Second, with less willingness to accept, from myself as well as my students, the standard excuses for failing to achieve one's potential, and with less willingness to be satisfied with less than one hundred percent effort, in all aspects of life.

One had to be at the Japan workshop to appreciate fully the total commitment to the workshop on the part of the Japanese. (See Virginia Thompson's article in this issue about the workshop.) The organization, logistical planning, financial support from every level of government, and overwhelming support from the concert-going public were as humbling as they were awe-inspiring. Yet, horn playing (conch shell playing excepted) and Western art music are relatively recent imports in Japan. The contrast between this and the current arts situation in the United States perhaps reveals much about what these two cultures value.

In Japan, business and all levels of government united to finance a horn festival whose budget was reportedly well into seven figures (dollars!). In the United States supporters of the arts recently won a major "victory" in Congress: instead of abolishing the National Endowment of the Arts and the National Endowment of the Humanities completely, Congress merely cut their budgets by forty percent. A few more "victories" such as this, and public support of the arts will be finished in the United States.

Mayors and other government leaders from all over Yamagata Prefecture attended the opening luncheon on Sunday. The opening address at the opening concert on Sunday night was given by Kazuo Takahashi, Governor of Yamagata Prefecture. I wonder what the chances would be for any workshop host in the United States to get the governor of the state to give the opening address, or for the mayors of numerous cities in the region to lend financial as well as political support to a horn workshop.

Most stunning of all, however, was walking into concert hall after concert hall for the evening concerts and seeing capacity (1000–2500) audiences packing the hall thirty minutes before the concert began. (Later arrivals would simply have no place to sit.) How many times in the United Sates have we been embarrassed by the feeble audience turnout in our communities for world-class arts groups?

The issues of financial, government, and public support all tie together, of course. In Japan, Western "High Culture" seems to valued, to be recognized as something worthwhile, even though it is not indigenous to the culture. In America, "High Culture" is looked upon with suspicion. Even the very term "High Culture" is associated with other terms sure to evoke contempt: "Cultural Elite" and "Snobbism."

Perhaps Americans need an adversary before they can unite and strive to achieve higher ideals, and with the collapse of the Soviet bloc and the general demise of communism from world prominence, Americans seem to have turned within to find their adversary. This is not a bad thing. There are many worthy adversaries in American society: crime, poverty, violence, etc. It is curious that "High Culture," which at its best represents the most noble aspects of the human spirit, should be the target of choice.

There is no doubt that the American educational system, especially higher education, is doing an excellent job of training instrumentalists and singers to function on their instruments in the professional world. It is equally clear to me, however, that we are failing miserably in teaching our citizens to value "High Culture," that we have failed to demonstrate to the public that "High Culture" is inclusive, an ever-expanding pie that is large enough to give everyone who wishes to take up the challenge a deeper and fuller life experience. We, the supporters and practitioners of the arts, must do better. We must not only lobby for the continuation of support for the arts, we must do a better job at local, state, and national levels of convincing our fellow citizens that the arts are worthy of that support.

Matthias Berg and Hermann Baumann also found their adversaries within, and the struggles they accepted to prevail in the face of tremendous adversity can inspire us to more than just becoming the best horn players we can be. They can inspire us to accept seemingly insurmountable challenges, to persevere in the face of continual defeat and disappointment, to never give up, to dedicate our lives to struggle; for only in struggle do we achieve growth, knowledge, and, ultimately, wisdom.

Jazz and Horn and More

Douglas Hill

This article is based on a lecture-demonstration presented by Douglas Hill at the International Brassfest on May 30, 1995 in Bloomington, Indiana. Consequently, the style of the writing is somewhat conversational.

> "If you've got the feeling and if you've got the beat," according jazz critic Nat Hentoff as he quotes one of Ellington's sidemen, "you can play jazz on anything. On a comb, on the bagpipes, on the kitchen table with some spoons. Of course, some of those strange instruments will give you a harder time than others. You just got to stick with it, long as it takes."

The horn has not been considered a very significant voice throughout the history of jazz. Not many of us have "stuck with it as long as it takes." There have been a few, however. According to the great jazz historian and former horn player, Gunther Schuller, in the introduction to his book *Horn Technique* (second edition), the first "French horn" player to appear and record with a jazz ensemble was Jack Cave in 1939 on Artie Shaw's recording "Frenesi." Cave went on to record with Pete Rugolo and Henry Mancini well into the 1960s, but never as a leader or improvising soloist. John Graas was perhaps the first to attract significant attention to the horn as a solo jazz instrument. Graas worked initially with the Claude Thornhill jazz orchestra and then moved on to perform (with Jack Cave) in Pete Rugolo's group, then also with Shorty Rogers and Stan Kenton, among others. Graas began to lead his own groups in California and had a significant influence on the west-coast style of jazz writing through his prolific compositional output. He was actually one of the early "third-stream" composers, combining jazz and classical constructs. As a recorded performer, his improvisations were somewhat cumbersome and labored, but he worked with the best players of his time and was a significant pioneer on an instrument that at that time, as far as the jazz world was concerned, might as well have been a comb or a set of bagpipes.

The most significant and successful jazz horn player of this early period was Julius Watkins. Watkins was included in over one hundred jazz albums from the 1940s until his death in 1977. He recorded and performed often with the "who's who" of the east-coast jazz scene. These included Miles Davis, Dizzy Gillespie, Thelonious Monk, Oscar Peterson, John Coltrane, Gil Evans, Charlie Mingus, and on many recordings with the bassist Oscar Pettiford. Julius Watkins was the very first to reach out beyond the label of "a French horn player playing jazz ... isn't that cute," to the reality of "a jazz musician who just happens to play horn." He obviously "had the feeling," and he "got the beat," and he "stuck with it" a lot longer than it took. For Watkins the idiosyncrasies, or peculiarities, of the horn were not an issue as they might be for most of us classically-trained performers. He had music to express and the horn just happened to be his medium, his voice.

One major difference between studying and understanding jazz in contrast to classical music is that jazz is made up of individuals and their messages while classical music is more concerned with traditions and the manner in which they are conveyed. Jazz musicians are primarily concerned with a free and uncluttered expression of themselves, while classical performers are responsible to the past and to that constant pressure for a high level of perfection required by traditions. Neither is better than the other; they are just different. For musicians to be comfortable within both mindsets would certainly add greatly to their over-all musical capacities.

During this earlier period of jazz horn, others who became involved as sidemen included John Barrows, Gunther Schuller, James Buffington, Vince DeRosa, Earl Chapin, Paul Ingraham, Sandy Siegelstein, Junior Collins, Ray Alonge, and David Amram. Amram also performed as a leader and actually wrote an early autobiography that describes his emergence upon the jazz scene. The book is titled: *Vibrations: The Adventures and Musical Times of David Amram*, and was published in 1968 by Macmillan. This book is a good-spirited and rather youthful rambling through Amram's first thirty-five years of life. David Amram is still very active as a composer, a world-music and jazz performer, conductor, and gregarious personality.

Another wonderfully sensitive jazz hornist, who like Amram, seems to bridge the gap between the earlier period and today, is Willie Ruff. He has been performing for decades with the amazing jazz pianist, Dwike Mitchell. The Mitchell/Ruff Duo, in which Ruff plays more bass than horn, has recorded numerous albums. Ruff, who has been a professor at Yale University for more than twenty years, has recently completed his autobiography titled: *A Call to Assembly*, which is published by Viking Press and is now out in paperback. This is a wonderfully written "rags to musical riches" story told by a great soul. As an improviser on horn, Willie Ruff never really "cuts loose." He chooses to emphasize the melodic content and he plays deep from within. Willie Ruff has a great deal to say.

A strong case could be made at this point in the history of jazz horn for a new era to be acknowledged. Though Ruff and Amram are still active, a new crop of horn playing talent hit the jazz scene in the 1970s and '80s.

At the Berkshire Music Festival in the summer of 1971, I met a terrific horn player by the name of John Clark. He was spending most of his time transcribing improvised solos by great saxophonists such as Coltrane and Charlie Parker. He was the first hornist I'd ever met who was so motivated toward jazz. It was actually quite exciting to hear him work. Then, after what seemed like only a few years later, Clark had produced his first jazz horn album: *Song of Light*. A great album! Since then he has continued to record and be a dominant force in the jazz horn scene in New York City. He plays in an aggressive, confident, and fluent manner, making frequent use of synthesized sounds, reverb, and other electronic toys to enhance elements of jazz/rock fusion. John Clark often includes original songs, which run

the gamut from simply playful to powerful and angry, on his albums.

Clark was joined in New York in the early 1980s by another power-house jazz musician (who just happened to play horn) named Tom Varner. Tom spent some time in Boston at the New England Conservatory, just as Clark had, and was also influenced by the third-stream department and their open-minded attitude toward jazz as an option even for horn players. With six solo albums to his name as leader, Varner has reached a very high level of self expression through his truly innovative improvisational style and through his prolific output as a most creative composer. Tom is a very exciting performer with a great wit and a strong sense of adventure when it comes to making alternative sounds on the horn.

Others who are performing jazz at the solo recording level include Rick Todd, first horn in the Los Angeles Chamber Orchestra, and in New York City: Sharon Freeman, Vince Chauncy, Alex Brofsky, Bobby Rouch, Peter Gordon, and Marshall Sealy, to name the most obvious. Tom Bacon, Arizona's leading jazz hornist, has produced a fun-loving CD titled *The Flipside,* and Russia's Arkady Shilkloper has made a very strong impression at recent international horn workshops and through his recordings. Others I've heard of but not actually heard perform include Claudio Pontiggia in Lausanne, Switzerland, and Martin Mayes in Torino, Italy. Perhaps jazz horn is becoming infectious. I do hope so.

Have you ever wished you could play jazz on your horn? But then why should you? You've already got enough to do with all that great Mozart and Strauss. Who needs it? What's in it for you?

Did you happen to notice that many of the jazz hornists mentioned were also composers? Each of those mentioned that were leaders and most of those mentioned who were sidemen also improvise extensively. Improvisation is, to a great extent, a form of spontaneous composition, and composition, true original composition, is the searching and finding of the most intimate music we will ever get to perform or know as individuals. When musically trained individuals begin to invent or create even the smallest arrangement of notes and rhythms, they are calling forth within their conscious selves a full spectrum of musical experiences and awareness. They finally get to use it all! All those years of study and listening and practicing. Even more important, they are beginning to investigate, through the abstraction of their own newly-discovered music all that they have thought or felt.

To improvise is to free one's self from the page to a large extent, and to free one's self from the limitations of other people's ideas. People who you don't even know very well. Such freedom is rather threatening, to say the least, or just plain scary for most of us. What if we mess up and somebody hears us? What if we write an incredibly bad piece and can't even tell? These are real fears.

Next question: why jazz? Why not just learn to improvise in the style of Schoenberg or the mentally deranged composer, Gesualdo? One reason is that you probably don't have the melodic mind of a Schoenberg, and I sure hope you don't have the personal problems of a Gesualdo. You've got to do your own music, and jazz is a genre which makes plenty of room for you stylistically, and it is a language which doesn't demand technical (or aesthetic/artistic) perfection. All it really wants is sincerity, a sense of play, and inventiveness.

Jazz is universal form of urban folk music. The majority of us are city-dwellers, I would guess, which makes jazz our folk music. It's who we are, it's where we come from, to a certain extent. It's also fun and it communicates. Jazz communicates probably better than any other language across cultures, races, and nationalities. Everybody loves jazz of one form or another. If not, I believe it's because they haven't invested the necessary time to listen and gain a familiarity. Jazz is not better than all other music, it just seems to cover a much greater territory when it comes to communication and the dissemination of pleasure. Pleasure comes from understanding, and understanding comes to those who open their minds, discard their prejudicial expectations, and exercise their abilities to empathize with what they are hearing, and to empathize with whom is actually creating the event. To empathize with creative people, to hear through their ears, and think more the ways they think takes some serious hands-on experiences. To understand more fully creativity and thus derive greater pleasure from creative events requires participation in the processes.

So, in a nutshell—Let's all improvise, let's all compose. Why not? In an attempt to answer that question, I read a paper at the International Horn Symposium in Kansas City, on May 30, 1994, titled "Compose Yourself." *(See the November 1994 issue of the Horn Call, pages 23–26.—Editor)* One of the points made then that I will make again here involves the reality of fear. For some deep-seated reason, most of us are profoundly afraid to be wrong. We are afraid to create mistakes, especially in front of other people. When it comes to composing or improvising, most of us experience the ultimate performer's nightmare of sounding stupid, under prepared, or, worse yet, un-talented altogether.

Each of us has a good idea of what constitutes great music. Most of us can tell what is an effective improvisation. So why should we subject ourselves to the humiliation of creating inferior music? Why should we improvise what would most certainly be bad jazz? Why not? Who do you suppose is actually paying all that much attention? Where do you suppose all of these advanced composers and improvisers started? To overcome this natural but unnecessary fear of sounding stupid, we will need to think differently about performing and composing, and we need to think differently about ourselves. We must think more about our potential as improvisers and composers. We need to develop a greater concern for the process of becoming. Greater than our concern for how unbecoming the product might make us appear to others.

Jazz in particular is a great medium to exercise this process of improvisation, this process of composition, this process of digging inside ourselves for our own music. To define Jazz adequately is difficult because it is a language that incorporates so much. Musical categories such as ragtime, swing, bebop, free-jazz, fusion, rock, Latin, new age, world music, third-stream, and even western classical music can be and have been considered as jazz-oriented, or

jazz-influenced, or as Jazz with a capital "J." If this is true, each of us should be able to find our own internal music somewhere within these varied styles.

Gunther Schuller, in his book, *Musings, the Musical Worlds of Gunther Schuller, a Collection of His Writings* (see "Suggested Materials" at the end of this article), writes the following:

> What makes jazz jazz is the basic fact that it is an inherently creative music ... it is essentially an improvised music ... it is generally couched in a rhythmic language based on a regular beat, modified by free rhythmic, often syncopated inflections, all with a specific feeling and linear conception we call "swing" and, ... unlike many other musical traditions, both European and ethnic/non western, [jazz is] a music based on the free unfettered expression of the individual ... the free unfettered expression of the individual. This last [point] is perhaps the most radical and most important aspect of jazz and that which differentiates it so dramatically from most other forms of music-making ... the free unfettered expression of the individual.

So, that's why jazz would be a perfect medium for us to explore. It's a medium we could become comfortable with and even desire to dig down inside of to find our own music. Jazz is a place where we could begin to jot down many of our own musical thoughts and create our own tunes or even some full-blown compositions. We are each a unique individual, and jazz is a vast genre that celebrates the individual. Jazz, as a style of music, applauds creativity, sincerity, and certainly individuality. So do it all for yourself and maybe only for yourself. However, when it comes to sharing this music of yours, be it improvised or composed, you will find that the jazz audiences are quite different from the classical audiences. They listen to and for different things. They seem to be more anxious to hear what you mean. They listen more for what you have to say than how you say it, or how perfectly you say it. Said another way, the jazz audiences seem to be more interested in who the performer is (as a real person) rather than how the performer does (as a polished artist).

My first public, improvised jazz performance on the horn took place in Madison, at the university where I teach—only after I had received tenure. My dear colleague, Joan Wildman, a pianist/theorist/hyper-enthusiast, was pulling a few of us odd instrumentalists out of our classical closets: a harpsichordist/musicologist, a bassoonist, a violinist (with obvious gypsy-like genes), and a guy who just happened to play horn. This was the very first time that I went out on a stage, in front of a hall full of real people, all of whom bought tickets, and I didn't have any idea what I was going to play. We had looked over the tunes during our single, brief rehearsal a few hours before the concert, but I hadn't practiced every note over and over deciding the composer's intentions and how I would play each phrase with polish and finesse as I would normally do for a classical solo performance. I was given only a simple and vague outline of what we would do, and more-or-less when. I was supposed to play on three of the selections spread out over the whole concert.

The first solo came out not at all the way I meant. My mind was racing through every possible fear-filled phrase I could create. "Why on earth are you doing this?" "Do you realize you are making an absolute fool of yourself?" "Ah! Maybe the entire audience is thinking about going out after the concert for drinks so they aren't actually listening to this mess." "The drummer, listen to the drummer, he sounds great!" "Why me, God?" By then I was done and the audience clapped. They were just being nice, I knew that. I stepped back and didn't really listen to the others, I just shook and tried to remember what I had just done. I couldn't. I couldn't actually remember much of anything.

The next tune came by and so I decided to breath deeper, that always helps, and stand a little taller, and look over at Joan a few times for a confidence-building smile or two, then just go with the flow. During this one I was actually semi-conscious. I even remember thinking of a few clever ideas and actually making them happen. However, I was still not as aware as during my usual over-rehearsed classical performances. The audience seemed to clap even a little harder this time, and that was nice.

The third song began and I was actually starting to smile on my own. I figured it this way: "You've already done it to yourself, you've played the fool and they've all heard it, so what the heck, just have a good time!" So, I had a good time. I had a really good time. We were romping! After my solo chorus the audience clapped a lot, and I looked out at them and they smiled a lot. They appeared to be genuinely happy for me. Perhaps we had even communicated. It seemed as if they had totally forgotten all about my tragic first improvisation. Or had they? Maybe they did remember and that's why they liked my third one so much more. (However, that third solo really wasn't all that good either.) I believe that the reason they were clapping with such enthusiasm came from a much deeper level of human understanding. They saw me suffering and watched me pull out of it on my own to a level of at least basic competency. They let me tell my story. They listened and identified with my experience. We had, in a manner of speaking, communicated. I came away from that concert feeling a rush I had never felt before. I had taken a chance, I even came out somewhat unscathed (with minor ego abrasions), and I had learned that improvisation could provide a whole new set of experiences for me that I could and did carry over into what I do as a classical musician, teacher, and guy who just happens to play horn. That evening, I had begun to unfetter my individuality as a performer.

I have actually had similar feelings, similar "rushes" upon premiering an original composition. A composer and an improviser both share a large piece of themselves, a significant aspect of their individuality. One feels somewhat exposed to the world at a time like that. It is certainly not a private feeling when one reveals one's inner self. Emerson has said in his essay "History," that "there is no history, only biography." I feel strongly that this idea of biography is true of the most effective music as well. However, through music we communicate our autobiographical information

through abstract sounds rather than easily definable words. When one's inner self is out in the open, it is a comfort to realize that most of the very few people who are actually paying any attention at all probably don't hear past the abstractions anyway.

So let's get back to the problem we all have, or have had, regarding the "fear of sounding stupid." That feeling that keeps us from taking the necessary first steps toward composing or improvising. How did all of your favorite composers and jazz performers do it? How did they unfetter their inhibitions and release their musical individualities? Perhaps they gave themselves permission. Perhaps they released themselves from that powerful ego-centered, self-image of having to be as good at ***everything*** in the field of music as they are at ***something.*** Many of us can perform on our instruments rather well. What happens so easily then is that we think that level of competency is our identity as a musician, or even as a person, and we simply won't be caught dead doing anything less. Such self-imposed limitations quickly become a straight-jacket for any new learning. We get stuck. We feel a more powerful need to sustain our self-imposed musical image than do we feel the need to grow and learn something new.

The concept of perfection is so all-pervasive in the classical music profession. We all rationally know it is impossible, but the older we get the more advanced we become and the more we seem to be obsessed by the "requirements of perfection." That drive causes us to pull in our wings, limit the chances we take, become more conservative, and thus, stifle our experiences, the very experiences we need to keep growing. When Picasso wrote, "If you want to paint a perfect picture, first become perfect and then just paint naturally," he probably meant that, since perfection is only a concept and is not actually possible by us simple mortals, let's simply eliminate the concept as a requirement and just paint, dance, perform, compose, or improvise "naturally" from within our own natures.

Perfection is not who we are. And, for most of us, neither is the music we write, or the solos we improvise, or the pictures we paint. Those objects or sounds do come from within our own personal beings but manifest themselves only as something we are doing at that moment in time. A few moments later they would probably sound (or look) quite different. To bring all of this around to a common denominator: music is what we do, it's not who we are, so let's get out the paints and try some new colors. Give yourself permission at least to try to improvise for a while. Take some time to write down a musical thought or two (every day). It will just be something that you do, and it just might be a lot of fun. Take the fetters off. Just start. Begin—one pitch at a time.

Jazz is a worthy and welcoming musical genre for just such growth to occur. Give it a try. Listen to as much jazz, in whatever style appeals to you most at the moment, as often as you possibly can until the familiarity becomes a natural part of yourself. You will find many others traveling the same road. They'll love to play along. If not jazz, find your own music. Open up the possibilities through your horn, through improvisation and the eventual notation of those ideas. Keep a journal of motives and phrases, and songs. Take the fetters off. Just start. Begin—one phrase at a time.

One last thought: Don't waste your valuable creative powers evaluating all that you have done and are doing as a composer or improviser. Just do it. Such value judgments will be coming from a different space within your being. They will just clutter the flow of inner ideas with unnecessary intellectual chatter. You don't need that information! Simply begin to write, begin to play, your own songs, one at a time, and enjoy getting to know new aspects of your musical self.

Supplementary Materials

Books and Articles Specific to the Horn

Amram, David. *Vibrations, the Adventures and Musical Times of David Amram.* MacMillan, 1968.

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Varner, Tom. "Julius Watkins, Jazz Pioneer." *The Horn Call* 19 (October 1988): 21–25.

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"Jazz Clinic" series. *The Horn Call.* Beginning in April 1986 with Jeff Agrell, continuing to the present with Kevin Frey, including more than fifteen separate articles on jazz and the horn.

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The most complete single volume on jazz available; nearly 1400 pages in hardback for on $50.00.

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Haerle, Dan. *Jazz Language, a Theory Text for Jazz Composition and Improvisation.* Studio 224, 1980.
Russell, George. *The Lydian Chromatic Concept of Tonal Organization for Improvisation.* Concept Publications, 1959.

Recording Artists on French Horn

Look for recordings by these artists, among others: Julius Watkins, John Graas, David Amram, Willie Ruff, John Clark, Tom Warner, Rick Todd, Vincent Chauncy, Alex Brofsky, Jerry Peel, Peter Gordon, Arkady Shilkloper.

IAJRC (International Association of Jazz Record Collectors), P.O. Box 800, Grand Central Station, New York, NY 10163 USA.

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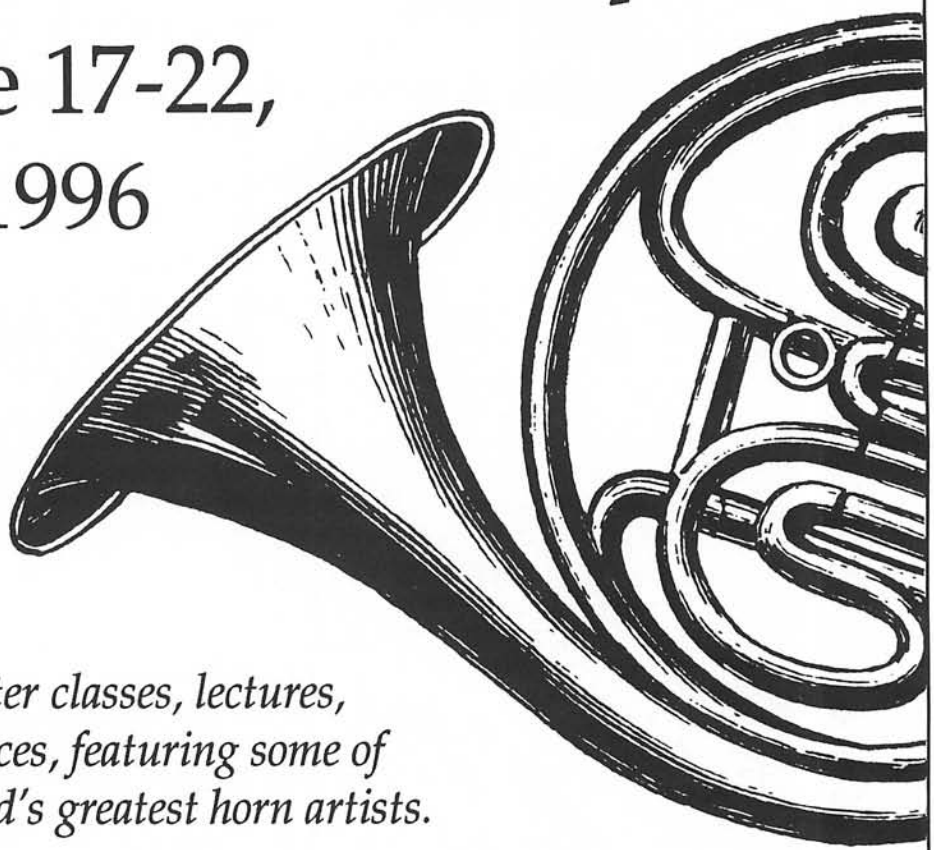

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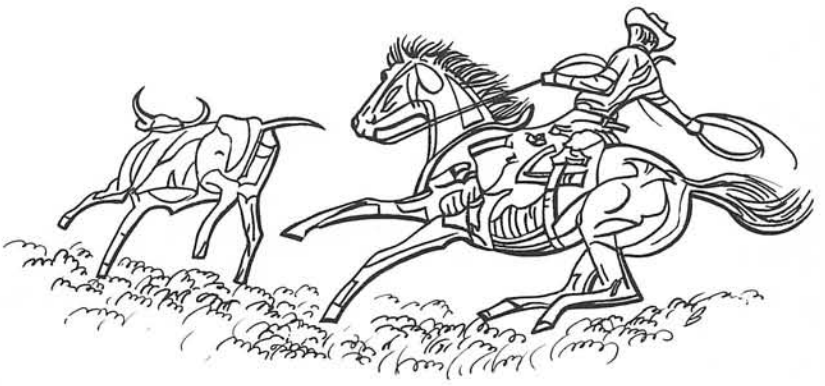

Kerry Turner: from the King Ranch to the American Horn Quartet

Joel Barg

Visualize a Texas boy, not yet a teenager, reclining on his bed, fully awake, crying. Why the tears? Not for disciplinary reasons. No parental admonition. No pain, sadness, or frustration that can accompany sensitive childhood from time to time. On the contrary, these were tears of joy, shed profusely, unashamedly, while listening for the first time to a recording of Bach's Cantata No. 50.

It was a "magical" moment, a "special" time for Kerry Turner. That event pointed a boy on the King Ranch in southern Texas toward manhood as a horn-playing artist and composer, gaining ever-mounting international acclaim for dual virtuosity.

Kerry Turner graciously agreed to be interviewed during the 26th International Horn Society Symposium held at the University of Missouri-Kansas City, May 28–June 2, 1994. The American Horn Quartet (Kerry and group members David Johnson, Charles Putnam, and Geoffrey Winter) had already given their scintillating concert three days earlier to an energetically appreciative audience in White Recital Hall, on campus.

The setting for our taped conversation early afternoon June 2 was a lounge in University Center where, in an extensive adjoining area, symposium enthusiasts were disjointedly auditioning multitudes of horns displayed by exhibitors for promotion and sale. The ongoing cacophony was soon, seemingly, less-assailing as Kerry responded with candor and revelation to my planned and spontaneous queries.

Kerry Turner

Joel Barg: Any special circumstances regarding how you came to have your first horn?

Kerry Turner: My first horn was not a French horn. It was an altonium, I guess they call it. My father was a band director, and so whatever instruments he had available in the band hall he brought home and let us try them. An altonium—I don't think anybody uses them anymore. They are like little euphoniums. It had a French horn mouthpiece. Since he was a band director, he always had plenty of instruments for us. So, after a year, he just brought a horn home from school.

JB: How old were you at that time?

KT: Sixth grade ... whatever that might be ... what about eleven?

JB: Before the horn, did you play any other instruments?

KT: I took piano lessons. I wasn't very good at it. My whole family were singers. I sang in the church choir at six. Other than that, the altonium definitely was my first instrument.

JB: When did you first realize that music meant something special to you?

KT: The first time that I really knew there was something magical here—that I had to be part of it—was when I first heard Bach Cantata, No. 50, for double choir and orchestra. I put that recording on one day, lay down on the bed, and listening to that thing I absolutely wept ... So

moved by it ... I knew this was something I had to do ... be part of ... I was sort of destined, anyway, to be in music. My whole family were musicians. I was always performing since I was a little kid. When I heard that cantata by Bach for the first time, that was it—I would obviously spend the rest of my life in music.

JB: Were both parents professional musicians?

KT: That's right. My father was a trombonist and a band director. He did both. My mother had two careers. She was a concert pianist and then had a sort of nervous breakdown because of bad critiques. Then she became an opera singer, doing light opera—Gilbert and Sullivan, that sort of thing. Now she teaches voice and piano.

JB: Obviously the horn is your instrument of choice. Were it not, what other instrument would you have selected?

KT: I love the pipe organ. I would have loved to be a pipe organist.

JB: Between your first horn and present model, how many did you actually go through, so to speak?

KT: Not too terribly many. The first horn I played on was a Holton (student model 177 Farkas) in high school—standard issue in Texas. I always wanted my own instrument. My father thought he was doing me a favor when he bought me a Selmer. It wasn't very good—horribly out of tune with itself. I sold it after one year. Then, at Baylor University, I played on a Paxman triple (Paxman compensating triple, five-valve large bore). It was their issued horn. Now I play a Paxman full triple, five-valve "New World" model. From Baylor I had to go to New York. So I bought a Chambers Reynolds. That was good equipment up there. Then I went to Germany, where I bought an Alexander, the famous 103 double. When, eventually, I joined the AHQ again, they got me back on the Paxman triple.

JB: Was changing horns challenging or did you readily adjust?

KT: It took me awhile, especially from the Reynolds to the Alexander. It took me a long, long time. I don't think I ever really mastered playing the Alexander.

JB: At what age were you first encouraged to study music?

KT: I was always writing music—before actually playing. I started writing really, really young—my mother saw that and was very encouraging. She sat with me at the piano and showed me exactly how to notate things. How to make it more legible.

JB: Did you experience any disappointments as a youth?

KT: Yeah-h ... (pause) I thought I was better than I really was. I walked around rather arrogant. (chuckles) I really thought I was going to be something really great. Now, when I listen to earlier recordings, I definitely didn't have the goods to back up what I thought about myself. Consequently, I lost competition after competition. I lost tons of auditions—all witness to the fact that I wasn't that good. But my brain thought I was—I took the defeats very bitterly. They were always very bitter experiences.

JB: Imagine you are a designer of horns. What would you incorporate in the horns of today, that are non-existent presently? What are horns lacking if, indeed, they are lacking something?

KT: You know ... I'll tell you ... I've heard this idea before: I think someone is working on a mechanism that speeds up the valves. You only have to press them halfway down. It's high time horn players had that feature. Nowadays, especially for my music, horn players are asked to play very, very fast. We are working too much with our fingers. Somebody ought to try building electrical gadgets onto a horn. I'd be curious. I don't know if I'd use it, but I'd be curious.

JB: Do you find water in the horn a nuisance? How do you deal with it?

KT: I don't find it a nuisance. You can think of emptying water as a kind of therapy. Especially in an orchestra, when waiting for passages to play. It keeps you calm and quiet. It gives you something to do. In quartet playing, it's definitely a nuisance. Between pieces, I feel very awkward with the four of us emptying our water as fast as we can.

JB: Do you find horn playing therapeutic?

KT: No, not really. Your chop has to be just right. Every now and then, when I'm playing a really gorgeous melody that I absolutely love—it usually ends up sailing pretty high—I love the horn when it sounds that way—when it's done well. Recently I was playing something from *Der Rosenkavalier* (Strauss)—the beautiful soprano arias. The horn part stops, but I kept going with the soprano parts. Playing it and playing it. When I put my horn down, I said: "Yes! It feels good! Really good!"

JB: Have you settled on a particular mouthpiece, in terms of size, diameter, depth of cup?

KT: I haven't changed mouthpieces a lot in my life, actually. In the spring of '94 I was having some problems. Colleagues in the quartet recommended that I change some things—also colleagues in my orchestra, Symphony Orchestra of Radio-Tele-Luxembourg. I was pretty desperate at the time. I made some changes. It didn't take long to adjust.

JB: What about mouthpiece placement?

KT: Exactly in the middle, if feasible. It needs to anchor on the lower teeth. Very important. In general, centered vertically, so the teeth line up perfectly.

JB: How about lip moisture? Do you prefer to play dry-lipped?

KT: When I get nervous, I get dry-mouthed. Real bad. I've learned to practice and play that way. What's the use of practicing with a glass of water there—and a nice juicy mouth—knowing that when you get on stage your mouth will be dry?

JB: Have you settled on your embouchure, or are you still experimenting?

KT: Odd that you should mention that, 'cause I got out of a real bad time. (chuckles) I had an accident with my mouth in March ('94) in an accident with my son. I was forced to continue playing, even though I had some nerve damage, and stuff, in my mouth. I was doing weird things with my mouthpiece. It was not a very smart thing to do. Consequently, I had to completely relearn playing at that time. I got back to where I was. I know where the mouthpiece is right for me. I would never change a thing.

JB: Do you do any special training to strengthen, per-

fect, your embouchure?

KT: I do some pretty hard core stuff: Etudes by Lewy (Joseph Rudolph Lewy). They are mean! You can barely make it through three of them. I also do studies by Belloli (A. Belloli, edited by L. Sansone). Three page long things. I do them to get in shape. It's like getting in shape for a track meet. You push yourself. The Lewy etudes make you play from the lowest register to the highest, within one bar. It sounds horrible when I do them. After you do that, everything else feels easy. (chuckles)

JB: What do you do to improve stamina, avoid fatigue, prevent injury?

KT: Stamina is very important. The etudes and studies mentioned help to play while it hurts—when very, very tired. In practice, I do that. When I miss something in the middle of a quartet, say, usually it's because I was tired. It's dumb to rest your mouth and then practice again. Better to practice while tired. It's extremely important to learn how to pace yourself. In a quartet you learn to do that.

JB: Do you do warm-ups daily? Scales? Legato? Staccato? Lip trills?

KT: Very important. A calm beginning. Long tones—real boring—consistent, every day. Maybe fooling around with a little melody. Scales ... Arpeggios ... In strict tempo ... I do it in front of the TV set, to keep from getting absolutely bored and sick of it. All the guys in my quartet have a rigid warm-up, every single day.

JB: Do you have a warm-up regime on concert days that is different?

KT: It shouldn't change, but it does. On concert days I might say to myself maybe I shouldn't do those etudes and scales. Yet, I've noticed that when I've had my best performances, it's been because I had done the same routine. Even if it doesn't feel quite right before I go on stage, do those "stupid" scales again—something that I know—just so my mouth recognizes them.

JB: What extended techniques do you work on in practice?

KT: I really practice glissandos; getting in as many notes as I feasibly can. (chuckle) It's a wonderful effect. It's neat. Also, hopping around really high and light, in the upper register. In a quartet, I have to play like a flute up there. It's a very special thing that I do with my mouth to get it to work.

JB: How about lip trills? Tremolos? Do you give it much consideration?

KT: I do a jazz shake—as in *West Side Story*—by a strange way. I move the hand at the valves in a damaging way. (chuckles) I shake it back and forth on my mouth. Lip trills are very good to practice. I just don't do them very well. I work on double-tonguing scales. Before I practice, I go to my study and pick up the things that are coming up. I put it on the stand ... look at it menacingly ... (chuckles). I don't get through all of it, of course. Hand-stopping has to be thought out. I put in all the fingerings—and alternate fingerings—where the hand is positioned—like a robot. (chuckles) The right spot.

JB: Competition in the field of music can be both challenging and stressful. How do you prepare in advance?

KT: Get the notes down. Like a robot! That's really important. Get the "stupid" notes down. After that, show a lot of really interesting personality. Make it musical! Find places to show off. Our quartet does that a lot. We choose pieces purposely for that. You have to be open—like gymnastics people—not shy.

JB: What emotions do you experience before, during, and after a concert?

KT: Before, I'm very stressed. You never know what's going to happen on stage. I hate waiting back-stage. I'm ready to go. When I'm finally out there, I'm calm ... with a sense of relief. I feel good. I ease up. I love the contact with the audience. I can play all day if I had the mouth for it. Afterwards, I like to escape. Run away. Close the door. Drink a beer. (chuckles)

JB: Do you prefer solo or ensemble playing?

KT: I really love playing concertos. It's really fun. I have to admit I work much better in ensemble than as a virtuoso. I guess I could say I like them equally, really.

JB: Farkas has written: "The study of the horn will take a student through periods of exasperation, elation, challenge, and downright enslavement." Did you, as a student, experience any of this?

KT: Oh yes! Of course. Gosh—I've gotten so upset trying to get my embouchure exactly right. I went through a nasty change in early college. I picked a horn up and threw it clear across the room. (chuckle) It drove me looney. I got very obsessive about it. I couldn't think of anything else. In practices I've been very patient, preparing. The most exhausting, frustrating thing of all, has been the complete lack of recognition and lack of success in early years. No matter how hard I tried. I won "this" and "that." Yeah—but it was one in a hundred things I attempted.

JB: What highlights can you pinpoint regarding your studies with Baumann on a Fulbright Scholarship?

KT: I spent a little over a year with him (Stuttgart Academy of Music, 1982). He was on the road a lot. He would come back to Stuttgart for three days to a week. We'd have intense lessons, three to four hours—long lessons. I was there to learn concertos. I learned a huge repertoire. He would give me four or five concertos and say: "Have these prepared and we'll listen to them next time." Then he'd be gone for a month. I had a lot of time to prepare. I was trying to play the Gordon Jacob Horn Concerto for him. I was a little nervous about it. He was standing at the window, looking out. I started playing, missing a lot of notes. I stopped ... started again ... kept on playing. Halfway through the first page I must have dropped forty notes. He stopped me and asked what I was doing—what piece I was playing. I tried to explain I was having a bad day. "When you're having a bad day," he said, "stop trying to emote. Stop being so emotional and try to play music. Make people know what piece you're playing. Go for the notes. Get the notes first. If you're having a great day you know it in the first line. Then you can play all kinds of music like you practiced it." Another highlight of him: I was engaged to play the Haydn Symphony No. 51, I think—the one that goes up to screaming high F's and high E-flats. No one ever does it, because no horn players can do it. And I couldn't do it, really. I took it to Baumann real fast and asked for

pointers. In a private room he checked fingerings on the descant horn. He sailed up to the high F's. I was absolutely blown away!

JB: With what instrument do you enjoy interacting?

KT: That's a hard one. I have trouble playing with string players. Some are really lacking in technical skills when it comes to rhythm and pulse. Not accurate. Not steady. Some of the quartets I've worked with placed too much emphasis on the music, bowings—they never talked about proper rhythm and pulse. It just wasn't there. You almost had to conduct everything, which I hate. I love playing in large brass ensembles. Gabrieli (Giovanni) pieces. I love working with a tremendous pianist. Horn and piano is really great.

JB: When on stage are you influenced by the presence of the audience? Do you put them out of mind or connect with them?

KT: I connect with them. I didn't always. I tried not to see them. I started trying to find people in the audience and play to them.

JB: You spoke of nervousness. Do you have a special way of dealing with it?

KT: Yes, I do. I've got a trick that I use, particularly in auditions. In my mind I picture players I've sat next to in orchestras. Gerard on my left ... Franz on my right. (chuckles) Immediately, I feel comfortable, being "back home." And that's what you want to do—play like you do in the practice room or orchestra rehearsals. I also "see" the quartet. I "see" the back of David's head. (chuckles) That also makes me feel "at home."

JB: What do you like and dislike most about auditions?

KT: I really hate the impersonal interview—where you go on as a robot, required to play nothing but perfect notes, perfectly in rhythm and pulse. A cold person. It shows nothing of your personality in playing—nothing what you're like to work with—your capabilities. I've been treated extremely coldly before. I've walked away from auditions saying that was the poorest example of my playing ever in my life. I also don't like playing excerpts side-by-side that one would never do in practical situations. To play a low passage from Shostakovich Symphony No. 5—blasting—and then play something high ... that never, never, never happens, except in very, very modern music. I think that's foolish.

JB: Do you enjoy traveling? Is it tiring? Do you miss home when away?

KT: Yes and no. I enjoy traveling. I've always been a history buff ... going to exotic places. I love to walk on streets that have a fantastic history. I'm much into that. I never get tired of it. I obviously miss my wife and children when I'm away. At the same time, when I'm home, I'm involved with them. So, it's a refreshing breeze when away. I'm not gone for long—maybe a week.

JB: On the road, do you sight-see? Read? Watch TV?

KT: We eat a lot—socialize. I use to sight-see a lot. Having seen it all, I do little of it now. You get tired of going out. But, when on the road for a long time, frustrated with the people I'm with, I'll go off by myself ... hit the pavement ... walk for hours and hours through unknown streets. That's the limit of my sight-seeing. Touring with an orchestra and with the quartet, the meals seem to be the central point of the tour.

JB: Favorite food?

KT: Ah-h ... a toughie. (chuckles) I love exotic food, obviously. When I'm in southern Germany I love the cuisine—and Austrian cuisine. It's not my favorite, but when I'm down there I plan where I'm going to eat. And the kind of beer they have. When we were in Hong Kong, that's all we did—getting ready for lunch and dinner. I love all Asian food. I never ate an Asian dish I didn't like. I love Mexican food, too. (chuckles)

JB: How many hours before a performance do you eat?

KT: I can play on an empty stomach. It doesn't bother me. I think I play better on an empty stomach, though I haven't come to any conclusion about it.

JB: Who outside of your family has been most influential in your life? And for what reason?

KT: In the early '80s, Robert Nagle, my first Dean of Music at the Manhattan School of Music. He was first trumpet in the New York Brass Quintet. I'm a very religious person. Before he played a concert, I caught him reading a Bible. He's not public about that. It hit me dead in the face. I claim to be religious, but I don't do that stuff. I've been immensely touched by my teachers: Baumann, master classes with Dale Clevenger—I remember every word he ever said. A bit of idol-worship. (chuckles) Baumann, number one. I've always idolized John Cerminaro. He doesn't know that. I met him the other day. He didn't even know who I was. Compositionally, John Williams. I never met him. He's not exactly an idol, but worthy of emulation. A brilliant sense of melody.

JB: Do you have a philosophy of life?

KT: A couple, actually. Several, actually. I believe that there's an outside force working in people's lives. A lot of what's happening has a purpose. People's lives and situations cross. Wild coincidences happen. There is a Master designer. If something doesn't go right, we can learn from it. For instance, when I accidentally got hit in the mouth by my young son. We were sort of playing: he backed up with his head when putting a coin into an apparatus you see at a mall—to make a horsy run. I was bending over him. He jumped up and whipped his head back. I've never taken a more direct hit. Square down the middle!

JB: What did you learn from that?

KT: Well, I was an arrogant S.O.B. before that. I was doing very well and made several comments like: "Look out world, here I come." I was very arrogant, the strongest player in my section. I was mad at them—that they couldn't keep up with me. For a month and a half I was the weak link in a quartet and orchestra. I couldn't keep up, with my injured mouth. I really ate humble pie. My wife said: "This is what you needed to get back on track." I believe, to this day, it happened on purpose.

JB: What suggestions would you offer youngsters going into music?

KT: My father always prepared me really well for something. "As a musician," he said, "you're never going to be rich. You're never going to make a lot of money. You're obviously going to be a musician. So you might as well learn right now not to want it (money)." It worked. Everybody around me gets really money-hungry. The more successful

ones feel the bucks are coming their way. I don't have a desire for that. I never looked on the art of music as a source of money. I would tell kids music is fantastic. Great working hours. A lot of advantages over the rest of the working world. You're not going to make a lot of money, so don't expect it. Another thing: learn other instruments. Sing. Get involved in other musical ways of making money. Writing or arranging music. Playing the piano or the organ. Diversify. Even if it's important to specialize, to be obsessive.

JB: When on the road with the AHQ giving masterclasses, what do you pass on to your students?

KT: I'm a real basics man: rhythm, pitch, sound. Get your chops iron solid. Technical things. I don't work on the music until later.

JB: How do you see yourself five, ten, twenty-five years from now?

KT: Five years from now I hope to be full-time working with the AHQ. (chuckles) That would be tremendous. Compositionally, I would like to do more orchestral pieces, commissioned. Ten years from now I would like to be back in the States. The quartet will have served its purpose. I believe there will be a better quartet than us. Maybe getting a university job, teaching or playing with an orchestra—being offered the job; no auditioning! I'll probably never audition again. (chuckles) Doing a lot of composition. Twenty-five years from now I'm not going to play the horn at all. I'll be attending conventions (IHS, others). Probably composing more than anything. Writing good, mature, works.

JB: How about your dreams, hopes, aspirations?

KT: Non-reality dreams? Without following their show, I would love to be doing what the Canadian Brass does. Not their format. Our own format. More serious stuff. I'd love to be playing for that sort of audience—their enthusiasm—and at that quality. My gosh, they have a high standard! My other dream is to do a major motion picture sound-track.

The American Horn Quartet: Charles Putnam, Kerry Turner, Geoffrey Winter, David Johnson

JB: Comments regarding compositional attitudes? Where do germinations come from for you?

KT: The composition thing is very strange. Particularly recently. I adopt a sort of "trance." I shouldn't call it a "trance," because it's not. I'm very much there, obviously. I get so concentrated—so carried away with the creative muse, I guess you'd call it, that I tune the world out completely, like nothing else I ever do. I pick times to compose when my wife is not there. She'd be on tour with somebody or out shopping. She'll come home at seven or eight in the evening, the kids still in pajamas, no one needs anything. The house is a wreck, and I haven't even noticed. I'm in my robe. The kids are quiet and happy. I'll have a lot done. I work quickly. Almost a piece done in a day. At least a whole movement. It's a weird thing. It forms in your head. I don't really know where it comes from. I can also compose purely academically. I can sit down and say: motif, theme, harmony ... now we're going to do a minimalistic selection ... whatever. I can do all that. Everyone learns to do that. So I have written "cold" pieces, so to speak. To this day, I look back on moments in *Jeff McBride*, moments in my Quartet No. 3, and some of my other pieces, and wonder how in the world did I write that? The weirdest part about it is that I have no recollection of writing it. It's bizarre!

JB: You have two boys (five and three-and-a-half). Do they show anything, musically?

KT: Both do. I bought my younger boy a little violin in China. He has great, natural form. (chuckles) I don't want him to be a violinist. My oldest son walks around with a little play horn. I don't want them to become horn players.

JB: Why?

KT: Because ... I don't know ... I had too much frustration. I threw my youth away, basically, in banging my head against the wall. I now enjoy fruits of labor, so to speak. It's been a long, hard road. (chuckles) They don't have to be musicians. Artists, yes. Maybe dancers, painters, sculptors, maybe actors. I swear I will financially support them. Which a lot of parents don't do.

JB: Present members of the AHQ include David Johnson, Charles Putnam, Geoffrey Winter, and yourself. When was it founded?

KT: The AHQ was founded in 1982 by David Johnson. At that time, other members were Sjon Scott, Glen Bjorling, and the powerhouse low hornist, Jon Levin. Sjon and Glen left the group within two years, and Geoffrey Winter and myself were hired. Jon Levin left the music world altogether in 1989, due to chronic asthma. Charles Putnam was hired around November of that year and was presented with the awesome task of learning our "book."

JB: Any comments concerning subs or interim players—in case of illness or other unforeseen circumstances?

KT: Andrew Hale has both recorded and performed with us on occasion and will probably continue to do so. He was the runner-up for Charles Putnam's position and possesses a brilliant high register as well, making him an ideal sub. We have also used a colleague of mine in RTL, Mark Olsen. Generally, we prefer to never use subs if we can avoid it. In case of illness, the sick person performs

anyway. Luckily we have never had a really bad case.

JB: Do you occupy a particular chair in the Symphony Orchestra of Radio-Tele-Luxembourg?

KT: First—Third Horn. People mistakenly assume I'm principal or solo horn. They simply aren't aware of my actual position. Pleased to clarify matters.

JB: How does the AHQ put things together in preparation for concerts and recordings? How are rehearsals managed?

KT: I've never worked with a more efficient ensemble! Since we live in three different countries, we really can't meet to rehearse that often. We have to get a lot done in a short time. We usually try to find a weekend or, even better, a three-day weekend when we are free. We try to decide exactly what we are going to rehearse in advance. Or, if we are going to read new music, we all come prepared to do that. Each member really has to be in great shape before arriving. If things go according to plan, we'll start Saturday morning and play about three hours. We'll break for lunch and resume working another three hours or so. Sometimes, depending on what's coming up, we'll go longer. That evening is spent doing business and stuff. There's always tons of stuff to settle.

JB: For example?

KT: Programs coming up, finances, travel plans, contract problems, working out future dates, haggling over fees ... (chuckles). Photo shoots ... that kind of thing.... The next morning we'll go another six hours or so with the lunch break. Then we'll go our separate ways. Now you can imagine, you have to be in really great shape before you show up! The group then reads or rehearses the pieces we chose in advance. Many times we'll go right to the tricky part. We can sorta tell which parts will go "automatically." We start right away marking up our parts with info.

JB: Such as?

KT: Who conducts. Who gives the next entrance. Who has the moving line, or where the pulse is. You know—that kind of thing. A lot of times it looks rather chaotic because we will all be talking at once. But what is usually happening is that I'll be asking David, for instance, what he has during my melody—you know—how does it work out mechanically. At the same time, Geof will be checking a register problem with Charlie's part while Charlie is practicing an awkward passage. This kind of seemingly chaotic discussion goes on during most of our rehearsals. But it works! After three or so minutes of what seems like simultaneous banter, we'll play the thirty or so bars in question and, boom, it knocks into place! The recording of *West Side Story Suite* on our *4 x 4* album was put together under these circumstances. We got the parts a couple of weeks before the recording session. We met two days before the first session. What ensued was one of the most efficient rehearsals I will probably ever witness! Needless to say, the three-hour recording session of the work was high stress.

JB: How does the group find and decide upon new repertoire?

KT: Adding new repertoire is rather difficult. Usually a piece has to pass by a least three members before we'll do it. This is no easy task. We don't like to program any "turkeys." We want every work or small piece to be a really fine piece of music. In the case of modern works, it is rather typical that the performers—after rehearsing the work for a long time—will have a keen understanding of the piece, but it will, nevertheless, go over badly with the audience. Being aware of this, we will program such pieces at least once, just to see the general reaction of the audience.

JB: Does the AHQ have a criteria for "modern" pieces?

KT: Simple: it should be under ten minutes; it can't be a "chop-buster"; it must be intelligently written as far as voicing and part crossing; and it must have some recognizable element which makes the work accessible, at least to us! I mean, some composers write stuff that is impossible even for the performers to comprehend. (chuckles)

JB: On the other side of the scale, any plans to record an all romantic album, for instance?

KT: The label is not yet decided, but we intend to include works by Dauprat, Tedesco, Mitushin, Debussy, Bizet, Rimsky-Korsakov, and others.... Then it's a matter of waiting for the best offer.

JB: Regarding part assignments, what process is involved for the AHQ?

KT: Usually, after we read and approve a piece, we have a pretty good idea where it will go on a typical program. We can, therefore, kinda judge who will have the "chops" at that particular point in the concert. Keep in mind that we either rework the parts ourselves to achieve a better balance of difficulty within the four parts, or the composers who send us stuff have learned how to do it for us so that no one player is overly-taxed on a piece.

JB: The AHQ is a unit. The group's performances and demeanor on stage offer convincing evidence of cohesion as well as artistry. What can be said of personalities?

KT: The AHQ has gotten where we are today through undaunted dedication. We all have very strong personalities. We've all had our moments or even days where the others could have easily killed us! I know that I can get a bit dictatorial at times, and this is not a good thing because the other three have great leadership qualities with proven ability to make and carry out hard decisions with uncanny success. In this atmosphere, organizing a tour or recording or masterclass sessions is easy. We've learned to appoint responsibilities and disperse the decision making. However, when we are called upon to make a quick decision or call, (chuckles) it is the German expression—which we quote often—that holds true: *"Wer schreit, hat Recht!"* ("He who yells the loudest, wins!")

Readily dismissed from this interviewer's mind was a fallible image of Kerry, David, Charles, and Geoffrey emoting in that manner. In its place, two differentiated visualizations merged: adoring audiences shouting enthusiasms, proclaiming affection for the AHQ, pleading for encores, and—back in time—a Texan pre-teenager, Kerry Turner, reclining in bed on the King Ranch, fully awake, crying tears of joy while listening, for the first time, to a recording of Bach's Cantata No. 50. A "magical" moment, indeed, for a boy on the threshold of discovery and ultimate fulfillment on the world stage.

Catalogue of Works by Terry Turner

1	Sonata for tuba and piano	1984
1	Soundings on the Erie Canal for brass quintet	1984
4	Erie Canal for brass quintet	1984
4	The Black Knight for brass quintet & organ	1985
1	Quartet Nr. 1 for horns (First Prize, IHS composition contest)	1986
3	Farewell to Red Castle for high school string orchestra	1987
1	Bandera for trumpet, horn, trombone & piano	1987
1	Quartet Nr. 2 "Americana" for horns	1988
1	'Twas a Dark and Stormy Night for horn & organ	1989
3	Sonata for horn & piano	1989
1	Fanfare for Barcs for 4 horns	1989
1	Casbah of Tetouan for 5 horns	1990
1	Fiesta Fanfare for 4 trumpets or 4 horns (Commissioned by the city of San Antonio)	1990
1	Sonata for horn and strings	1990
2	Kaitsenko for brass quintet	1991
2	Introduction & Main Event for 4 horns & orchestra	1992
3	Come Thou Fount of Every Blessing for piano solo	1992
2	Quartet Nr. 3 for horns (Prize winner, IHS Composition Competition)	1992
1	Ricochet for brass quintet (commissioned by the Fredener Internationale Musiktage, Germany)	1993
1	Casbah of Tetouan for brass quintet	1993
3	Six lives of Jack McBride for tenor, horn, violin & piano (commissioned by Charles Putnam and the IHS Meir Rimon Foundation)	1993
3	Karankawa for symphony orchestra (also available for concert band)	1993
4	Unlikely Fusion (Prologue & Epilogue) 4 horns, tuba and harpsichord & off-stage fiddle	1993
3	Ghost Riders for brass (2 trumpets, 2 horns, 2 trombones, bass trombone, tuba)	1994
4	Chaconne for horn trio	1994
4	Pocono Menagerie for trumpet, horn, tuba & piano	1995
4	Farewell to Red Castle for horn octet	1995

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3: Kerry Turner
4, rue du Kiem
L-8030 Strassen (Luxembourg)

4: Not yet available

All inquiries about compositions and commissions may be addressed to Mr. Turner.

IHS member Joel Barg is an internationally established professional artist/designer/sculptor/art therapist for over four decades. Music background includes studies in solfege and Bach chorale-style writing at Conservatory of Music, McGill University (Montreal); taking up the horn three years ago; and being married to a piano teacher for thirty-six years. Other accomplishments: developing and performing in creative Canadian TV programs for children and adults; interviewing personalities for print and TV; and having his poetry published by The Thomas Wolfe Review and other publications.

PEABODY PROFILES

"My goal is for students to become their own best teacher."

DAVID BAKKEGARD

has been Principal Horn of the Baltimore Symphony Orchestra since 1980. He acquired his sensitivity in playing from his mother and his love of the horn deepened through later teachers such as James Winter and the Chicago Symphony's Dale Clevenger.

"Clevenger used to tell me that in music there is always a struggle between art and craft. With my Peabody students, I emphasize the basics and a commonsense approach to practicing. They must learn to play in contrasting styles. But, most of all, I want them to concentrate on beauty of sound, and to spin out long, lovely lines."

As a membr of the Baltimore Wind Quintet, composed of Baltimore Symphony Principals, Bakkegard has honed his own chamber music skills to a high degree. *The New York Times* declared the Quintet "absolutely first rate . . . for drive and drama, as well as individual virtuosity."

Bakkegard's wife Karen is a freelance horn player and teacher. They have two children, Kristin and Jamin, who love to search for box turtles at the family cabin in West Virginia. The family's love of the outdoors derives from Dave's Norwegian ancestry. Among his colleagues at the Baltimore Symphony, Bakkegard is noted for his rusty 1978 Datsun called "Nobuddy."

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

Virginia Thompson

The '95 International Horn Festival in Yamagata, the first International Horn Workshop in Asia, was one of the most memorable experiences of my life! It had all the typical elements of yet another superb annual workshop with many added attractions due not only to the uniqueness of the Japanese culture, but also to the innovations of the Japan Horn Society and the festival's Executive Committee.

The Yamagata Festival featured the excellent variety in recital and concert programs that we have come to expect at our annual workshops. Three entire concerts were devoted to works for horn and symphony orchestra. This vast amount of program time devoted to concertos gave participants an opportunity to hear not only a standard fare of Mozart, Haydn, Weber, and Strauss, but also some much less-programmed works such as the Haydn Concerto for Two Horns, performed by Philip Myers and Howard Wall; the Gliere Concerto, performed by Hans Pizka; the Malcolm Arnold Concerto No. 2, performed by Frank Lloyd; the Saint-Saëns Romance, Op. 36 (which I had never before heard with orchestral accompaniment), performed by Kaoru Chiba; and the Daetwyler Concerto No. 3 for Alphorn (*Le Dialogue avec la Nature avec flute*), performed by Jozsef Molnar. The beloved Schumann Konzertstück received an exciting and elegant performance by Radek Baborák of the Czech Republic, Bruno Schneider of Switzerland, Simone Baroncini of Italy, and Andrej Gloukhov of Russia; and the Hübler Concerto for Four Horns received a sparkling performance by Jia Huei of China, Han Chan Chou of Singapore, He Dan of China, and Vichan Chinnavirojpisan of Thailand.

In addition to the programs of horn and symphony orchestra, there was also a chamber orchestra concert that featured a wide variety of interesting and unusual repertoire, including the Leopold Mozart *Sinfonia pastorella* for alphorn and string orchestra, performed by Molnar; the Cherubini Sonatas, performed by Junji Takemura; the Telemann Overture in F, performed by Gregory Hustis and Matthias Berg; the Handel Concerto No. 16 for Organ, performed by Hermann Baumann; and the Leopold Mozart *Sinfonia da caccia*, a particular favorite with the audience, performed by Soichiro Ohno, Yasuyo Ito, Kozo Moriyama, and Ryohei Miyatake.

The workshop program also included an entire program dedicated to chamber music, in addition to the following chamber works presented within the solo recitals: the world premiere of *A Song Cycle: Icicles, Bird, Snow* for soprano, horn, and piano by James Willey, commissioned for the workshop and performed by W. Peter Kurau with his wife, Pamela; a premier tour performance by Thomas Bacon with Yuko Takemichi of *Three Japanese Songs* by Kazunori Maruyama; and several works for horn and percussion performed by Tsutomu Maruyama with Takako Yamaguchi, including the premiere of Takashi Yoshimatsu's *Mimic Bird Comic*, which was commissioned for the workshop. The chamber music concert began with the Bernhard Krol *Cantico* for horn and string quartet, performed by Nobuyuki Mizuno; ended with Charles Kavalovski's performance of the Brahms Horn Trio; and included Mozart's *Musical Joke*, performed with an appropriate aplomb by Thomas Bacon and Gail Williams, and the Beethoven Sextet, played on natural horns by Jean Rife and Francis Orval.

The concerts mentioned thus far were presented in different halls in the cities of Sakata and Tsuruoka, and involved three major ensembles: the Tokio Kammer Symphoniker, the Yamagata Symphony Orchestra, and the Amateur Orchestra Association of Yamagata. They were open to the ticket-purchasing public and extremely well-received and well-attended (i.e., "standing room only"). These aspects are representative of the amazing and enviable support this festival received from all levels of the government, the business community, and the general public. The Japanese have a sincere and deep-seated commitment (personal involvement as well as financial support) to both Western and traditional art, which was quite apparent in the speeches, written invitations and greetings, and frequent presence of the various government dignitaries, as well as in the enthusiasm of the audiences. This commitment is also evident in the breadth and depth of the activities undertaken by the Japan Horn Society/IHS amateur/enthusiasts (such as Shigeru Nishiyama, the Workshop Coordinator, and Hitoshi Goto, a professor of medicine who spent many workshop hours assisting Japanese hornists with IHS membership applications), and in the dedication and friendliness of the multitudes of volunteers who served food and cleared trays for the workshop participants.

Hermann Baumann performing the Handel Concerto No. 16 for Organ

Frank Lloyd performs Malcolm Arnold's Concerto No. 2

In fact, it is difficult to convey the scope of this festival. In addition to the typical workshop schedule that is always so full, the '95 International Horn Festival in Yamagata sponsored "Petit Concerts" and "Rendez-vous Concerts" in numerous locations throughout the prefecture that, with a population of 1,260,00, is yet an area of much natural rural beauty: mountains, plains, forests, rivers, and hot springs. These concerts featured many of the workshop soloists and ensembles as well as the Students Federation of Japan Music Academy, and Japanese horn choirs not included on the regular workshop program.

Wherever the workshop participants went throughout the region, they were greeted by banners, billboards, posters, fliers, and even notices in taxis that announced and celebrated the festival. These frequent signs of welcome were just a hint of the incredible hospitality shown by everyone encountered, including the area shopkeepers. The workshop hosts provided paper fans in the participant packets (although most of the workshop events were in air-conditioned halls), supplied unlimited cold drinks throughout the day, and served "sports drinks" at lunch and dinner. They also provided a Tour Desk for assistance with domestic travel plans, a Post Office Counter, photocopy services, and a Nurse's Office. The extensive amount of bus and shuttle service necessitated by the workshop lodging and concert venues was very impressively effective. The Welcome Party, the IHS Banquet, and the Farewell Party were all very different and wonderful celebrations. Each had mountains of varied and fascinating foods, and seemingly endless supplies of beer, sake, and soft drinks. I had done some reading to prepare for my first visit to Japan, but the sources I had consulted did not begin to convey the warmth, hospitality, and humor of the Japanese people. Of course, it finally occurred to me that I wouldn't expect anyone to learn all about horn playing just by reading about it, either!

The usual workshop master classes and lectures assumed very different paces and moods as they were all interpreted (not merely translated) at least once and sometimes twice at varying intervals, from phrase by phrase to paragraph by paragraph. This communication challenge, which was especially evident in trying to translate various instructional analogies and images, served to emphasize some of what it is that we gain from such exchanges with cultures different from our own. It reminded us that all individuals, both within and across nationalities, conceptualize somewhat differently, and that as artists and teachers we must always strive to communicate our ideas in a great variety of ways so that the information we are trying to convey is actually meaningful to our listeners. Hermann Baumann, whose comeback at this workshop was deeply inspirational, used lots of singing, playing, pantomime, and common Italian musical terms in his master class during which he spoke in simple and clear German that was translated into Japanese. For Lucien Thévet's lecture, "Evolution du Cor et perspective d'avenir," as well as for some program notes and song lyrics, the workshop provided printed translations in English and Japanese. In general, communication among all the various nationalities of participants was not a problem, but a very positive experience. In addition to the legions of helpful official interpreters, there were the vast numbers of individuals fluent in two or more languages who, in the true spirit of horn workshop camaraderie, and valuing the informal communication between all participants, would willingly pipe up to help out whenever they came across interchanges that they recognized could be enhanced by their kind assistance.

Unlike most the of horn choirs that appear at U.S. workshops, which consist mainly of students, almost all of the Japan horn ensembles that performed on this workshop program featured mostly professional players. The Tokyo Horn Club, which was founded in 1973 and is the oldest ensemble of like Western instruments in Japan, programmed works by Japanese composers. The Japan-German Horn Club, which consists mostly of Japanese horn players in German orchestras, premiered Kerry Turner's *Farewell to Red Castle*, and Tsunobue-Shudan Tokyo, which includes hornists from a number of Tokyo area sympho-

Tom Bacon and Gail Williams perform Mozart's Musical Joke

nies (there are about nine), presented the world premiere of Gizaemon Furuta's *Horn Rhapsody*, which was commissioned for the workshop and, in the great tradition of ensemble pieces commissioned for workshops, is one of those hilarious collages of excerpts, solos, TV themes, and other familiar tunes stolen and distorted from any and all sources. They also performed a 1994 work by Yukiko Ishii that included Horagai (shell horns) from the early 1600s with performers in historical war costumes. Other ensembles included the Tokyo Ultra Hornists, founded in 1989 by thirteen hornists from Tokyo orchestras; the Japan Wald Horn Ensemble, established for the '95 International Horn Festival, and consisting of hornists from various professional and amateur orchestras; the Tokyo Horn Quartet with Tetsuo Higuchi of the NHK (Japan Broadcasting Corp.) Symphony Orchestra, Tsutomu Maruyama and Hiroshi Yamagishi of the Yomiuri Nippon Symphony Orchestra, and Masato Yoshinaga of the New Japan Philharmonic, and various configurations of the Japan Horn Society Ensemble. The traditional mass choirs were conducted by Lucien Thévet, Thomas Bacon, and William Capps.

Participation in the student competitions was quite minimal at this workshop, even though there appeared to be significant numbers of students in attendance. However, the competitions held were worthwhile. Although the Low Horn Orchestral Audition Competition had very few competitors, many students attended to observe, so the adjudicators transformed what would have been a very brief competition into a productive panel discussion about the required literature and strategies for success. The Farkas Performance Awards competition was canceled due to an insufficient number of applications, but the Japan Horn Society sponsored a solo competition that featured finalists from Japan, Hungary, and Korea. Many of the students in attendance did take part in a wild new competition of their own design: collecting superstars' autographs in white permanent marker on their cases and gig bags.

The various workshop exhibitors were housed in a cool and conveniently located room and always seemed to have a lot of business. It's unfortunate that more music publishers and distributors did not attend, but there were a significant number of horn manufacturers with good collections of different instruments.

Japan Horn Society Ensemble

Radek Barborák

Although the solo recital programs featured a good assortment of natural horn music, a fine selection of standard works (many performed with strikingly individualistic interpretations), and a truly excellent variety of less-standard repertoire and newer music (thanks, at least in part, to the innate diversity of the invited artists, some of whom are new to the workshop scene), I believe that the only premieres of works for solo horn and horn with piano (not including the previously mentioned pieces with voice) were those performed by Gail Williams: Anthony Plog's *Postcard*, and Dana Wilson's *Deep Remembering*.

No horn workshop would be complete without a new Wunderkind, and Radek Baborák of the Czech Republic (who, at the age of eighteen, won the prestigious 1994 International Music Competition of the German Radio Network in Munich) filled that bill this year. Baborák performs the most challenging repertoire (both old and new) effortlessly, tirelessly, and seemingly flawlessly, with great poise and consummate artistry. At the end of each piece, as the last note dies away, he always breaks into an infectious boyish grin, no longer able to restrain his sheer delight in playing the horn. It's hard to say which is more enviable: the delight or the playing!

One of the more unusual concert presentations was held at Mount Haguro where, in a cedar forest, a 1400-year-old religious sect still worships, and the area's great natural beauty and fascinating shrines elicit the universal awe that everyone feels in the presence of monuments or commemorations of human spirituality. The performances in this exotic outdoor setting included traditional music, dancers, dancing and drumming children, and the blowing of the shell horns, followed by workshop performances by the Japan Horn Society Horn Ensemble of works for horns and chorus, hunting horn music (St. Hubert's Mass), and a fan-

Conch shell blowers at Mount Haguro

fare from the 27th International Horn Workshop Fanfare Competition.

The most unique concert was probably the Mogami River Boat Concert, for which the Sapporo Horn Club and Students Federation of Japan Music Academy played alphorn and hunting horn music from the river bank to the workshop participants who had cruised to the concert setting seated on mats in long flat excursion boats. This concert included suites from Handel's *Water Music* and *Royal Fireworks*, for which the alternation of contrasting instrumental groups was heightened by the St. Valentine Brass Ensemble *et al.* that came cruising onto the scene in their own barge. The boat ride itself, scheduled about mid-week, was refreshing and restorative. The Mogami River, "the Mother river of Yamagata," whose banks are graced with many waterfalls and centuries-old cedars, has been respected, feared, treasured, and long-celebrated in legend and poetry, many samples of which were included in two fine-print pages of information and description provided by the boatmen in traditional garb who also sang the traditional Mogami River Boat Song.

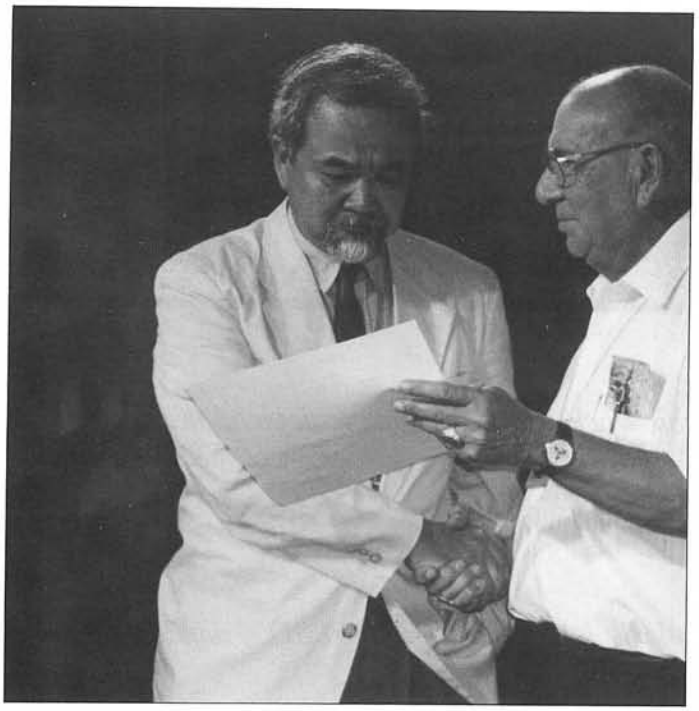
One of the most notable events of this workshop was the panel discussion entitled, "Review of Changes in Various Aspects of Horn in the World and Establishment of Future Direction for Asian Hornists," with Thévet of France, Baumann of Germany, IHS President Nancy Cochran Block of the U.S., Chiba of Japan, Xiang Fei of China, Young-Yul Kim of Korea, chaired by Soichiro Ohno. It was in this session that I began to understand that the development of horn playing in Asia is relatively recent (since World War I in Japan, and since 1945 in China), and that the extent of this development is not very well-known in the U.S. It is common knowledge that a very high percentage of the 3,000-some IHS members are from the U.S.; so, since only about thirty-five attended this workshop, it was indeed surprising that this workshop broke the previous international workshop attendance record set at the 1994 Kansas City Symposium (in the middle of the U.S.) with a total of 786 participants. One of the more interesting points that emerged from the panel discussion was that modern horn playing, which once featured very distinct nationalistic styles, has evolved through a kind of homogeneity, and now has a new emphasis on originality and individual style. An ardent reminder, reiterated by each panelist in his or her own words, was that hornists achieve their potential as artists only by constantly striving for personal growth above and beyond the horn.

While filling all the expectations for international horn workshops that have developed over the past twenty-six years, the '95 International Horn Festival in Yamagata also found many excellent ways to share aspects of Japanese culture with its foreign participants. Many were visiting Japan for the first time and hoping to learn and experience as much as possible while attending the workshop. It was inevitable that the unprecedented interaction with so many Japanese musicians, and an immersion (albeit brief and limited) into Japanese life would be a unique advantage of this first workshop in Asia, but the hosts offered so much more! Brief Japanese Cultural Lessons were offered right in the Sakata Cultural Center, which was the main location for workshop activities. These lessons included Taiko (drumming), Sado (the tea ceremony), Ikebana (flower arranging), Shodo (calligraphy), Odori (folk dance), and others. More extensive sightseeing tours were also available on most afternoons.

Heartiest congratulations and thanks to all the members of the Japan Horn Society and the Festival Executive Committee, who devoted so much of their time and effort to this endeavor. The years of planning that went into this special event produced a unique and memorable workshop that, in IHS President Nancy Cochran Block's words, "represents an exciting new era for the International Horn Society."

Please refer to the November 1995 *IHS Newsletter* to review the complete workshop performance programs.

St. Valentine Brass Ensemble & friends at the Mogami River Boat Concert



Yasuyo Ito of Japan receives Punto Award from the International Horn Society, presented by Paul Mansur

Xiang Fei of the People's Republic of China, Punto Award recipient

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Homage to Lucien Thévet

Daniel Bourgue
translated by Nancy Fako

Editor's Note: The following tribute to to life and career of Lucien Thévet was presented by Daniel Bourgue at the celebration concert on 2 December 1994 of Thévet's eightieth birthday. The concert program follows the homage.

We have come together tonight to hear a concert in honor of one of the most eminent horn players of this century, one who critics have called the "Prince of the Horn": Lucien Thévet.

Many of our horn-playing colleagues who were not able to be with us tonight have sent, with myself as intermediary, messages of esteem and friendship to Lucien Thévet. These messages have come from throughout Europe, from Spain to Finland, but also from the United States, Canada, Japan, and Australia.

For a layperson it might seem strange that musicians living at the other end of the world would be interested in this evening's concert. It is because in the world of music, horn players form a great family, a true fellowship, perhaps because of their instrument, which is sometimes rebellious, often capricious. Let us not forget, moreover, that the horn was the symbol of chivalry, and through the postal service the symbol of communication among people.

This explains why throughout history associations of horn players have existed throughout the world. Each country has its own. The Finnish association, for example, comprises almost 300 horn players and the French association about 400 members. These are associations whose purpose is neither profit nor trade unionism, but rather the friendship that springs from a common interest. The most important of them is the International Horn Society. It represents all the countries of the world and has more than 3000 members. Each year it organizes an international workshop in a different country.

I had the privilege of organizing the 1982 workshop in Avignon, in the prestigious setting of the *Palais de Papes,* and of inviting Mr. Lucien Thévet. In 1995 the workshop will take place for the first time in Japan. Mr. Lucien Thévet, an honorary member of the International Horn Society and honorary president of the French National Association of Horn Players (l'Association nationale des cornistes francais), will represent France there.

In order that the exemplary career of Lucien Thévet be remembered, particularly by young people, during the course of this concert I am going to retrace briefly the principal events.

Lucien Thévet, you were born in 1914 in Beauvais. Your father, a good amateur musician, played the trumpet and owned many instruments: the bugle, trumpet, cornet, and E-flat alto horn. At the age of six you had already blown into each of them, and your father gave you your first music lessons. He started you on the valve cornet and you played polkas for two valves with him at local gatherings.

Lucien Thévet in Yamagata, Japan, July 1995

Very soon, however, your father, finding that good horn players were rare, advised you to study the horn, and at the age of thirteen you appeared as a soloist with the Harmonie of Beauvais, playing a fantasy on *William Tell.* You studied the horn with Raymond Carlier, who was a well-rounded musician: trombonist, violinist, pianist, composer. He did not play the horn, but that did not keep you from progressing rapidly.

In 1933 you were accepted at the Paris Conservatory. Your professors were Fernand Reine and subsequently Edouard Vuillermoz. It was a difficult time for students, who could obtain neither scholarships nor food and lodging benefits. Each had to make his own way. Because of this you worked for more than a year at the Renault factory at Billancourt. You were given two afternoons off each week so that you could go to the conservatory, and you practiced late into the night in the basement of your apartment so that you would not disturb anyone. This fact deserves to be mentioned because it is a beautiful example for the youth of today.

In 1937 you obtained your First Prize. The same year you became solo horn of the orchestra of Radio Paris, and your prodigious career took flight.

During all this time, you had a commitment to sharing with the young your knowledge and experience. Professor at the music school and at the conservatory of the nineteenth arrondissement , you also taught for thirty-four years at the Conservatory of Versailles. Your students came from every corner of France as well as from neighboring countries, from the United States to Japan. Certain of them, and this included myself, enrolled in your horn class after already having obtained their First Prize at the Paris Conservatory. Many of them have had brilliant careers.

Lucien Thévet, your career as an orchestral horn soloist is impressive. You enthusiastically performed with orchestras of all kinds, from symphony to opera. In 1938 you became solo horn with the *Sociéte des concerts du conservatoire,* and you occupied this position until 1967, the year that this orchestra became the*Orchestre de Paris.* In 1941 you joined the orchestra of the Paris Opera as second hornist, then a short time later as first solo horn. At the opera you played the celebrated and challenging "Siegfried's Call"

twelve times with unvarying good fortune. At the time the press observed that:

> Last Friday at the Opera, for the first time Siegfried was performed in German, and the hero of the evening was the horn player, Lucien Thévet. In Siegfried there is a two-minute off-stage horn call. Mr. Thévet played it so brilliantly that the public gave him numerous curtain calls.

Since that time, Siegfried has not been resented at the Paris Opera. During this same time, Hans Knapperbuch, the famous Wagnerian conductor, engaged you for the Bayreuth Opera.

In 1943 your talents as a pedagogue were noticed by Clause Delvincourt, then Director of the Conservatory of Versailles and the person who introduced you to the publisher, Leduc. This was the beginning of a productive and rewarding collaboration. There you published works that are accepted as authoritative around the world. The first to appear were your editions of the preludes, caprices, and études of Gallay, then your own pedagogical works: your études, your sight-reading books, your rhythmic exercises, your transposition exercises, the beginning horn player, transposition at sight, etc. Your monumental method was always accepted as authoritative in the majority of music schools of our planet, because it was the first to be published in many languages. Every conservatory in Spain uses it at the present time.

In organizing this evening, I contacted my horn-playing friends around the world. One of the first to reply was Juan Manuel Gomez de Edeta, professor at the conservatory and solo horn of the orchestra of Bilboa, Spain. He has come in person to express his esteem and his friendship. He will play for us a first performance of a piece for solo horn by the Spanish composer, T. Araguies: *Quasi un rondo.*

Lucien Thévet, we have recalled briefly your career as a soloist at the opera and at the*Société des concerts,* but your career as a concert artist is no less impressive. You have promoted our instrument in France by appearing for the *Jeunesses Musicales de France* in 120 concerts. Accompanied by the pianist, Jean-Claude Ambrosini, your repertoire encompassed works from the Beethoven Sonata to the Brahms Trio, and included compositions by French composers such as Dukas and Busser. It was during one of these concerts that I truly discovered the expressive qualities of the horn, without suspecting that I would later have the privilege of playing beside you at the opera and at the *Société des concerts* and of following in your footsteps at the conservatory of Versailles.

During this time you were one of the rare promoters of French music for horn, giving first performances of works by Paul le Flem, Claude Pascal, Jean Français, Emile Passani, Desiré Dondeyne, Marcel Landowski, Francis Poulenc, and many others. With the orchestra of *Société des concerts* you performed the concertos of Pierre Max Dubois and Henri Tomasi. The latter, of great technical difficulty, has not been played in France since. Here is what was said in the concert guide after this first performance:

> Thévet played as only he is able to (foreign horn players can try to match him), the concerto for horn and orchestra by Tomasi, a simple and genuine piece of poetry.

In addition to French works, you gave in France numerous other first performances, in particular the Serenade for Tenor, Horn and Strings by B. Britten in 1945 and the second concerto of R. Strauss in 1950. Then also the critics were unanimous and in 1950 we read in the music column from the pen of Jacques Feschotte:

> Whether he interprets Mozart, Wagner or Strauss, Thévet gives the same impression of perfection in the security, the beauty of sound, the splendid mellowness, phrased with an incredible suppleness.

Daniel Catalanotti is professor at the conservatory of Paris centre, solo horn of the *Ensemble orchestral de Paris* and presently one of our most active soloists. He performs frequently with both French and foreign orchestras. His discography is impressive and many contemporary composers have dedicated works to him. Accompanied on the piano by Catherine Wartelle, he will play for you the Concerto No. 1 of Richard Strauss.

Solo horn player, concert artist, teacher, you have, Lucien Thévet, dedicated a great part of your activity to acoustical research and to improvements in our instrument. Since 1955, succeeding your teacher Edouard Vuillermoz, you became technical advisor for Selmer. You produced there in 1964 an instrument which was used for many years in French orchestras.

Your recordings are numerous. The first horn recording that I bought was the third concerto of Mozart and you were the soloist. It is a precious possession. In addition to the quantity of symphonic works such as *Pavane pour une infante défunte,* you also recorded the Brahms Horn Trio, the preludes of Gallay, Dukas's *Villanelle,* the Elegy of Poulenc accompanied by the composer, and you produced for the radio many other recordings. Presently I am working on a compilation of two compact discs that bring together all these works, including the first performance of the Tomasi Concerto. Thus, thanks to the magic of the disc, we will forever have the joy of listening to you.

We have just evoked, Lucien Thévet, many facets of your career, but there is one which is very little known: it is your devotion to advising young people, to defending the cause of those in need by aiding our colleagues in difficulty. Thus for many years you have been the president of the pension fund of the opera, and then of the association of retired people. Today you are still president of the organization of retired musicians and you volunteer much of your time to come to the aid morally and materially of those colleagues who, underprivileged, are living a difficult retirement.

Some time ago, in order to prepare for this evening, I wrote to all my horn playing friends throughout the world to ask them to send me a testimonial on the occasion of

your eightieth birthday. Many have replied, your former colleagues, your former students, conductors from orchestra such as the Liceo of Barcelona, the N.H.K. of Tokyo, and the orchestra of Melbourne, and also the most famous horn players of our time, such as Jacques Adnet, Hermann Baumann, Domenico Ceccarossi, Kaoru Chiba, Nancy Cochran Block, Peter Damm, Ádám Friedrich, Andre Gantiez, Michel Garcin-Marrou, Alexander Grieve, Ifor James, Aimé Lainesse, Francis Orval, Raimo Palmu, Johnny Pherigo, Hans Pizka, Paul Staciù, Barry Tuckwell, Frøydis Ree Wekre, Milan Yancich .... I have gathered all these testimonials in a *Book of Gold* that I am delighted to give to you.

Among these testimonials I will cite one very short one. It comes from Hideyuki Koyanagi, professor of the Skowa Academy of Music in Japan:

> To the person who has given to the French horns their letter of nobility.

As for myself, please permit me to render homage to your talent as a horn player, to your patience and thoroughness as a teacher, but especially to your faithfulness to your ethic, your instrument, and to the tradition of French music.

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En Hommage à Lucien Thévet (ex-professeur au conservatoire)

pour son quatre-vingtième anniversaire

Avec l'Ensemble de Cors de Versailles

Direction: Daniel Bourgue

Programme

N. Perrini ..... *Fanfare pour un festival pour 8 cors*

G. F. Handel ..... *allegro modérato pour 8 cors*

Ensemble de cors de Versailles, Direction Daniel Bourgue

D. Bourgue ..... *deux pièces pour 3 cors des Alpes*

Romain Fleury, Loïc Robin, Michaël Javault

T. Aragueis ..... *quasi un rondo pour cor seul*

Juan Manuel Gomez de Edeta, professeur au conservatoire
et cor solo de l'Orchestra Symphonïque de Bilbao (Espagne), soliste international

R. Strauss ..... *concerto n°1 op. 11 pour cor et piano*

Daniel Catalanotti, cor solo de l'ensemble orchestral de Paris,
professeur au conservatoire de Paris centre, soliste international

Au piano: Catherine Wartelle

J. S. Bach ..... *choral de la cantate 147 "Que ma joie demeure"*

R. Breitenbach ..... *bouquet pour l'anniversaire d'un corniste*

Ensemble de Cors de Versailles:

Sylvie Cazal-Balestro, Christine Calero, Caroline Bourgue, Marielle Catalanotti, Rodolphe Genesta, Jean-Marc Dumontier, Frédéric Guichard, Stéphane Legrand, Christophe Vellard et Lionel Renoux. Direction Daniel Bourgue

Evolution of the Horn and Its Future Perspective

Lucien Thévet

This lecture was given by Professor Thévet at the 27th International Horn Workshop, Yamagata, Japan.

In two generations, the horn has evolved considerably: in the greatly improved manufacture of the instruments, through diversification of the models to include even the F/B-flat/high F triple horn, in the methods of teaching, in the manner of playing, and in relation to the contemporary works that require techniques unknown or not used thirty or forty years ago.

Since 1933, when I was a student at the Conservatory of Paris, the means for reproduction and spreading of music have developed in an extraordinary manner.

Today, the hornists move around the world, which is evidently excellent and profitable for all. This was unthinkable some decades ago. In one's own country, each person exercised one's own activity in ignorance of what was happening in the neighboring country, having no communication with foreign colleagues. Ever since, thanks to the International Horn Society, all this has been very much changed, and one cannot but be delighted with it.

There are two very important elements: spreading of music by the discs, and the radio, which enabled us to listen to the greatest symphony orchestras and their hornists. With this, we can appreciate and compare different interpretations of the orchestral hornists and soloists. These recordings will in the future years constitute a formidable documentation, a sort of "Instrumental Museum."

These musical archives are yet too recent for us to be able to judge the changes that have occurred in the performance of the horn. It would be very instructive to know how the orchestras performed 150 years ago, in an epoch when the string instruments played straight—without vibrato, which makes a string quartet sound marvelously—and the cello of the great artist Yo Yo Ma.

In about 1931, I was listening to a radio, a handicraftsman's made of galena. From this, one could hear only hissing noise and whistling. What road has been traveled since then to arrive at FM, CD, and CD-ROM! Today, young people who always live with telephone, fax, radio, television, and computer, do not perceive exactly how the craft of musicians is exercised and how the apprenticeship of horn is being followed.

Briefly, I am going to comment on some principal points of that period of sixty years that has passed very fast for me—much too fast.

The instruments with three descending pistons had a reputation for difficulty regarding assuring the high notes. It was true: I had experience myself in 1924 when I made the first appearance in public with this model. The professional hornists were not always irreproachable because there were many missed notes. I heard elderly hornists who had played in 1880 saying so.

The F/B-flat horn with four pistons brought about greater safety in utterance and much easiness in playing. I always preferred this system with the third piston ascending by one tone. This horn is more precise in the high register and its quality in tone suited me perfectly. The horn with a descending third piston had the inconvenience to make the instrument's tuning more delicate, thereby provoking the problems of accuracy with the combination of the second piston and the third. Of course, we all are aware that a skillful artist plays well even with a horn that has faults in accuracy, but for choice, it is better to opt for a better formula of instrument. The horn with the descending third piston is used everywhere, it is true, but have you tried the ascending system? I know that musicians have their habits and that they do not change easily. If you have an opportunity, try this.

The horns with four pistons appeared in Germany shortly after 1920, and their use spread out progressively. In France, the prototypes were made toward 1924 by a maker that had disappeared a long time ago. I had an occasion to test these first models: they were not usable. The first double horns in F/B-flat made in France by Selmer date back to 1935–36 and, forthwith, the necessity of increasing the diameter of the tubing was realized. Later on, pretty much everywhere, the manufacturers went too far in increasing the diameter of tubing, which had affected the quality of tone in a way to make it like that of tuba rather than that of horn. I believe that actually we came back to a more correct measure. In the course of my tests with Selmer, taking advantage of the horns with detachable bells, I had the opportunity to test bells of different forms; more or less long or wide-mouthed, high or low are favored, and the sonority is very different, dull, or metallic. We succeeded in finding an excellent solution in the middle.

I had not had frequent occasion to play the triple horn of F/B-flat/high F. With the fingering of the tone of high F, the preciseness in utterance is greater, but the sonority did not suit me. More close to trumpet than horn because its tube is very short, the quality of tone goes away from the rich sonority and colorfulness of the horn. Young hornists who did not the witness the changes made since more than sixty years ago are not used to perceiving certain sonorities, certain qualities of tone. They cannot hear the difference, and make the comparisons that would without doubt influence and modify their judgments.

Which is the best instrument? It is obviously the one that suits best the artist who is going to use it. Everyone searches for a sonority and an easiness that responds to one's own taste; a horn with which one feels at ease. One can reproach certain hornists with a lack of curiosity towards other models and other makers. Often endless discussions take place among colleagues on the qualities, characteristics, and faults of various models of horns. Everyone gives one's opinion, convinced she or he is right, and hornists rarely reach an agreement on their appreciation.

The sound depends, for a great part, on the personality of the musician; one can affirm that the instrument affects relatively only little in the quality of the sound. I cite an

experiment that I made with my French colleague who used a foreign horn very much different from mine. I played a Selmer horn in F/B-flat. When we used our usual horns, our sonorities were very different. By changing horns with each other, we found out that each of us kept our own personal sonority—the instrument was not therefore the cause. It is very natural that every one judges according to his taste and preference, but I would like to draw your attention to the perception that the brain records itself. One forgets sometimes that the ears of one person are not identical to another's, and that they have quality, defaults, and different particular natures. It is equally true for two ears of each person. If you have the chance to have an audiogram, you will find out that the two ears do not perceive the highs and lows with the same intensity. Each ear is a sort of filter that passes only a part of the harmonics composing the sound. According to what the ear perceives, more or less highs or lows, the sound is judged clear, sonorous, dull, or veiled. The quality of tone therefore is a personal appreciation, and it is impossible to know the difference in hearing between different people. One can easily understand the difference of appreciation of one's own ears by making the following experiment: play successively with the bell at right and then at left. Playing with the bell placed very close to a curtain will modify the sound. In reality, the sound is always the same: it is the perception which makes a difference. From the hornist's place in the orchestra, the player cannot know how the audience sitting twenty-five meters away will appreciate the sonority. The distance and acoustics of halls bring many modifications. The problem is very complicated and the ideal solution does not exist.

Some words on the methods of teaching or, more exactly, the ways of teaching: One could speak for hours on this subject and will not find an agreement on a definitive method. I don't therefore take much time on this question. There are excellent professors everywhere. One quality seems to me the most important: it is that of knowing how to adapt one's teaching to the ability, temperament, and age of the student, as opposed to the standard method which would be applied for all, as I have seen being done sometimes in France.

Everywhere, very scholarly and complicated doctrines on sound production, breathing, etc., have appeared. Philip Farkas is the author of a very remarkable treatise, but in France especially, several publications propose complicated systems which are beyond the comprehension of the students—and of their professors. This gives rise to a great mystery. If the authors of these super-proceedings had applied their principles to themselves, we would have the most extraordinary super concert-hornists, but this is not the case.

The hornist who plays the Siegfried call in the second act of the opera of Richard Wagner has no hope from these miracle proceedings. The hornist is alone with the horn—and 2000 persons in the hall. The hornist can count only on technique and coolness.

Being master of oneself and controlling one's nerves are the two indispensable conditions. The technique so far acquired must be the servant of the music, the interpretation of which the artist is the only master. I can assure you that it is a great satisfaction being on stage in these conditions. I think that the simplest methods and forms of teaching are the best, but certainly the most difficult to master and to deepen in order to obtain the greatest possible perfection. What is essential, in my opinion, is the practical example given by the professor to complete verbal explanations. Teaching has made extraordinary progress at every level; from beginners up to higher level, by the competence of the masters and the numerous and excellent educational works published in all countries. However, there still is a weak point. For years, instrumentalists have ignored the study of acoustics; there is much to learn. It is very interesting to know the composition of a sound, which harmonics are predominant or weak, the influence of the quality of tone on the appreciation of accuracy of pitch, etc. Several articles have been published in various reviews as well as in specialized books. In 1995, one can no longer satisfy oneself by blowing in an instrument not knowing the physical science of sounds. If you have the chance of visiting an acoustic laboratory, you would make a very rich experience, as I did myself at the Faculty of Science in Paris.

The way of playing the horn is a very big subject, and one could debate it during the entire workshop period without using up the question. My intention is not to criticize whatever it is, because we must first of all admit that we are artists and not robots, mere machines to discharge notes. I want you to understand the meaning of my words. What I want is the continuation of the efforts that we all make to improve our interpretations, and to attain the highest possible level to which we aspire; it is a difficult and thrilling work, a long road whose end we will never reach. It is very natural that different personalities have different conceptions and interpretations. This is the reason why I protest and try to convince my French colleagues and you also not to be led into that sort of standardization of sound and playing, obeying the will of some conductors who would want to hear wherever they go the same sonority and the same interpretations. By saying they are the followers of the "European tone quality," flutists, oboists, bassoonists and hornists declare themselves on the side of this standardization of performance: they abandon in this way all their personality, falling into the anonymity—that is to say toward the lowest level. What interest would we have in listening to the same concerto interpreted by several musicians playing rigorously with the same style and the same sound?

I don't think that a conductor, even one with talent, would be the only guardian of the ideal way of playing the horn. An artist must be able to propose to the listener the expression of one's personality and the originality of one's interpretation. The artist is a sort of creator having one's own part in the initiation of one's playing. Each orchestra must be able to conserve its character, its quality, and its special sonority without being obliged to reproduce what is being done 3000 kilometers away.

The diversity of talents makes for artistic richness, and that is not incompatible with the unity and homogeneousness of a horn section. I had occasion to play with the great conductors: Bruno Walter, Furtwangler, Eugen Jochum, Hans Knappersbuch, Akkerman, Georg Sebastian, André Cluytens, forty to fifty years ago. No one had asked the

musicians to perform like those in Berlin or in London; nor to German musicians to play as in Paris or in Chicago. Each musician conserved a large amount of initiative.

Things have changed, it is true, but actually we must face up to a leveling which works only to lower the artistic level of our orchestra by eliminating all personal initiative on the part of the artists. The conductors must admit that musicians are not automatons. No one would have the idea of asking actors to have the same voice and the same diction. As far as sculptures, paintings, and literature are concerned, could one conceive that a super-national decision imposes only one style on the artists and on writers!

Resisting these tendencies is not always easy, but I think that one must consider that question and be able to say "No" to becoming robots. We all have to ask ourselves at the end of a concert: "Did I play well? Was everything successful?" We therefore are led to make a judgment on our interpretation, and to compare our style to other instruments, in particular the brass and the woodwinds, without forgetting to take into account the cello, which is so close to the horn in its expressive quality.

Where are we? As far as the brass are concerned, we are the witness of the profound changes for the trombone and tuba. These two instruments remained for a long time at a secondary level because their repertoire did not show them off. They have been considered as minor instruments, and certain trombonists were satisfied to live unrecognized. Jazz has completely modified these outdated conceptions. Then we have a new generation of virtuoso artists who have made the trombone a concert instrument which sings marvelously. The trumpet equally has given birth to a new generation of virtuosity as well as the tuba. Great artists play them magnificently, with extraordinary agility.

And what happened to the horn among the brass? The horn has progressed through the acquisition of technique, but has still to catch up on the musical side in its expressiveness and interpretation. The comparison between the horn and other instruments takes place inevitably to listeners. The string instruments and the woodwinds are very expressive by their warm and vibrant sound. The horn is not perhaps always of the same level of expressiveness by reason of its neutral and linear sound, which makes a contrast with the other instruments, giving sometimes an impression that horn is not part of the orchestral ensemble.

I have spoken of the epoch when the string quartet played straight, without vibrato. As is known by all now, the vibrato was invented by the great violinist Eugene Isaye, who died in 1931 at the age of seventy-three. This revolution in the techniques of string instruments was probably not immediately adopted. It is certain that several years were necessary for this new form of expression to impose itself in the world, as it is not easy to change a habit. It is difficult in 1995 to imagine how orchestras sounded when all instruments played straight.

Is it a matter of taste or fundamental hostility to this form of expression that the horn remains apart from this evolution and that one sometimes hears interpretations which do not incorporate themselves perfectly in the ensemble of modern orchestra. Russian, Czech, and Hungarian hornists are typical examples of a sound more or less vibrated. Here and there, in Germany, in Great Britain, and in the United States, one perceives the signs of evolution towards a warmer and more flexible phrasing with a style that one can compare to the playing of the cello, flute, and oboe. Concerning the bassoon, it is much more expressive than some years ago. Here again is an instrument which sings admirably as opposed to what I knew when I was young.

And if one made comparison with singers! Is the horn not capable of singing as well? No one would support a straight voice without natural vibration. For us hornists, the difficulty lies in the way by which the vibrato is produced. Naturally, it cannot be applied automatically to all repertoires. According to the character of the work, we have a choice to make, and some classical or contemporary works require a straight sound.

We should not be afraid of overturning the habits and questioning some conceptions which are completely outdated now. The fact that there is very strong criticism against this form of expression means that this subject merits a serious reflection.

Contemporary music demands the use of new techniques from hornists, sometimes in opposition to the traditional teaching of the conservatory. It would be interesting to know how contemporary music will change in the years to come, and which difficult techniques the hornists have to clear up in preparation for them. Young composers will still write much music, some highly estimated and others not valued at all, according to individual taste, but what will remain from all these? We can be skeptical on the future of certain modern works because we know that a great number of compositions will know only the first audition. Advanced music and the quest of new invention is indispensable for musical life. Appreciation and judgment on the quality and interest of a contemporary work will vary according to the age and the musical culture on the part of both the listener and the interpreter. It is evident that a young instrumentalist will be more receptive and more skillful than those who had very long experience in the classic symphonic repertoire. I am convinced that the hornists still have a fine future with the repertory of classical concerts, chamber and solo music.

I am going to make some reflections on the future perspectives of the profession of musicians, as hornists are only one element in musical life from which they cannot be separated. The technological progress in the reproduction of sound and communication is so rapid that in some years, the disc and the material for the reproduction of sound will become out-of-date. One has seen this for discs of 78, 45, and 33 rpm as well as the cassettes which are replaced by CD, videodiscs, and CD-ROM. Soon teachers will know new teaching methods of distance learning using CD-ROM and computer. Students will meet and converse with their teachers on the screen, thanks to a new generation of computers. In this way, young hornists will be able to live far from school and take lessons at home. This is not utopian: the TV education already exists in other disciplines than music.

In comparison with the United States, residents in old Europe are less equipped with computers. This is a ques-

tion of price. If lowered, it will become accessible for all quickly. Musically dedicated CD-ROM is not new. It is foreseeable that this way of diffusion and teaching will be generalized. A model of computer will be outdated after eight months and will be replaced with a more advanced one. It is therefore necessary to expect profound upheavals, and in several years, the job of professors will be very different. Evidently, the traditional lessons will not soon be replaced by this new formula, which deprives students of human contact and excludes participation in an ensemble. But we have to take account of this question.

From software of CD to that of CD-ROM, there is only one short step to overcome and, in consideration of the development that CD, CD-ROM and other new supports are having, one can be worried about the possibility of fraud by the illegal copies that technology makes possible. Forty-nine percent of the software for office micro-computers used in the world in 1994 was pirated. The fraud exists in all countries. I believe that there has not yet been illegal copies of CD, which would mean a loss of the royalties for the artists, as pirated CDs are sold in the commercial circuits escaping all control. It is certain that the illegal small-scale copying of a recording does not run this risk, but the discs that are the object of wide sales could do so.

Like the synthetic images, synthetic music is possible with some very perfected methods. Reconstruction of the sound of an instrument from the harmonics composing it, and superimposing several sounds can be done easily. Even if personal interpretation of the artist does not exist in "musical addition," we will soon have symphonic music without the participation of artists. We even have to expect to see cinemas without actors or musicians.

As far as multi-purposed use of recorded music—background music in stores, TV music accompanying commercials, cinema music edited in CD—is concerned, there exist laws and conventions guaranteeing the rights of the artist. These laws and conventions are not always respected. In some countries, there exists no regulation preserving the rights for the benefit of the artists. In France, the Office of Copyright Tax Collection faces great difficulties with unscrupulous cinema and disc producers. The artists who are preoccupied by artistic questions have the tendency to neglect the need of defending their interests, and that is why I think it is indispensable that all musicians, whatever their instruments may be, organize themselves not only in their own countries, but also in the global plan in order to preserve their jobs and their rights in all sectors of activity: radio, television, discs, teaching, concerts, etc.

This necessitates an effective international organization, and it is up to young artists to form the necessary structures. This will demand a very long time and great collective effort. I suggest that the International Horn Society study this proposition, which I believe is not in contradiction with its objectives, and that the IHS take initiative to create this great world assembly that appears to me indispensable in the year 1995.

I thank you for your attention and I address, my dear friends, all my best hope for the success of your artistic activities. I am sure that this 27th International Horn Workshop will have a great success.

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Helen Kotas: An Appreciation

Christopher Leuba

These materials are derived from an interview by Frank Monnelly, on 12 March 1994, for the Chicago Symphony Archives Oral History Project, and a personal interview by the writer, in Chicago on 17 April 1995.

Helen Kotas occupies an important place in the history of American horn performance, first owing to her influence, by personal example, on the players with whom she performed, and because she was probably the first woman player to hold a principal wind position in a major American symphony orchestra.

I first made Ms. Kotas's acquaintance in the summer of 1955, when I played in the horn section of the Grant Park Symphony Orchestra, the ten-week summer series in Chicago, where she was principal horn for more than a decade.

The repertoire was wide, the conductors knowledgeable, the resident music director being the renowned Nikolai Malko, with guests such as Andre Kostalanetz and Joseph Rosenstock. With directors such as these and the leadership of Helen Kotas as principal hornist, the three seasons I played in that section were a profoundly important learning experience for me.

During the second season in which I played in that section, we as a group presented the first public performance, unconducted, away from Yale University, of the Sonate für Vier Homer by Paul Hindemith, this being for the masters degree recital of section member Caroll Simmons at Northwestern University. We toiled most of the summer for the preparation of what is now an easily accessible repertoire piece. Already, I was learning that a good orchestral horn section would be better if the players were involved in chamber music performance outside the orchestral environment. Throughout her professional career, Ms. Kotas placed a great emphasis on chamber music performance, as well as orchestral playing.

A partial resume of Helen Kotas's career includes the following:

Woman's Symphony of Chicago, second horn 1931
Woman's Symphony of Chicago, principal horn, 1932–1941
All-American Youth Orchestra, Leopold Stokowsky, Director, third horn, two seasons, 1940 and 1941, including South American tour
Chicago Symphony Orchestra, principal horn and section, 1941–1949
Lyric Opera of Chicago, principal horn, 1949–1957
Grant Park Symphony, principal horn
American Conservatory of Music, faculty

As can be seen, this is a formidable range of experience, not to mention Kotas's many chamber music performances with the Fine Arts String Quartet, the Pro Arte Quartet, the Chicago Symphony Woodwind Quintet, the Barthel Woodwind Quintet, soprano Dorothy Maynor, and others.

Helen Kotas with Frederick Stock, 1941. Photo courtesy of the Chicago Symphony Orchestra Archives.

In talking with Helen, I made an effort to direct her reminiscences towards her Chicago Symphony experiences, but my impression was that she places a greater emphasis on her participation in the Woman's Symphony.

In 1928, Ms. Kotas was already playing cornet in the Chicago High School Girl's Band. The director suggested that she change to horn, and she began study with Frank Kryl in 1928, starting on a Wunderlich single F instrument. In 1931, She was already sufficiently proficient to become second hornist of the newly organized Woman's Symphony. In 1932, Carl Geyer made her a new double horn, and in that year, her senior year in high school, she became principal hornist of the Woman's Symphony, a position she held until being engaged by the Chicago Symphony (Dr. Frederick Stock, Musical Director) in 1941.

Throughout her career, she played instruments made by Carl Geyer, her CSO horn being presently owned and played by Jack Riddle, and her final horn now played by Catherine Schulze.

After study with Frank Kryl, she continued study with Louis Dufrasne, who was principal horn at the NBC (Chicago) Radio Symphony. (Dufrasne was also a significant teacher of Philip Farkas, and earlier had been principal horn at the Lyric Opera during the Samuel Insull/Mary Garden era.) During this time, she also majored in psychology at the University of Chicago.

The Woman's Symphony was a professional, paid organization which presented a major series of programs, primarily at the Auditorium Theatre (in the Louis Sullivan designed building, which now houses Roosevelt University), Orchestra Hall and in the summer, Grant Park. The stature of the group can be attested to by its having been engaged, in 1940, for a twenty-six week Libby-Owens-Ford sponsored coast-to-coast network series of concerts on CBS (Columbia Broadcasting System). These concerts were directed by Izler Solomon, Rudolph Ganz, and Richard Czerwonky.

Because Izler Solomon and Nicolai Malko both directed the Woman's Symphony, I gained the impression that the concerts at Grant Park were the precursors to the present day city-sponsored series of concerts by the Grant Park Symphony. Many major conductors of the era conducted the Woman's Symphony during Ms. Kotas's tenure: Georges Enesco, Jerzy Bojanowsky, Hans Lange, Dr. Frederick Stock, Leonard Bernstein, as well as the women conductors who motivated the Symphony in the first place: Ebba Sundstrom and Gladys Welge.

During her tenure with the Chicago Symphony, she played with Frederick Stock, Hans Lange, Bruno Walter, George Szell, Leopold Stokowsky, Eugene Ormandy, Pierre Monteux, Charles Munch, and Nicolai Malko. She told me that she places as one of the highlights of her career performances of the Beethoven piano concertos with Arthur Schnabel, George Szell conducting at the Ravinia summer series of the symphony, including recordings on RCA of the G Major Concerto and the "Emperor" Concerto, with Schnabel, conducted by Dr. Stock. It must also be mentioned that she premiered the Concerto for Horn by Arne Oldberg, then Director of the School of Music at Northwestern University and grandfather of Chicago Symphony hornist, Richard Oldberg.

In her recollections of her years with the Chicago Symphony, Ms. Kotas makes no mention of any hostility toward her resulting from resentment toward a woman player:

Helen Kotas, Chicago Symphony Orchestra principal horn, with CSO horn section in October, 1941: (left to right) Max Pottag, Frank Erickson, Joe Mourek, and William Vershoor. Photo courtesy of theChicago Symphony Orchestra Archives.

Question (F. Monnelly): "What was the reaction of the members to you simply not only as a new player, but as a woman?"

A: "Well, I was just really well accepted and I was very pleased ... Mr. Stock asked me to come up [to sign a contract renewal] and he said he was very pleased with my playing ... he had asked all the first chairmen, the woodwind section, how they had reacted to me, and they were all very anxious to have me come back. They were all very pleased with my work."

Not only did Helen Kotas become a player of recognized stature in the Chicago musical community, but her abilities were recognized nationally, initially by her engagement in Leopold Stokowsky's All American Youth Orchestra, which made a triumphant tour to South America just before the Second World War. She was subsequently contracted to play in the Pittsburgh Symphony, but eventually was released from this agreement to join the Chicago Symphony.

Eugene Goosens (then conductor of the Cincinnati Symphony) wrote of her, July 26, 1938:

Her performance on that occasion warrants my describing her as a magnificent artist, capable of holding a position of utmost responsibility in a major symphony orchestra. She will prove an acquisition to any great orchestra, and with a dazzling technique and beautiful tone, she is as well equipped as any male performer to meet any and all demands that be made upon her artistry. Gene G.

At the present time, her legacy continues, as Helen Kotas enjoys generally good health and maintains a class of ten private students. Teaching has always been an important part of her life, and among the prominent players of today is included Lowell Greer, who she taught at Wheaton College.

I asked if she had any particular insights as to the early training of hornists: she emphasizes the importance of starting on a single F instrument and remaining on it as long as possible. Secondly, she advises developing a strong interest in chamber music performance, of learning to listen.

Helen Kotas is a remarkable person, with whom it was a pleasure to be associated, and whose legacy should be preserved for musicians to emulate.

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Edwin Golnik and His Influence on Horn Players in Poland

Kazimierz Machala

In the years following the Second World War, musicians in Eastern Europe suffered hardship not only in economic terms, but also in terms of isolation from western counterparts. In spite of their lack of access to recordings, printed music, and good instruments, several individuals such as Vitali Bujanovsky in Russia, Frantisek Solc in Czechoslovakia, Karel Stary in Bulgaria, and others managed to develop unique centers of horn playing that have had a strong influence on many players of those countries. Edwin Golnik was one of these artists.

Edwin Golnik was born in 1919 near Bydgoszcz in Poland. At the age of seven he studied the violin and soon after that focused his attention on the bugle. That became very useful during his boy scout summer camps, where he played number of calls for various gatherings. In 1933 his parents were no longer able to support his music lessons, but by then it was already clear that music making was going to be an important part of his life. So he entered the military as a young cadet, later becoming a member of the army orchestra. That decision secured his financial independence from his parents and allowed him to receive regular lessons, this time on the horn at the Municipal Music Conservatory in Bydgoszcz, a branch of the Poznan Conservatory of Music. Young Edwin was making continuous progress when the Second World War interrupted his studies and prevented him from receiving a diploma. The war wasn't the only blow to his musical career, because he was seriously wounded with spine injuries, which effected his leg mobility.

Gradually his condition improved and after Poland's liberation he became the principal horn with the Polish Radio Orchestra in Bydgoszcz under the direction of Arnold Rezler. In 1948 Golnik managed to finish his studies with distinction and during that year he entered the National Competition for Young Talents, receiving first prize.

In 1950 the Polish Ministry of Culture offered him a scholarship for additional studies at the Academy of Music and Dramatic Arts in Prague, Czechoslovakia. He took advantage of that offer and enrolled in the horn studio of Emanuel Kaucky, a highly respected performer and horn teacher. During his studies in Prague, Mr. Golnik appeared as a soloist with the Prague Symphony Orchestra. He and Mr. Kaucky frequently performed the double concerti of Reicha and Rosetti in Marianske Lazne, Karlove Vary, Pardubice, and other cities. Mr. Golnik finished one-and-a-half years of studies in Czechoslovakia with distinction. While there he entered the Anton Reicha Competition held during the 1952 Prague Spring Festival and received the first prize.

Edwin Golnik returned to Poland and his outstanding performing reputation gained momentum very quickly. In 1955 he was appointed principal horn with the Warsaw National Philharmonic. At that point Edwin Golnik reached the physical peak of his performing career. In addition to his duties with the National Philharmonic, he appeared frequently as a soloist, performed with chamber ensembles, and occasionally performed for institutions from which he did not receive any compensation—schools, museums, civic centers, etc. Simultaneously he also accepted three teaching posts at the Academy of Music and Liceum Muzyczne in Warsaw (Liceum Muzyczne is a close equivalent of the American pre-college division with close integration of music and high school courses), and at the Academy of Music in Lodz.

Edwin Golnik (1919–1979)

In 1968 Mr. Golnik had a heart attack and was forced to limit his performing activities. He resigned from the National Philharmonic and accepted an engagement with the Polish Radio and Television Orchestra, and later with the Great Theater and Ballet Orchestra in Warsaw. In 1972 he resigned from the Theater and Ballet Orchestra and became a member of the Chamber Orchestra of the National Philharmonic. Shortly after that appointment Edwin Golnik decided to devote most of his time and dedication to teaching. Many of his students won prizes in national and international competitions including Gdansk, Pabianice, Munich, Prague, Marknuekirchen, and Geneva.

In 1978 Mr. Golnik went to the hospital again. In addition to his heart problems he had diabetes and liver complications. On the twenty third of March 1979 he passed away. There is no way of knowing to what extent other factors including irregular eating habits, heavy smoking, and lots of coffee drinking contributed to his death.

Looking at Edwin Golnik's workload one must ask what made him accept so many different performing and teaching positions at the same time. There are probably several answers to that question. First, his passion for music

had no barriers. Romanticism created a daring environment for many passionate and flamboyant artists who felt that one should measure strengths according to intentions, and not intentions according to strengths. Mr. Golnik was a sensitive and very determined man and probably thought he could do it all. The other important factor was his sense of duty and obligation toward his students. He was the leading performer and teacher of his day, and he felt the need to share his expertise with the young generation of horn players in war-impoverished Poland.

I met Edwin Golnik on three different occasions. My first acquaintance took place in May 1968 in Lodz, and it was the most memorable one. At the time I was a student of Jozef Kret at the Liceum Muzyczne, and I was scheduled to perform a jury for my diploma graduation. Mr. Golnik also taught in Lodz at the Academy of Music and was commuting to Lodz a few times a month. Somehow he learned about the date of my final exam, which also coincided with his trip to Lodz, and he decided to attend my performance without my knowledge. Unfortunately his train was delayed, and when I finished my last piece, Mr. Golnik walked into the room. He asked if was possible for me to play through my program again. I said yes, but I remember very clearly that I got nervous and didn't play well. After the whole thing was over I approached Mr. Golnik and before I said anything his facial expression was almost telling me "please don't apologize, it's OK, I understand." If it were not for my full scholarship for studies at the Janacek Academy of Music with Frantisek Solc in Czechoslovakia, I certainly would have been a student of Professor Golnik.

Edwin Golnik and his army friends

Perhaps the most satisfying and distinctive aspect of Edwin Golnik's playing was his sound. I did not meet anyone who was familiar with Mr. Golnik's playing who was not impressed with his tone quality. Dale Clevenger called him "a beautiful singer," and many European players admired his ability to touch the inner emotional circle reserved only for truly remarkable artistic events.

Jan Jezewski, who succeeded Mr. Golnik as principal horn with the Warsaw National Philharmonic and who later became the horn professor at the Academy of Music in Warsaw, had some valuable observations during his association with Edwin Golnik.

Jezewski points out that before Mr. Golnik's heart attack there were no unattainable targets in Golnik's artistic activities. He was an energetic leader in the horn section and projected a great deal of confidence and direction as a teacher. According to Professor Jezewski, Mr. Golnik was highly respected among his colleagues and students. Very frequently he performed for his students in group lessons, demonstrating his musical and technical ideas. His master classes were attended by horn players and other students within the wind division. Edwin Golnik was very generous with his time and attention to students who experienced various technical problems. He could sense his students' dilemmas intuitively well before they reached a peak of frustration. His devotion and dedication to his students remained until his death.

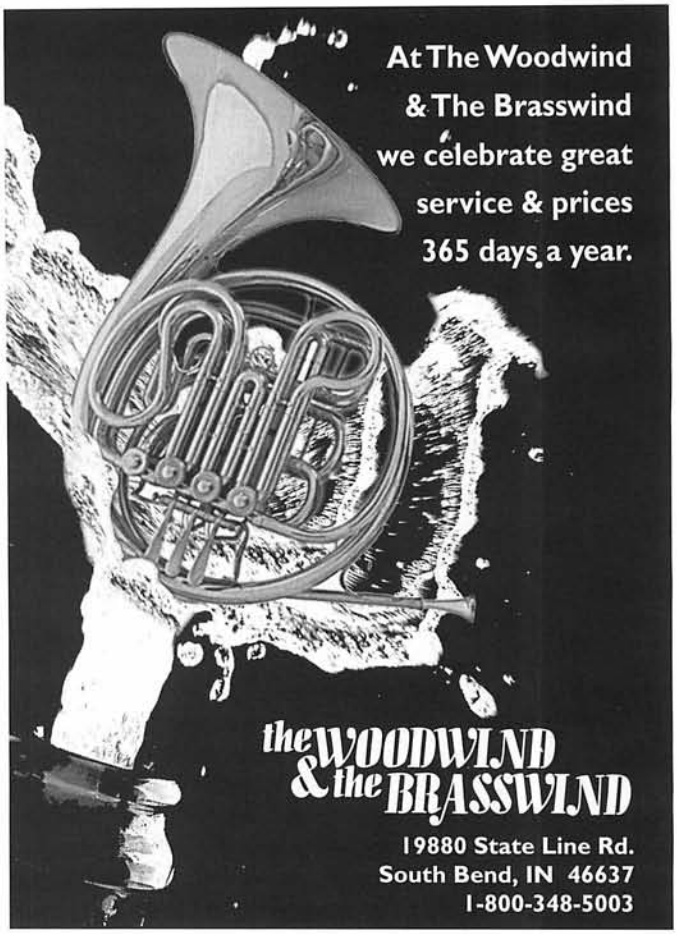
His former student Jozef Szczegolski once told me that Mr. Golnik had the unusual ability to inspire with small gestures of his shoulders and mimicry. Apparently Mr. Golnik sat in the audience and could clearly project his intentions while Szczegolski performed in a recital. This may be familiar to those who have played under a conductor capable of expressing an arsenal of ideas with minimal gestures.

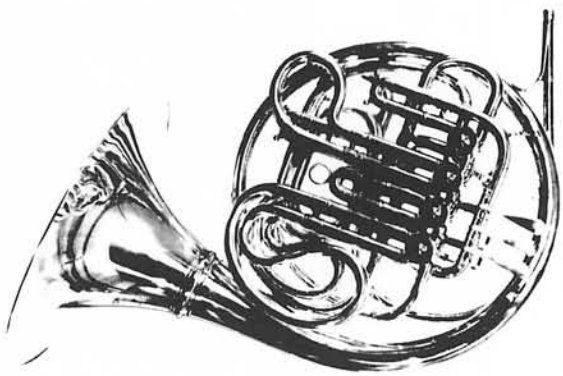
It is important to mention Edwin Golnik's contribution in the area of premieres of works by Polish composers and his solo recordings. Mr. Golnik is credited with the world premiere of the Horn Concerto by Henryk Swolkien; Horn Concerto by Witold Frieman; Miniatures for Horn and Piano by Tadeusz Paciorkiewicz; Horn Quartet by Wlodzimierz Kotonski; and Horn Quartet by Tadeusz Paciorkiewicz.

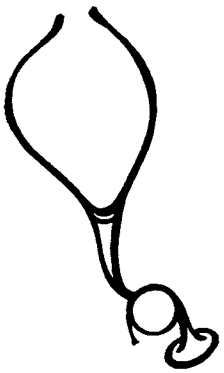
It's believed that Edwin Golnik during his professional activities in Bydgoszcz and Warsaw recorded all the Mozart concerti, Strauss Concerto No. 1, the Beethoven Sonata, Schumann's Adagio and Allegro, Saint-Saens's Concertpiece, Punto's Concerto No.5 and Dukas's *Villanelle*, all for the archives of the Polish Radio. Unfortunately, even after spending considerable time and effort I was unable to locate these recordings, and some of Mr. Golnik's students with whom I spoke had no idea who is in possession of them. I concluded that this may be an opportunity for a separate investigation at a different time. In 1954 Edwin Golnik recorded Kazimierz Sikorski's Horn Concerto with the Warsaw National Philharmonic under the direction of Witold Rowicki, which was released later on the Polish label "Muza." However, it is presently out of print.

As my own musical path took me to different parts of the globe I became even more fascinated with ethnicism and individual pockets of traditions. I do understand the significance of it much better now than when I was a student. It is important to pay tribute to individuals who have made unparalleled contributions and have played an assertive role in influencing, shaping, and creating traditions useful to the next generation in any cultural area. Professor Edwin Golnik deserves that distinction.

Kazimierz Machala is the horn professor at the University of Illinois at Urbana-Champaign. *He wishes to express his gratitude to Jan Jezewski and Jan Orlik for their assistance in the completion of this article.*







Clinics

Ensemble Excerpt Clinic

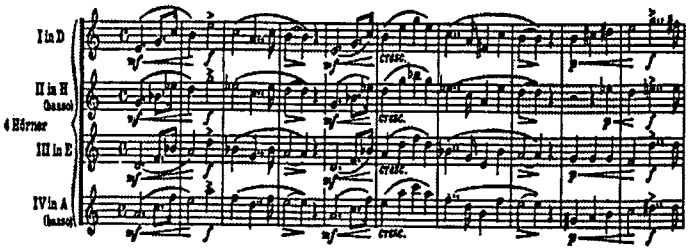
Jean Martin
Column Editor

A & A-flat Horn in Italian Opera

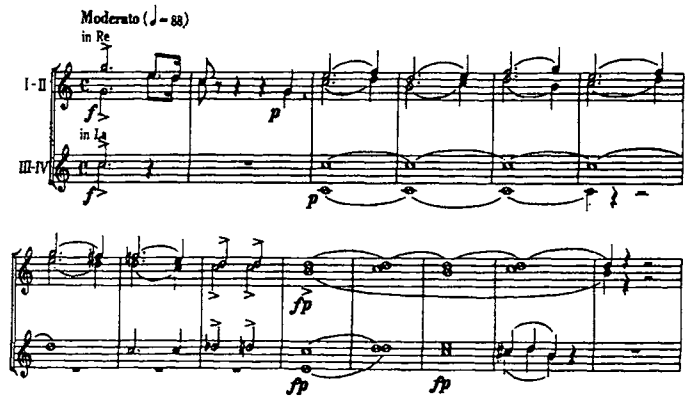
Joseph Anderer

One of the unique aspects of the orchestration of Italian operas is the use of the horn in A and A-flat basso. In the works of Donizetti, Bellini, Rossini, and Verdi there are frequent uses of these transpositions, and the normal practice (in these operas, as opposed to nearly all other repertoire) is to play these parts so that they sound a tenth below the written pitch. The voicings invariably sound correct in this octave, and although I have not experimented with alto transpositions, it is usually apparent that the basso version is more correct. Sometimes, as in the case of Examples 1 & 2 (*Don Carlo* Prelude & *Lucia* Act 1, Part II), it is obvious that the basso transposition is the only sensible one. Another pretty clear-cut case is the Prelude to Verdi's *Aida*, if one examines the orchestration. In addition, while I have seen parts that specified the basso transposition, I have never seen an A or A-flat ***alto*** horn part in the works of any of these composers. I don't know anyone who has ever seen a horn pitched this low, but these parts are always played at the Metropolitan Opera in the basso transposition.

Incidentally, the third horn writing in a widely-used edition of Rossini's *Semiramide* overture is confusing due to an error on the part of a German editor, who probably didn't know that there was such a thing as A basso horn. The A horn writing in the piece is, or should be, for horn in A basso, except for the A horn solo quoted in Pottag Vol. 1, which has erroneously been transposed to A alto. Norman Del Mar's book, *Orchestral Variations* (Eulenberg Editions, London), contains excellent explanations of this and hundreds of other errors in various editions of standard repertoire works and is highly recommended. Another little book



Ex. 1: Prelude to Don Carlo by Verdi



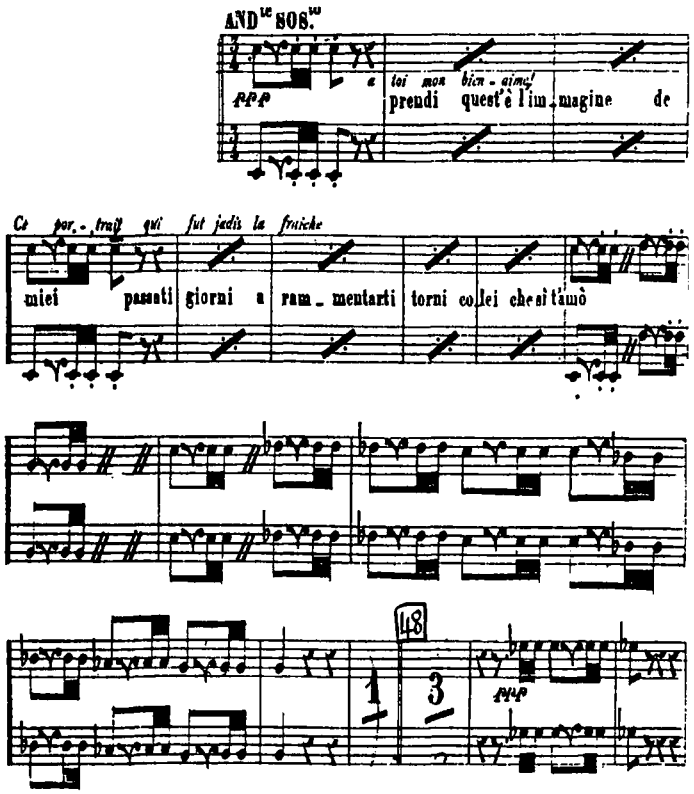
Ex. 2: Lucia di Lammermoor, Act I, Part 2 by Donizetti

which discusses this issue is Richard Merewether's *The Horn, the Horn*, which is also worth it's weight in gold.

When I moved from the second to the third chair in the Met Orchestra, these transpositions (the A and A-flat basso parts seem always to be for third & fourth horn) were a source of concern for me, since they were somewhat unfamiliar. Many colleagues who play opera only occasionally may have the same experience, as well as students who are playing their first operas and are busy discovering how tricky simply staying in the correct bar can be. Fortunately, there is a way to make this transposition seem almost as familiar as all the other transpositions you've worked so hard to master.

As you no doubt already know, many low horn parts are written in the incorrect octave when they go into bass clef. This type of writing is generally referred to "old notation," since composers today have generally abandoned it. However, virtually all of the great composers of the past, from Mozart and Haydn to Wagner, Strauss, and Debussy followed this practice. Most hornists are quite accustomed

to, and adept at reading "old" bass clef. Well, as luck would have it, if one reads A & A-flat basso horn parts as if they were for Horn in F in bass clef in old notation (adding the appropriate key signature), most of the problem is solved! For example, in A basso, one adds four sharps to the key signature. I have never seen a key signature in one of these parts, so one simply reads in old bass clef notation and adds



Ex. 3: Verdi's La Traviata, final scene. Original in A-flat basso, treble clef; transpose to horn in F, bass clef (old notation), add three flats

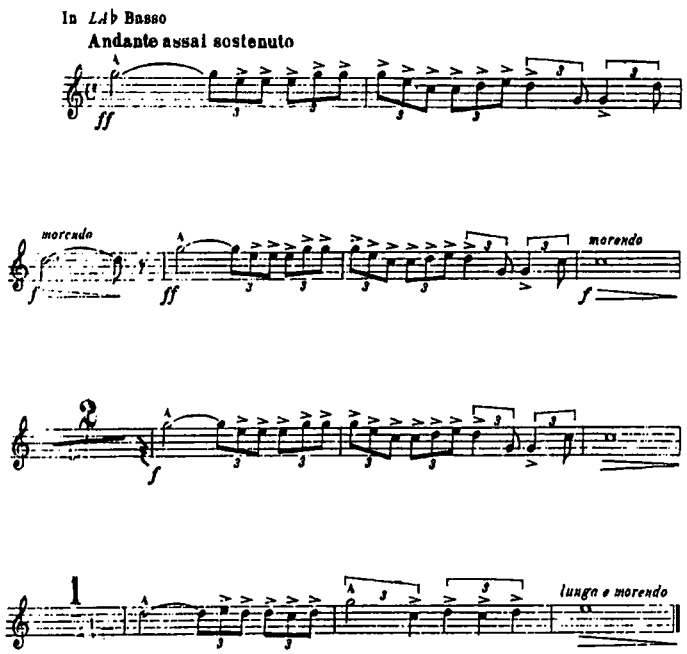
four sharps. Add three flats in A-flat basso. See Example 3.

So far, a virtual no-brainer! One still has one's psychic gas in reserve to deal with the little unexpected incidents that arise in the course of every opera performance.

There is a catch, however—you still have to deal with accidentals that affect the notes that normally receive the sharps or flats in the new key signature. This is not a snap, but I will offer two methods for your consideration.

Method A (the intellectually challenging one): If you always remember which notes get the sharps or flats in your mental key signature, you're on your way. For example, in A-flat basso, any accidental in front of a note other than B, E, or A can be read (in bass clef) exactly as it appears on the page (as in the Traviata example above). If a B, E, or A has a sharp in front of it, it becomes a natural. If it has a flat, it becomes a double flat. If it has a natural, it becomes a single flat , since we're adding three flats to the signature. In A basso, a sharp on an F, C, G, or D becomes a double sharp; a natural becomes a sharp; and a flat becomes a natural. If this seems confusing, it is, but remember that these rules only refer to the notes mentally flagged for added accidentals.

Method B (for the "intellectually challenged"—my usual method): I have to confess that I am one of those people who finds transposition by clef very nice in theory, but usually transposes by interval in "real life." In A or A-flat basso, I always start by imagining a bass clef in place of the treble, mentally adding the appropriate key signature, but when things start to get tricky I transpose by the intervals. For example, the off-stage solo at the beginning of the final scene of Verdi's *Falstaff*, (Example 4) is quite simple to transpose, since it has no accidentals. You can read bass clef with three flats and you will have no difficulty (unless one of the children waiting to go onstage manages to bump into you while you're playing!). The fourth horn part in the Act I prelude of Verdi's *Don Carlo* (see Example 1) is not so difficult by Method A, until you get to the nineteenth bar, which is a simple chromatic scale, much easier and safer if



Ex. 4: Falstaff, Act III, Part 2 by Verdi

you apply Method B.

One final suggestion: if you're in the habit of putting transposition reminders in your part, please just write a simple "in A" for A natural. Adding a natural sign is confusing, since it is superfluous and can be mistaken for a flat in the heat of the moment, especially if you're rotating the performances with a colleague who may have difficulty deciphering your handwriting!

Reading A and A-flat horn can be a challenge, but I hope these suggestions will make it easier.

Joseph Anderer has been a member of the Metropolitan Opera Orchestra since 1984. He is also a founding member of the St. Luke's Chamber Ensemble and the Orchestra of St. Luke's, and he has appeared frequently as soloist with these ensembles. He is also on the faculty of the Mason Gross School of the Arts at Rutgers University.

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Improvisation Clinic

Kevin Frey
Column Editor

Rhythmic Applications in Trans-Intervallicism

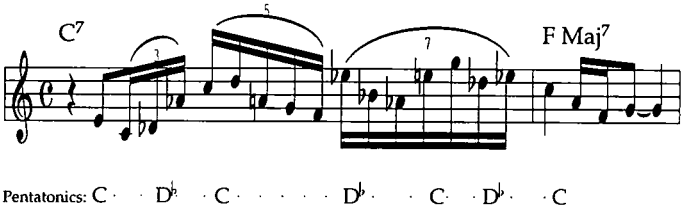
Hafez Modirzadeh

Part 4. Rhythmic Subdivision and Progressions of Tension and Release

Editor's note: The melodic examples devised below are a direct application of the cycle concept for tonality described in Part 3 of this article series.

Most types of melodic progressions, whether improvised or composed, harmonic or rhythmic inspired, involve some sort of tension and release relationship. For harmonic progressions, the most typical tension-release structures are expressed in dominant-tonic movement (V–I), while rhythmic tension in improvisation is often expressed with uneven subdivision of the given pulse.

Figure 13

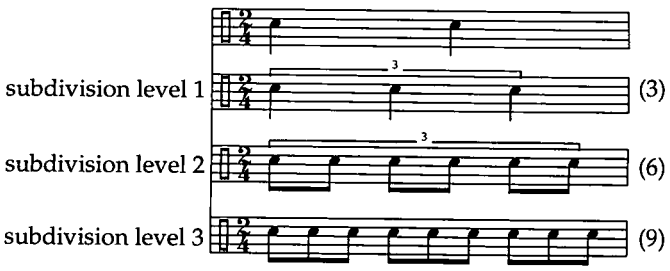


Example of both tonal and rhythmic tension-release in a melodic line

An overall observation would have various configurations of either triple time over a pulse set in duple meter, or vice versa, rendering a juxtaposition 3 and 2 that achieves the right kind of "outside" rhythmic effect, before resolving "inside" the underlying timeline with evenly subdivided rhythmic phrases (made up of half, quarter, or eighth notes, etc.)

The next example outlines a series of odd subdivisions (3, 6, and 9) over duple time that, when recombined to form musical phrases (obviously involving rests), are useful in creating rhythmic tension in melodic lines (keep in mind that the same subdivision types would also apply to 3/4 meter as well):

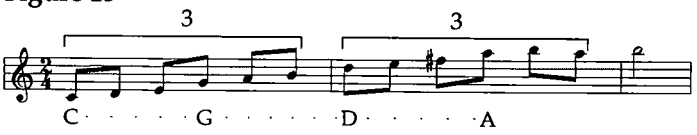
Figure 14 **2/4 (duple time)**



Three levels of triplet subdivision over duple time, to be recombined with inserted rests for creating rhythmic tension in melodic lines

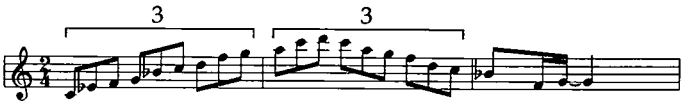
The above subdivisions are especially useful for various scale practices. Figures 15–17 below apply this idea, deriving pitch material from the near-to-distant tonal relationships outlined by the cycle concept found in Part 3 of this series.

Figure 15



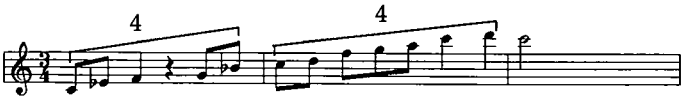
Pentatonics in Cycle of Fifths resulting in C major tonality demonstrated in dubdivision level 2 (6 over 2)

Figure 16



Pentatonics in Cycle of Fifths resulting in C minor tonality demonstrated in dubdivision level 3 (9 over 2)

Figure 17

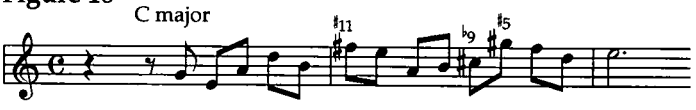


Example of subdivisions 1–3 combined over 3/4 meter

When a timeline, or steady pulse, is determined and set underneath a given improvisation, any of four distinctive rhythmic subdivisions may occur:

a) ***even*** subdivision would line up the melodic phrase in consistent geometric proportion to the timeline:

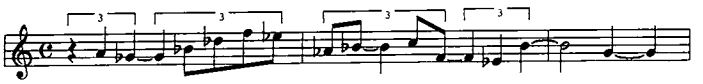
Figure 18



Even subdivision demonstrated with Cycle Pentatonics for C major tonality (with extensions)

b) If the rhythmic phrasing of the melody moved against the timeline, then ***odd*** subdivision would occur in some kind of duple:triple contrast of the pulse.

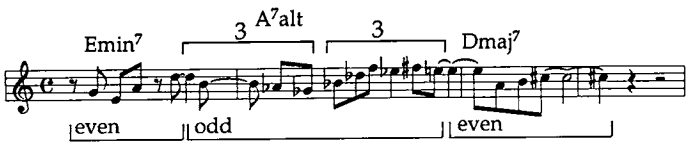
Figure 19



Odd subdivision demonstrated with cycle pentatonics for C minor tonality (with extensions)

c) If the duple:triple relationship to the timeline is inconsistent, moving between both ***even*** and ***odd*** subdivisions, then the rhythmic perception in compound in nature.

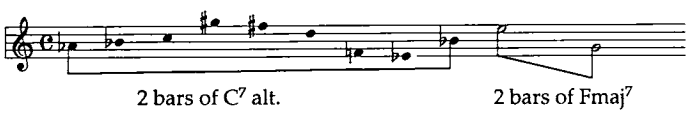
Figure 20



Compound subdivision demonstrated over a ii–V7–I (melodic material derived from Figures 18 and 19)

d) When the timeline itself is inconsistent, or when the melody is so loose rhythmically that its points of reference are constantly shifting, a ***random*** kind of pulse subdivision may be described.

Figure 21



Random subdivision demonstrated over a four-bar V^7–I (melodic material derived from Figures 18 and 19)

Conclusion

Needless to say, the phrasing techniques of a particular idiom (e.g., classical, jazz, etc.) must not be underestimated in deciding which rhythmic subdivision is more appropriate for interpretation of a melody. (This includes inflection, embellishment, ornamentation, etc.) Undoubtedly, the parameters of a performance practice will strongly affect the treatment of rhythmic and, ultimately, melodic progressions within a musical improvisation.

In our next two installments we will attempt to discover music-making concepts that may be applicable to more than one practice alone. Indeed, the cross-idiomatic potential of trans-intervallicism should naturally follow with a newer, more cross-cultural quest on the part of the post-modern improviser. And it is here where the universal strength of cycle perception will endure, rhythmically as well as tonally.

Exercises

The melodic material for the following exercises should be derived from the cycle exercise as presented in "Trans-Intervallic Exercises for the Post-Modern Improviser," Parts 1, 2, and 3. (Horn Call, Vol. XXV). Of course, duets are encouraged.

1. Establish a timeline by setting a steady pulse.
   a. Improvise scales or make up melodic lines using combinations of the uneven rhythmic subdivisions shown above (3, 6, or 9).
   b. Combine both uneven (3, 6, or 9) and even (2 or 4) subdivisions in melodic line to feel the tension-release created by the juxtaposition of these two subdivisions (compound subdivision).

2. Establish a timeline by setting a steady pulse with a meter of 2 or 3.
   a. Improvise melodic lines using ***even*** subdivisions with the meter;
   b. Improvise melodic lines using ***odd*** subdivisions against the meter;
   c. Improvise melodic lines using ***compound*** subdivisions with and against the meter;
   d. Improvise melodic lines using ***random*** subdivisions of the meter.

(Typical eighth-note lines used for jazz phrasing are an even subdivision. This, combined with any kind of triple over duple time feel, will create a tension-release in the line.)

3. Suggestions for application to tune vehicles
   a. Sometimes keep track of only the downbeats of measures (or beats 1 and 3 within a measure) allowing for the insertion of ***any number*** of rhythmic configurations, resulting in free and inspired melodic lines.
   b. Feel the tension-release relationships created by the structure of the music, ultimately playing the ***form*** of the tune—know where you are going rather than where you have been.

Next Issue—Chromodal Exercises for the Cross-Cultural Improviser. Part 1: Time Cycle Concepts from Africa and Asia

Hafez Modirzadeh is an Iranian-American saxophonist, composer and ethnomusicologist, who currently teaches Improvised Music Studies at San Jose State University in California. (Contact at 408-924-4678) Awarded several NEA Jazz Fellowships for developing an original cross-cultural perspective to improvisation, Hafez's most recent work can be found on his CD debut "In Chromodal Discourse," released by Asian Improv Records. 1433 Grant St., Berkeley, CA 94703 USA.

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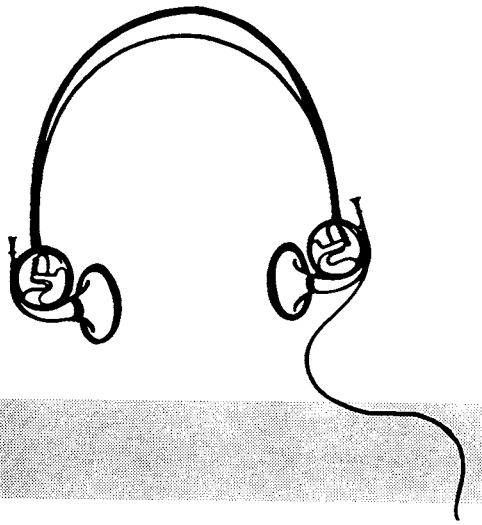

Reviews

Music and Book Reviews

William Scharnberg
Contributing Editor

Editor's note: when a grade level is listed for a solo or chamber work below, a 1–6 system was used where 1 is a beginner level and 6 very advanced. In a general way, each grade often equals the year of horn study, e.g., a grade 3 solo is usually suitable to a hornist in the third year of study.

Hornist's Opera & Ballet Handbook
Edited by Arthur LaBar, performance notes by Howard T. Howard
Phoenix Music Publications, Jacob Obrechtstraat 23, 7512 DG Enschede, The Netherlands, 1995. $23.95

As a subsequent project to Professor LaBar's very successful *Hornplayer's Audition Handbook,* he has completed a 122-page collection of excerpts from the opera and ballet repertoire. With this publication, an annotated format was selected similar to the two compilations by Richard Moore: *Operatic French Horn Passages* (Theodore Presser Co., 1971) and, with Eugene Ettore, the *Anthology of French Horn Music* (Mel Bay Co., 1986). Footnote comments were added to the new excerpt book by Howard T. Howard, principal horn of New York's Metropolitan Opera Orchestra for some thirty years. So with the purchase of a handbook, the value of your investment soars with both a collection of important excerpts and critical advice!

Professor LaBar was faced with the rather impossible task of deciding which operas and excerpts to choose from the vast literature. According to the appendix, his selection was guided by a survey of opera orchestras published in the October 1991 *Horn Call.* Thirty-eight operas and ballets are represented from Beethoven's *Fidelio,* through Bellini, Berg (*Wozzeck*), Bizet, Donizetti, von Flotow, Gounod, Handel (*Giulio Cesare*), Humperdinck, Lortzing (popular in Europe), Mendelssohn, Mozart, Nicolai, Prokofiev (*Romeo and Juliet*), Puccini (*Tosca*), Ravel, Rossini (*Il Barbiere de Siviglia*), Richard Strauss (*Ariadne, Capriccio, Rosenkavalier, Salome*), Stravinsky (*L'oiseau de feu*), Tchaikovsky, Verdi (*Don Carlo, Otello*), Wagner (*Der fliegende Holländer, Die Meistersinger, Parsifal,* and the *Ring*), and von Weber (*Der Freischütz*).

Of course many of these excerpts can be found in other compilations, including Richard Moore's excellent volume and Hans Pizka's relatively new collection. Yet for the price and thoroughness, this would be a very important handbook to own if one were to consider auditioning for a position in an opera or ballet orchestra. Where the two books by Moore and Howard/LaBar intersect, it is also very interesting to compare the annotations of two gentlemen who occupied the same principal horn position.

A common problem with most excerpt books is the presence of annoying page-turns in the middle of excerpts. While it is assumed the issue was addressed in this publication, there are still eighteen pages where one must turn a page mid-excerpt. Some are quite disconcerting: Siegfried's Long Call, the prelude to *Don Carlo,* the prelude to *Das Rheingold* (also on two pages in the *Hornplayer's Audition Handbook*), and the prelude to the third act of *Die Meistersinger.* An initial inspection of the publication also notes two minor problems: 1) the binding seems too stiff for such a large volume, and 2) the spacing of notes is somewhat less readable with software notation than an engraved edition. The first issue can be quickly solved by "breaking down" the binding so the pages can be persuaded to lay flat on a music stand.

This is a terrific new edition and every hornist who intends to delve into this great literature should own a copy!

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The Essential Horn (2 volumes)
Edited by Kazimierz Machala
G. Schirmer, Inc., New York, 1995. $7.95 each volume

These two collections represent transcriptions for horn and piano created by Kazimierz Machala at the University of Illinois and recorded on CD-PAJ 119 by Professor Machala and his wife, Susan Teicher.

One set contains two works by Enrique Granados:

Madrigal and *Orientale* (Spanish Dance No. 2); the other includes four by Debussy: *Les Cloches*, *Beau Soir*, *Romance*, and *Golliwog's Cakewalk*. The transcriptions are well suited to the horn range, with generally a lower tessitura, although some foray into the higher range for a few notes. They extend in difficulty from *Orientale* and *Romance* at a grade four level to grade five for the others, which generally demand greater flexibility, range (to b"), or technique, in the case of *Golliwog's Cakewalk*.

The publication is exceptional and the price is very reasonable, but since the music has a rather specific appeal, one might wish to have a particular occasion in mind before buying a copy. Although the music is excellent, the originals were for voice, cello, or piano and are therefore rather unidiomatic for horn and only moderately interesting to practice without the extensive accompaniment.

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The following are 1995 publications from the Collection Michel Garcin-Marrou, Gérard Billaudot Éditeur, 14, rue de l'Echiquier-75010 Paris:

12 Grandes Études Brillantes, Op. 43
Jacques-François Gallay

Duo (pour cor et piano)
Louis-François Dauprat

Grand Quatuor, Op. 26
Jacques-François Gallay

Michel Garcin-Marrou, solo hornist of the Orchestre de Paris and natural-horn virtuoso *par excellence* has begun a collection thus far dedicated to nineteenth-century French repertoire. These are the first three in a series that will undoubtedly grow through the years.

It remains difficult for many hornists to believe that Gallay's etudes and grand quartet were written for natural horn. With the new etude collection we can now determine which studies Lucien Thévet chose to transpose in the Leduc publication of 1948. Restored to the original keys are eight of the twelve from the Thévet edition, where they were notated a second to a fifth lower than the original. Of course, the selected crook would determine the actual tessitura, but, thanks to Mr. Garcin-Marrou, we can now view the original keys when practicing these on natural horn.

Louis-François Dauprat's *Duo* appears here for the first time in this century. It is a fifteen-minute rhapsody, marked *Grave e maestoso-Andante-Allegro*, where the bulk of the duet is in a slow singing style, clearly favored by Dauprat. The piano is at least an equal here and only near the duo's conclusion does the horn have a single virtuoso flourish in the middle range. While the music may not be world-class, it could be termed colorful, especially when performed on natural horn. What is remarkable about this edition is the use of a shadow-style or gray print for cues and editorial additions. This technique should become a standard for critical editions; both the visual appearance and the ease of reading are excellent!

Gallay's *Grand Quatuor*, Op. 26 has been available in a version published by Klaus Weelinck (KaWe) since 1967 and continues to be purchasable through Hans Pizka, who now owns that library. The quartet, as most hornists know, is written for four hand hornists each performing on a different crook (G, E, D/E, and C). At twenty-two minutes in duration it is certainly the most ambitious quartet of the nineteenth century, remaining a t*our de force* even by the standards of the late twentieth century. In this edition, Gallay's manuscript was adhered to closely with the few editorial suggestions clearly marked. The KaWe edition, while probably intended as loyal to composer's wishes, is labeled as an arrangement and revision by Edmond Leloir with absolutely no indication as to editorial alterations.

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Although not all composed this year, the following are 1995 publications from Phoenix Music (address above):

Characters for Solo Horn ($6.75)
Kerry Turner

Sonata for Horn and Piano ($18)
Kerry Turner

Four Easy Sketches for Horn and Piano ($7.75)
C. D. Wiggins

Capriccio for Horn Quartet ($11)
Luciano L'Abbate

Carmen Suite for Horn Quartet ($22.25)
Georges Bizet, arranged by Kerry Turner

Quartet in B-flat Major for Four Horns in F ($20.50)
Friedrich Constantin Homilius, arranged by David Johnson

Scales & Arpeggios in all Major and Minor Keys for Horn ($18.75)
Luciano L'Abbate

Characters was reputedly created as an extended warm-up etude for the composer, beginning with a simple melody (reminiscent of Prokofiev) and proceeding through various technical exercises while periodically returning to the opening melody as a point of reference. Although idiomatic, the piece seems more of a warm-up study than an interesting work for an audience, especially for non-hornists. Certainly this is not a definitive example of Kerry Turner's recent compositional style.

Sonata for Horn and Piano was previously published by Music Press Distributors, but I do not believe it was reviewed in an issue of the *Horn Call*. There is no discussion of the three-movement composition in its preface, but I would guess it was written at least a few years ago. Although this may not be the case, the work appears musically less mature than Turner's other recent works.

Although the themes are interesting enough, the composer seems less able to take them to a new level at each appearance. What is notable is the colorful harmonies and rhythmic quirks that have made Turner's quartets so popular. The second movement, written perhaps in homage to Bach, opens with a four-part canon on a twelve-bar subject. The third movement, Allegro ma non troppo, offers quick technique in addition to interesting rhythmic ideas and thus seems the most successful. I would rate this sonata technically challenging (grade six) but good rather than great music.

Four Easy Sketches is an unfortunate title for these four brief movements for horn and piano, because one expects music that is quite simple to perform. The first movement, "Fanfare," is somewhat tricky rhythmically and includes a dynamic range of piano to fortissimo, although within a narrow, fairly high tessitura (written b'–g"). "Branle," the second movement, is patterned after a medieval dance with a range of one octave (written e'–e"), but eighth notes at ♩ = 168. The third movement, "March," takes its character more from Prokofiev than Sousa. It is the easiest movement with a c'–c" range and no fast notes. The suite closes with a "Lament" which, although harmonically beautiful, is perhaps an odd choice for a work supposedly designed for younger students. Each movement ranks as a grade three solo, with possibly a grade four designation if all four movements are performed. The good news is that the music is very interesting for this level, especially harmonically, and is thus very highly recommended. It would be feasible to place the work in the middle of a college degree recital, anticipating a good audience reaction. If performing all four movements, one might choose to alter the order, such as I, IV, III, II and retitle the work *Four Sketches*.

Published as a contribution to the American Horn Quartet series, *Capriccio* for horn quartet by Luciano L'Abbate is a single-movement work, tonal, light in character, with considerable alternation between 2/4 and 3/8 meters. In an ABA form, it would make a fine encore or a light diversion amid a "heavy" concert. Recommended!

The AHQ has made a huge name for itself in the horn world with its CD's and tours. To constantly add new music to its repertoire, members of the ensemble must search for new and old music both original or transcribed. Kerry Turner transcribed four popular movements from Bizet's *Carmen Suite* for horn quartet: two entr'actes, intermezzo, and chanson. Common to all AHQ transcriptions and new compositions by Kerry Turner is a tendency to share the difficulties, so not just the first horn takes the melodic and technical heat. The result, of course, is that all the parts are difficult! This suite is particularly challenging for the rhythmic and melodic interplay between the voices, especially when the audience knows the tune! It would be certainly great fun to rehearse this transcription but very difficult to perform without considerable individual and ensemble practice.

While the preface to Friedrich Constantin Homilius' Quartet in B-flat Major discusses the American Horn Quartet and the arranger, David Johnson, there is no mention of the composer. Research found that Homilius was born in Dresden in 1813 and that between 1838–1876 (thirty-eight years) he was principal horn of the St. Petersberg Imperial Theater Orchestra. From 1873 to 1899 (age sixty to eighty-six) he was the horn professor at the St. Petersberg Conservatory and during his last twenty-five years also directed a "Society Philharmonic."

The quartet is a good piece in a late nineteenth-century style, formally and harmonically more akin to Bruckner than Brahms or Strauss. There are three movements: *Alla Marcia, Andante,* and *Presto.* The fine horn writing is more on par with Hübler's Concerto than Schumann's *Konzertstücke,* although the fourth needs a good pedal F and the first a strong b♭". The quartet does not pretend to be great music but it can certainly be enjoyed by a quartet of moderately accomplished hornists.

If you have been too lazy to practice all your major and minor scales and arpeggios because you lost your Pares scale book years ago, and you need to have them notated and on your stand, and ..., now you have no excuse! The first forty-seven pages of this volume include scales patterns beginning with the flat keys, proceeding through sharps, followed by a set of pattern exercises notated in C major but intended to be played in all keys. It should be noted that neither the scale nor the arpeggio patterns that follow are written above c''' or below A♭! Pages 48 through 83 are then devoted to arpeggios. Just do it!

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Around the Horn for solo horn in F
Milton Babbitt
Smith Publications, 2617 Gwynndale Ave., Baltimore, MD 2120, 1993. $25

Horn Trio (Horn, Violin, Piano)
Charles Wuorinen
C. F. Peters, 373 Park Avenue South, New York, NY 10016, 1994. $15

The publishers of these two compositions sent review copies to co-music review editor, Arthur LaBar, who passed them along to me. They are reviewed together because each is written by a well-recognized American composer and both are harder than hell! *Around the Horn* is ten-pages of unbelievably complex notation, where each measure holds a rhythmic challenge, e.g., three against seven, compounded by dynamic inflections on a majority of the pitches. If you are looking for a piece nearly impossible to play, where the audience will not have a clue as to the accuracy of your performance, this is it! Although I do not intend to analyze the work, it has the trademarks of melodic and rhythmic serialization within an non-tonal vocabulary. Although there are a couple of brief stopped horn passages, it seems quite odd that the composer asks for the horn to be stopped in the lowest notes of the work (f♯ below the treble clef) and restricts himself to b" as the highest written pitch. As a performer, someone's notation in the margin of the flute part to Samuel Barber's Concerto for Violin comes to mind: "fake it—it's not worth it."

While Wuorinen's trio is extremely complex, it is tech-

nically easier than Ligeti's trio, especially if performed on a descant horn, and much easier than the Babbitt work above, in part because it is only 301 measures. There is also an intensity of drama and integrity of form that adds to the impact of the composition. The horn writing covers A♭ to c''' but there are many gymnastic leaps, often of a seventh. Again the only stopped pitches are below the treble clef. (These guys must have been absent that day in orchestration class.)

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Themes Varies (Cinq pièces pour cor & piano)
Piotr Moss
Editions Max Eschig, 215 rue du Faubourg Saint-Honoré, Paris VIII (Theodore Presser, US distributor), 1994.

This is an atonal work for horn and piano, yet one that has all the earmarks of a colorful and approachable piece both for the hornist and audience. These are five relatively brief character variations that total eleven minutes in duration. The range is only g to f'', so it is an excellent selection for a hornist with good technique, a strong dynamic range, good imagination, but either without a strong range or simply not interested in displaying it. Three colors are sprinkled liberally though the five movements: stopped horn (again sometimes below the treble clef), flutter-tongue, and mute. The work offers strong and well-etched musical impressions, with a relatively easy (grade four–five) horn part. Unfortunately, your pianist will find that part quite complex and technically very challenging.

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Six Lives of Jack McBride for tenor, violin, horn and piano
Kerry Turner
Paddi's Prints, Schulstr. 33, 53359 Rheinbach-Oberdrees, Germany, 1993. $20

This dramatic chamber work was commissioned by Charles Putnam and partially funded by the IHS Meir Rimon Commissioning Assistance Fund. A lengthy preface by the composer discusses his inspiration, placing one Jack McBride, originally of Gaelic descent, in six global-historical reincarnations: Auschwitz during World War II, 1850 on the western plains of North America from Canada to Texas, 1789 on the Bounty during the famous mutiny, 981 with Erik the Red settling "Greenland," with Jesus Christ at his "Sermon on the Mount," and at the fortress of Masada where nearly one thousand persons committed mass suicide in 72 AD, to avoid slaughter by invading Roman troops.

The scope of the composition with its time-travel concept creates a six-part form where each of the sections is distinct and relatively complete. The composition opens with the tenor (Jack) humming a Gaelic melody. Shortly thereafter a theme is introduced in the piano that will recur throughout the composition as transition material between lives. With that melody Jack then introduces himself to the audience before he is thrust into Auschwitz, thus beginning his journey back in time.

Perhaps the only weakness in the piece might be the English text which is not, with the exception of the "Sermon on the Mount," particularly dramatic or imaginative. Mature musicians will find each part active and challenging and the ensemble writing clear enough to present no difficulties beyond normal balance considerations. The music is solid and both the ensemble combination and program should keep your audience on the edge of their seats.

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Concerto à 3 für 2 Cornu de Chasse und Fagott
Maximilian Fielder
Edition Brand, Postfach 80 02 01, 8000 München 80, Germany, 1990.

According to the preface by Kurt Janetzky, (Maximilian?) Fielder wrote this trio around 1750. The manuscript is now housed in the University Library at Münster. There are four brief movements: *Largo, Vivace, Dolce,* and *Vivace.* The horn writing is robust, clearly for two strong *cor de chasse* performers. The second horn only once descends to written middle c and the first ascends to c''' in all but the first movement. Both parts are written in a florid, *clarino* style typical of the late Baroque. The bassoon part is uncomplicated by comparison, but when considering balance, one wonders if either the bassoon in 1750 produced a lot more sound than today's instrument or hunting hornists were less boisterous? Because the composer designated that the horn parts could be played either on the D or E-flat crook, a bassoon part for each key is provided. This is a unique work for an unusual combination of instruments. Anton Reicha, who tried this combination about fifty years later with limited success, is the only other composer that comes to mind .

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Divertimento in D (2 flutes/oboes, 2 horns, 2 violins, and bass)
Franz Joseph Haydn
Amadeus Verlag, Winterthur, Switzerland (Foreign Music Dist., 13 Elkay Drive, Chester, NY 10918, 1992. $32.30
G. Henle Verlag, P. O. Box 1753, Maryland Heights, MO 63043-0753, 1995. $14.95

How unusual to receive simultaneously two new publications of the same work, especially since it was composed nearly 230 years ago. Although both editions are excellent, the Henle version is recommended. Labeled as an Urtext, the editors have clearly marked performance suggestions and have included a score. The Amadeus edition, with no score, has many more additions of appropriate dynamics and articulations, but none are labeled as such. Also there is the price factor. The good news is that in either version this Divertimento would be a pleasant piece to include on

any chamber series, playable on natural horns.

There are five movements: *Allegro, Minuet-Trio, Adagio, Minuet-Trio,* and *Presto.* With a typical instrumentation of four treble voices, the horns as mid-range instruments and one bass, Haydn sometimes doubles the flutes/oboes and violins, sometimes uses the violins in an accompanying role to the flutes, eliminates the horns in the Adagio and reduces the ensemble in the trios. Although the horn writing is not generally soloistic, the second trio features the two horns (up to written c''' on the D crook) accompanied by strings.

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Lament in Memoriam: Philip Farkas for Four Horns and Tuba or Five Horns
Fisher Tull
Southern Music Co., San Antonio, TX 78292, 1995. $15

It was quite a surprise to discover that Fisher Tull, who passed away so recently and who wrote so much fine wind music, had composed this Lament in memory of Professor Farkas. Approximately five minutes in duration, the movement's harmonic vocabulary is tonal but with a considerable use of added "color" pitches. The first horn bears more of the melodic material than the other parts, but the range only rises to a". None of the parts is difficult (grade four) and there are at least subliminal melodic references to Britten's *Serenade* ("blow bugle, blow"). The fifth part, with both a tuba and a horn version provided, only descends to written B♭ (for horn) in the bass clef. This is a well-crafted, ternary form composition, by a recognized composer, certainly one of the last he wrote. The *Lament* was clearly written for a special person and this virtue should shine through in any performance.

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Concerto for Four Horns
Heinrich Hübler, arranged for eight horns by L. Curtis Hammond
Horn Club of Central Kentucky Press, 8030 Elklick Falls Rd., Lexington, KY 40515, 1995. $30 plus $3 shipping (proceeds to the Horn Club of Central Kentucky)

Most hornists probably know Hübler's concerto, written in 1854, as a much less pretentious work than Schumann's earlier concerto, yet no less enjoyable both to perform and hear. This ambitious arrangement is very well done on computer software by L. Curtis Hammond, horn professor at Morehead State University. The good news is that the four horns playing the orchestral parts are not as taxed as one might imagine. There are some passages that are more technically difficult than the solo parts, especially in the first horn, but there is a welcome amount of rest when the solo quartet remains unaccompanied.

If you enjoy this concerto and have at least eight hornists in your local horn choir/club, this would be a very fine addition to your library, plus another horn club would be financially encouraged! If your group has some arrangement(s) to barter—well, it is worth asking.

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Video Review

William Scharnberg
Contributing Editor

Horn Playing Past and Present
United States Army Field Band Video Clinic Series
Commander, US Army Field Band, Attn.: Operations, Fort Meade, Maryland 20755 (telephone 301-677-6231). Free to music educators.

The script for this fine 33-minute video, produced by the US Army Field Band, was written by Cathy Miller, SFC and Librarian with that band. SFC Miller was formerly a student at the University of Michigan, where she toured with Professor Louis Stout and his enormous horn collection, now housed at the Streitweiser Museum in Pennsylvania. Throughout the video, the band's six-member horn section demonstrates individually and in various combinations both on instruments from that collection and their own horns.

Because the Stout collection and illustrations from a variety of sources were used to demonstrate the history of the horn, the visual examples are stunning. The video continues with a solid discussion of the fundamentals of horn playing. Topics include the harmonic series, right hand position, embouchure, the breathing apparatus, articulation (including multiple tonguing), stopped horn, muting, practice habits, strength and endurance, and tone quality. Particularly notable is the discussion of the breathing apparatus that clearly dispels the outdated "support from the diaphragm" myth. Visual and aural examples are offered for each topic in a clear and concise manner.

Three minor negative notes: when discussing stopped horn the narrator's advice is to simply close the bell and transpose down a half-step (were it so easy), the horn playing is good but not always great given the opportunity for retakes, and is it required for the military never to smile or appear relaxed? Perhaps as a result of this personal rigidity the musical examples often seem equally stiff. It would seem appropriate for an educational video to show horn playing and music making as something to be enjoyed!

The International Horn Society's position on the horn rather than the French horn is cited, and our Executive Secretary's address is offered in the credits. Finally, for music educators the video is free. One assumes videos for other wind and percussion instruments are also available by writing or calling the address above. This video is very highly recommended to all public school educators and should be viewed by all hornists at some point in their studies!

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Music and Book Reviews

Arthur LaBar
Contributing Editor

Konzert für Horn und Orchester
Stjepan Sulek
Horn and piano version available from Editions Marc Reift, CH-3963 Crans-Montana, Switzerland, 1994.

Here is a very interesting full-length concerto for horn and orchestra from Stjepan Sulek (1914–1986). The composer was born in Zagreb and apparently spent most of his career in that region as a violin soloist, a professor of violin and composition at the Zagreb Conservatory, and as a professional conductor. This work interesting is that, in general, it is thematically and technically more subtle than most concerti. It follows the traditional formal patterns. Conventional tertiary harmony is employed, but the prevailing mood is minor-mode and serious.

The horn opens the concerto alone with an Andante introduction using mainly various kinds of fourths and fifths in the mid-range, soon joined by the orchestra. The majority of the movement is in an Allegro 4/4, although much of it is presented in a triple, rather than a duple, basis. A meno, then a molto meno, bring the first movement to a plaintive close.

I found the sounds of the Intermezzo, marked Andante poco sostenuto, to be sublimely beautiful. This movement is reminiscent of Shostakovich's powerful slow movements. There was also a gesture in the final movement quoted from the Allegretto of Shostakovich's Symphony No. 5.

The finale movement is the lightest in character, cast in a joyful 2/4 interrupted briefly by a poco meno. A well-written cadenza follows a second meno. The work closes with an Andante in which the horn part seems to end inconclusively, but with a very satisfactory overall effect.

The range and technical demands made on the hornist are modest enough. There is a series of b'''s, but they are approached by a glissando, so that the work could be accessible to advanced high school or college students, but is musically compelling enough for the professional.

A piano/horn version was what I had for my review copy with no indication of orchestration. The piano writing leads me to be eager to hear how the orchestral accompaniment sounds.

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Techni-Cor, Daily exercises followed by orchestral excerpts, Volume IV: Synchronismes
Daniel Bourgue
G. Billaudot Editeur, 14 rue de l'Echiquier, 75010 Paris. 1995.
Theodore Presser Company, Presser Place, Bryn Mawr PA 19010 USA, sole U.S. selling agent.

Gerard Billaudot has now released four volumes of these daily exercises by the French pedagogue and soloist, Daniel Bourgue. The theme of this book is that of fingering problems, something usually addressed only indirectly in most etude books, but which all horn players struggle with every day.

In his brief introduction, Professor Bourgue states, "The method of having a single fingering for each note, used by some teachers, strikes me as abhorrent." He then gives a list of no less than eleven factors which ought to be considered when selecting the "correct" fingering for a given note. Indeed, the idea of being superbly familiar with all fingering possibilities is one that is stressed in every volume of this series thus far. Before getting into the body of the book, Bourgue provides a four-and-one-half octave fingering chart followed by charts for whole and half-step trills.

As with the first three volumes, the exercises are organized into first, second, third, etc., "days," four of which are devoted to scale passages in a variety of articulation, interval, and dynamic patterns. Flexibility is another recurring topic in all of the Techni-Cor books, and Day Four explores expanding slurred intervals. Day Six is three pages of appoggiaturas (grace notes), where we are directed to "always" play them on the beat. While some people may differ with this direction, the exercise is very valuable, and an excellent preparation for lip-trill practice.

As I have said in previous reviews of this series, the books are highly recommended. I look forward to seeing the final volume, which I hope will be issued soon.

I must complain parenthetically, at this point, about what seem to be consistently high prices from French music publishers. I know that it has always been this way. Even so, $20 or more for thirty-nine pages strikes me as too much, although it is typical. I love to teach from the first few volumes of the Maxime-Alphonse 200 Etudes, but their one dollar-per-page cost to young students is simply too high.

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Four Studies, for solo horn
Alison Davies. 1994. $5.50

Soliloquy, for horn and piano
Gordon Carr. 1994. $7.00

Scherzo, for horn and piano
Anthony Randall. 1993. $8.50

All three above are published by Broadbent & Dunn Ltd, 12 Tudor Court, London E17 8ET, England.
Theodore Presser and Company, Presser Place, Bryn Mawr PA 19010 USA. Sole U.S. selling agent.

Four Studies is a clever piece for solo horn that would serve the intermediate student well, yet has substance enough for the more experienced. The movements tell exactly what the music does. "Four Note Piece" is just that. "One, Two, Three" is in triple meter, and marked "With a Swing," which I liked best when I treated it like a Viennese waltz. Then comes "Five Note Piece." The joyful Le Basquish is composed in an Allegro 5/8 meter and can be

successful in a variety of tempi, from a fairly allegro moderato to a real presto. A fun piece.

Gordon Carr's *Soliloquy* is a miniature which has the horn playing a lovely Lento melody alone and with a semplice piano accompaniment. This, again, would be a very good student piece, although it has one a", and an optional two-bar c'''.

Scherzo is another good brief (136 measures) recital piece for horn and piano in an Allegro 3/8. Anthony Randall has written an Andante Con Moto middle section that provides just enough of a change of pace to make it work well. Range: c to c'''.

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Musicpartner accompaniment compact disc for *Adagio and Allegro, Op. 70,* for horn and piano, by Robert Schumann. Catalog number PMP 2386 (corresponds to the catalog number 2386 of the Edition Peters printed music).
C. F. Peters Corporation, 373 Park Avenue South, New York NY 10016 USA, 1994. $15

Musicpartner is a concept that evidently was developed for C. F. Peters (Edition Peters) by Sabine Springer of Stuttgart, Germany. Ms. Springer has thus far produced seventy-five titles for piano, strings, winds, guitar, voice, trumpet, and horn. The Schumann is the only title for horn at this time.

This accompaniment is performed by Karl Kammerlander, whose playing is of the highest artistic caliber. He demonstrates impeccable taste as well as conventional tempi and rubati. As in all their issues, this CD provides a track for tuning, in this case a' = 442hz (other discs vary between a' = 440–443hz). Then the Adagio and Allegro each have their own track, with one measure of a metronome click immediately prior to the commencement of the music. The Adagio is performed at quarter = approximately 58, and the Allegro at quarter = approximately 144. I say approximately because the pianist correctly allows the music to freely ebb and flow, as it must in this work. The only time there might be a problem following the pianist is in the Adagio, one measure before C, where there is no rhythm in the accompaniment for 6 beats. The coda (marked Schneller) picks up to about mm. = 152.

There are several Musicpartner CD's available for other instruments that offer full orchestral accompaniment by the Polish Philharmonic Orchestra and others. Kammerlander performs as accompanist on many albums, but Jörg Demus can be heard on others. Although I haven't heard any of the other CD offerings, I hope I can assume they are of the same quality. Wouldn't it be great to play along with a full orchestra in your own studio, or perform the Mozart Horn Quintet with a fine string quartet? I hope that this project is continued and that we can look forward to more outstanding releases. The Musicpartner concept provides a wonderful learning and teaching tool.

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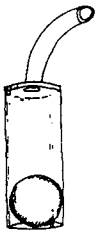

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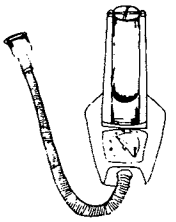

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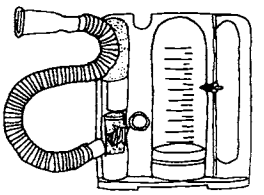

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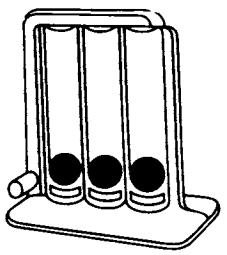

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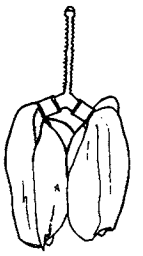

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Recording Reviews

John Dressler
Contributing Editor

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Distributors

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Reviews

Disc Title:	*20th Century Settings*
Artist(s):	Gail Williams, horn
	Mary Ann Covert, piano
Label:	Summit Records DCD-139
Timing:	63'43"
Recording Date:	May 16–18, 1992
Recording Location:	Ithaca College, Ithaca NY

This new disc of Gail Williams devoted to twentieth-century masterpieces displays tonal, modal, ambiguous, and disguised melodic and harmonic shapes in the context of aggressive to pensive styles. This is one of the first new recordings of the Nelhybel since Calvin Smith's fine recording for the Crystal Records label nearly twenty years ago. Ms. Williams's tempi on the Partita are similar to that of Janine Gaboury-Sly's recent recording of the same piece—a very idiomatic and often intense/often lyrical work that needs more public exposure. The delightful Wilder number is performed just slightly faster than Tom Bacon's all-Wilder disc but in matching jocularity and good-times feeling. The Gwilt selection, a robust and energetic work, shares some melodic similarities to the Reynolds and Musgrave pieces. Hunting calls answered by legato passages, a range which feature B♭', and a tonal spectrum resembling a cross between Hindemith and Vinter holds the audience's attention throughout. A haunting second movement reminiscent of the Jacob concerto leads in to a staccato romp third movement. The only other recording of this work by way of comparison is the 1982 Ifor James LP on the Phoenix label.

The most dissonant or exploratory work on this disc is Thea Musgrave's Music. Rather pointillistic and utilizing a great deal of rubato and sensitivity, the work is thoroughly engaging and challenging. A dramatic work with many extremes of dynamics, articulation, and style, it is a perfect vehicle for Williams's verve and musicianship. Written in a ternary form, Defaye's one-movement *Alpha* is another work that allows a degree of freedom for the soloist to sculpt four movements of mysticism, two minutes of rhythmically up-tempo and chromatic jesting, followed by three minutes of wind-down subtlety. Hints of Françaix can be detected in the B section. All the works on this disc are truly characteristic of a modern voice for horn; highly recommended. Ms. Williams is Associate Principal with the Chicago Symphony Orchestra, studied with John Covert, Frank Brouck, and Dale Clevenger and is a founding member of

Summit Brass. She performs this disc on a Carl Geyer instrument.

Contents:

Nelhybel, Vaclav	*Scherzo concertante*
Defaye, Jean-Michel	*Alpha*
Reynolds, Verne	*Partita*
Musgrave, Thea	*Music for Horn and Piano*
Wilder, Alec	*Suite for Horn and Piano*
Gwilt, David	*Sonatina*

♪♪♪♪♪

Disc Title:	*Those Things Strange & Beautiful*
Artist(s):	The Carillon Brass Charles Pagnard, trumpet; Alan Siebert, trumpet; Richard Chenoweth, horn; Walt Oliver, trombone; Steven Winteregg, tuba
Label:	Integra Classic IMCD-940
Timing:	[no individual or collective timings provided]
Recording Date:	1994
Recording Location:	[unspecified]

The Carillon Brass has recently issued a disc of new music for quintet: some transcriptions, some newly-composed. The program opens with two selections akin to the more familiar *Die Bankelsangerlieder* and other Renaissance favorites; both challenge each member of the group with several exposed soloistic passages. The Mahler piece, taken from the second movement of the first symphony, works well, especially at this tempo, which is quicker than that taken many orchestras. The Grieg piece, originally for orchestra, provides a delightful up-tempo rustic mood. In contrast is the fine arrangement of the fourth movement of the Brahms *German Requiem.* Some unusually-heard dance movements from Rameau's keyboard works lend a welcome presence of some Baroque styles to the disc: all of which highlight each instrument well.

The disc concludes with two selections by the group's tubist, also an internationally recognized composer and ASCAP award winner. "Joy" is truly descriptive of this piece: tonal, motivic, energetic, and easy to grasp on first hearing. The final work follows similar harmonic language and is punctuated with heavy accents, flutter tonguing, features a muted second movement of introspection, and a driving third movement with contrapuntal devices, especially between tuba and trumpets. Each individual of the group brings a full understanding of the music and adds warmth and sparkle to the wide variety of repertoire. All quintets should investigate these selections, which are available in print; an excellent addition to the literature! No processing equipment was used during recording, which also attests to the quality of this group.

Contents:

Speer, Daniel	*Sonata*
Byrd, William	*Fantasia*
Mahler, Gustav	*Funeral March*
Grieg, Edvard	*Wedding Day at Troldhaugen*
Brahms, Johannes	*How Lovely is Thy Dwelling Place*
Rameau, J. P.	*Gavotte I, Doubles I–IV, Gavotte II*
Winteregg, Steven	*"Joy" (from Trilogos)*
Winteregg, Steven	*Those Things Strange & Wonderful*

♪♪♪♪♪

Disc Title:	*Anders Eliasson*
Artist(s):	Sören Hermansson, horn Ostrobothnian Chamber Orchestra Juha Kangas, conductor
Label:	Caprice CAP-21422
Timing:	59'12"
Recording Date:	October 12–13, 1994
Recording Location:	Kaustinen Church, Finland

This recently-composed horn concerto (1992), cast in the typical fast-slow-fast structure of movements, opens with a very demonstrative and repetitive hammering motivic passage of seconds and thirds. Accompanied only by strings, the intensity and drama are truly evident. Momentary clashes of minor seconds between solo and accompaniment, and even among the string sections themselves are resolved before getting a feeling of atonality. Softer moments of reflection soon follow. Some imitation and counterpoint between solo and accompaniment add organization to the opening movement. Its subtitle "Farfalle e ferro" (Butterflies and iron) forecasts the opposing characters of the music. The first movement moves segue into the second, which opens with a tranquil forest call of fifths—a lyrical answer to the "iron" music of the first movement. The cantabile writing here is most reminiscent of Hindemith, Jacob, and Barber. The second movement also segues into the final movement with abrupt half-step trill figures back in a quicker tempo, reminding this listener of the Jacob concerto. Melodic material of the opening movement returns in modified form. The tritone and seventh intervals, the juxtaposition of hammering and then more delicate moments, challenging stopped horn work, and the higher tessitura playing is expertly handled by Hermansson. Kangas skillfully guides the strings above and below the horn throughout both tender and arresting passages. The forty-five year old Eliasson is a product of the Stockholm Royal College of Music, is attracted to the force of nature in all his music, and has a predilection for a complex tonal language based on pattern and regularity. A most convincing work for horn. A violin concerto and a work for strings round out this disc.

Contents:

Eliasson, Anders	*Concerto for Horn and Strings* (1992)
Eliasson, Anders	*Desert Point* (1981)
Eliasson, Anders	*Concerto for Violin and Strings* (1993)

♪♪♪♪♪

Disc Title:	*Horn and Organ Recital*
Artist(s):	Sören Hermansson, horn Per-Ove Larsson, organ
Label:	Opus 3 CD-19501
Timing:	58'46"
Recording Date:	February, 1995
Recording Location:	Adolf Fredrik Church, Stockholm, Sweden

Music for horn and organ presents a difficulty. Its success or failure is nearly always dictated by the organ available for performances. Hermansson has recently brought out a disc of predominantly Romantic era works of pensive nature often idyllic in tone. The sustaining capability of the organ lends itself well in allowing the horn periods of rest while the "orchestra" continues the legato melodic presentation. This particular instrument, a three-manual forty-five-rank organ, does the music and the overall performance very convincingly. Its diapasons and string stops are particularly noteworthy. I wonder, however, about the total effect of these selections utilizing a two-manual electronic instrument instead. To my knowledge, most of these particular works—many by Scandinavian composers—are receiving their first recording here; they should be explored by all. The Badings and Reichel pieces, reminiscent of Flor Peeters tonal spectra, are modern but fall easily on the ear. The Krol, by far the most modern work on this program, pushes the hornist the furthest musically and physically; a most challenging work for extremes of change: dynamics, tessitura, intervals, and mood. A fine performance by both artists as they sculpted beautiful musical lines and heightened energetic passages as one performer.

Contents:

Saint-Saëns, Camille	*Andante*
Körling, August	*Pastorale*
Alfvén, Hugo	*Notturno Elegiaco, Op. 5*
Badings, Henk	*Canzone*
Reichel, Bernard	*Sonata da Chiesa*
Hoeberg, Georg	*Andante*
Lindberg, Oskar	*Gammal Fäbodpsalm*
traditional	*Aftonpsalm from Rosentorp*
Krol, Bernhard	*Missa Muta, Op. 55*

♪♪♪♪♪

Disc Title:	*Carillon Christmas*
Artist(s):	The Carillon Brass
Label:	Integra Classic IMCD-920
Timing:	[no individual or collective timings provided]
Recording Date:	April 5–7, 1992
Recording Location:	Kettering Seventh Day Adventist Church, Dayton Ohio

As the holidays fast approach, is there anything new available for brass quintet concerts, school, and church programs and recitals? Turn immediately to the works on this disc! I venture to say the Warlock, *Carols from British Isles,* and *Carillon Brass Medley* will be fresh material even for the seasoned quintet out there. A terrific set from *The Nutcracker* (arranged by Arthur Frackenpohl) presents both familiar and less familiar passages to prospective audiences. In addition to Frackenpohl, Don Hart, James Faulconer, and Vernon Whaley give delightful new twists to some festive favorites. The "Personent Hodie" has a particularly captivating opening; "Fum, Fum, Fum" is very challenging in an articulative manner; a jazzy rendition of "God Rest Ye Merry Gentlemen" is quite convincing. A more modern harmonization of "Silent Night" brings the disc to a close. All the performers are members of the Dayton (Ohio) Philharmonic Orchestra. The members of the ensemble show musical sensitivity to each other, a fine blend of timbres, and an excellent palate of styles in going from piece to piece. All selections recorded here are available in print; follow directions from the liner notes in obtaining scores and parts.

Contents:

Warlock, Peter	*Tyrley, Tyrlow*
Tchaikovsky, Peter	*Nutcracker Nuggets*
Bach, J. S.	*From Heaven Above to Earth I Come*
Handel, G. F.	*Every Valley (from Messiah)*
Hart, Don, arr.	*Carols from the British Isles*
Tschesnokoff, Peter.	*Salvation is Created*
Faulconer, James, arr.	*Variations on La Marche des Rois*
Hart, Don, arr.	*Personent Hodie*
Whaley, Vernon, arr.	*Fum, Fum, Fum*
Frackenpohl, A., arr.	*European Carol Medley*
Faulconer, James, arr.	*O Holy Night*
Hart, Don, arr.	*Carillon Brass Medley*
Faulconer, James, arr.	*Good Rest Ye Merry Gents*
Faulconer, James, arr.	*Silent Night*

♪♪♪♪♪

Disc Title:	*Vivaldi Wind Concerti*
Artist(s):	Stephen Stirling, horn Tim Caister, horn City of London Sinfonia Nicholas Kraemer, director
Label:	Naxos 8.553204
Timing:	54'25"
Recording Date:	October, 1994 and January, 1995
Recording Location:	All Saints Church, East Finchley UK

Among the five hundred or so concerti written by Vivaldi, there are a number of works for two or more solo instruments. Two of these, both in F major, are for pairs of horns. The second of the two (RV 539) opens with an allegro utilizing triadic figures in imitation between the two. The range for the first horn is to e'''. The short slower middle movement features the lilting sicilienne rhythm of quarter followed by eighth values in 6/8 meter. The finale puts forward a triadic and scalar melody with a hunting quality. The earlier concerto (RV 538) has a syncopated majestic opening in which the horns double the violins before the first solo entry, where each takes it in turn to imitate the

other. The second movement is an extended cello solo with basso continuo accompaniment. The final movement showcases the lower registers for both players in triadic patterns. Both soloists demonstrate a mastery of imitation, at times sounding as one player. Articulation, timbre, and dynamics balance expertly. Also appearing on the disc are concerti for two flutes, two trumpets, two oboes plus two clarinets, and a concerto for oboe and bassoon. A fine disc of Italian Baroque double concerti!

Contents:

Vivaldi, Antonio	*Concerto in F Major for two horns, RV 539*
Vivaldi, Antonio	*Concerto in F major for two horns, RV 538*

♪♪♪♪♪

Disc Title:	*Franz Schubert Octet in F Major*
Artist(s):	Norbert Hauptmann, horn Philharmonia Ensemble Berlin
Label:	Denon CD-75671
Timing:	61'24"
Recording Date:	September 5–9, 1988
Recording Location:	Siemens Villa, Lankwitz, Berlin Germany

There exist a few pieces in hornists' chamber music repertoire that constitute at least half of a recital by themselves. Two works of twice the length of the Brahms Horn Trio, Op. 40 are sadly overlooked in public today because of their formidable length: the Beethoven Septet, Op. 20 and the Schubert Octet, D. 803. It is this latter work that has rather recently been issued by Denon, possessing a terrific balance and blend of timbre, audibility, articulation, and overall musicianship. Although Schubert was greatly overshadowed by Beethoven in Vienna, we actually owe a debt of thanks to Beethoven, for it was his Op. 20 that obviously served as a model to Schubert. To Beethoven's instrumentation (violin, viola, cello, bass, clarinet, horn, and bassoon) Schubert added a rather apologetic second violin part. Both works have six movements in similar order and formal content. This particular work was commissioned in 1824 by Count Troyer, a distinguished amateur clarinetist and head steward to the Archduke Rudolph of Austria; hence, the clarinet is featured more prominently, say, than the horn. However, several wonderful moments are to be had by the hornist. The opening movement, for instance, presents a slurring challenge: an oscillating figure on a major sixth interval which returns several times. At the end of the movement the horn has a beautiful soloistic turning of the sixth into an octave with a delicate diminuendo into the final cadence. While not arduously taxing, the work deserves to be explored as does this recording. All members are or were colleagues in the Berlin Philharmonic. They understand each other impeccably as they weave skillfully and artfully in and out of melodic importance. An early Romantic chamber music must!

Contents:

Schubert, Franz	*Octet in F Major, D. 803*

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Disc Title:	*The American Horn Quartet 4 X 4*
Artist(s):	David Johnson, Charles Putnam Kerry Turner, Geoffrey Winter
Label:	ebs Records 6038
Timing:	55'47"
Recording Date:	4 three-hour sessions, April 1993
Recording Location:	DRS Studio, Bern Switzerland

As their tours increase, so do the recordings of the American Horn Quartet. If you somehow have not experienced this group in concert or on disc, run—don't walk—to sample their wide repertoire. While already two years old, this recording typifies the energy, translucence, quality command of the instruments, and bravura so essential to any chamber music group. Their spectra of volume, articulation differences, lyricism, and dramatic flair is uncanny. The group is a model to all hornists. I enjoyed seeing the true impact the AHQ had on an audience at the IHS-Tallahassee meeting: their performance was followed by a steady stream of players toward the School of Music's practice rooms! This particular disc features full-length works (14–15 minutes each on average) that explore the gamut of style, register, and blend that four horns could possibly produce. Turner's third quartet has some terrific passages of pianissimo level where all four players are still heard as well as prestissimo staccato work most envious. Perkins's work features a solo for each player in four of the five movements. These two pieces are followed by the landmark Hindemith work: a piece every quartet-lover needs to experience as both performer and listener. Perkins's creative and most challenging arrangement of *West Side Story* tunes prompts a double-take: are there really only four horns in this texture? It is a testament to nearly twenty-first century horn playing. Page 80 of the May 1995 *Horn Call* lists discs and music available for purchase. I hope the Bernstein score and parts will become available before too long.

Contents:

Turner, Kerry	*Quartet No. 3 for Horns*
Perkins, Walter	*Concerto for Four Horns*
Hindemith, Paul	*Sonata for Four Horns*
Bernstein, Leonard	*West Side Story Suite*

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Disc Title:	*Shared Reflections*
Artist(s):	Philip Farkas, Randy Gardner, Michael Hatfield Douglas Hill, David Krehbiel Chicago Symphony Orchestra
Label:	Summit Records DCD-176
Timing:	61'56"
Recording Date:	1995

Recording Location: [unspecified]

Michael Hatfield and Randy Gardner have co-produced a truly unique memorial tribute disc to Philip Farkas. Combined here are musical philosophies on the horn and horn playing spoken by Farkas himself, plus three orchestral excerpts from the Chicago Symphony Orchestra/RCA Victor recorded archives. I assume the latter to be from the Reiner recordings; the liner notes are unclear, however the RCA original catalogue numbers are included. It is most rewarding to hear the Gallay pieces as well as the Françaix work (with pianist Marion Hall) in their new compact disc format. My old Coronet LP has never sounded as clear! I am hoping Coronet might re-release that entire Farkas disc as it has long been out of print. In addition, the artists on this disc (themselves former Farkas pupils) have assembled modern quartet literature just for this project. Heiden also has a direct link to Farkas, having been a colleague at Indiana University. Faust's work was commissioned by Gardner; Hill's work, while premiered in a twelve-horn version at the 26th IHS workshop in Kansas City in 1994, was actually conceived as a work for this disc. It was most recently performed again dodecaphonically at the International Brass Fest during the last week of May, 1995. Biographical notes on Farkas, Heiden, and all the hornists heard on the disc are included. Hill's title, which doubles as the title for this entire disc, is very appropriate: a rare collection of new and old, thought-provoking ideas, exemplary performance, humor, and legacy. The profits from this album are being directed to the Farkas Performance Awards of the IHS, a non-profit organization.

Contents:

Farkas, Philip	*"Love of the horn"*
	"On choosing the horn"
	"The Legacy"
Gallay, J. F.	*Unmeasured Preludes, Op. 27: Nos. 27, 28, 35, 37*
Heiden, Bernhard	*Quartet for Horns (1982)*
Faust, Randall	*Quartet for Four Horns*
François, Jean	*Canon in Octave*
Hill, Douglas	*Shared Reflections*
Farkas orchestral excerpts:	
Brahms	*Symphony No. 3*
Stravinsky	*The Fairy's Kiss*
Strauss	*Ein Heldenleben*

♪♪♪♪♪

Disc Title:	*Westwood Wind Quintet*
Artist(s):	John Barcellona, flute; Peter Christ, oboe; David Atkins, clarinet; David Muller, bassoon; Joseph Meyer, horn; Lisa Bergman, piano; Richard Pressley, trumpet
Label:	Crystal Records CD-751
Timing:	57'12"
Recording Date:	1993
Recording Location:	Lincoln Theatre, Mount Vernon, Washington Central United Methodist Church, Sedro-Woolley, Washington

Having just celebrated its thirty-fifth anniversary, Peter Christ's Westwood Wind Quintet has released this disc of rarely-heard literature. The Dahl work of 1942 is highly rhythmic, constantly changing metrically, and a most energetic piece. The opening allegro features quick staccato patterns with shifting accents; the second arioso section begins with a pensive flute solo followed by ever-increasing dynamic and melodic motion in the other instruments. The closing section settles into a slow and relaxed cadence with extended triadic harmonies somewhat reminiscent of the Partita of Irving Fine. It demonstrates a free use of serial technique while falling on the ear quite easily. Husa's Serenade of 1963 began scored for woodwind quintet accompanied by string orchestra, harp, and saxophone. This sextet version with piano was prepared by the composer shortly after the work's initial debut. The first two movements showcase individual technical displays in quasi-cadenza passages. The work is unified by folk-like fragments and rhythmic ostinatos. Some very clever chromatic patterns add to the challenge for the performers. A fine exploration of contrast in timbres. Born in Poland in 1945, Sapieyevski studied and taught at the Catholic University of America. He currently teaches at the American University in Washington, DC. His Arioso adds a trumpet to the woodwind quintet timbre in a most convincing a lyric manner. A rather extended movement commissioned by the International Trumpet Guild in 1988, it opens with a slow introduction section. The trumpet part, however, becomes quite challenging soon afterward. The coda is fractious to the end. The disc closes with Louis Moyse's 1961 quintet. Son of the famous flutist, the composer avoids heavily relying on solely the flute. A rollicking first movement reminiscent of the Dahl gives way to the second-movement lyric oboe solo based on a sogetto cavato theme built on the name Bohuslav Martinu, to whom the work is dedicated. A rather pointillistic scherzo third movement, full of fun, leads into an only somewhat slower finale where the horn must move in notes of longer duration in the high register in a chorale prelude effect against bubbly flute, oboe, and clarinet parts. Score and parts to all the works recorded here are published.

Contents:

Dahl, Ingolf	*Allegro and Arioso*
Husa, Karel	*Sérénade*
Sapieyevski, Jerzy	*Arioso*
Moyse, Louis	*Quintet*

♪♪♪♪♪

Disc Title:	*Westwood Wind Quintet*
Artist(s):	John Barcellona, flute; Peter Christ, oboe; Linda Felver, narrator; David Atkins, clarinet; David Muller, bassoon; Joseph Meyer,

	horn; Matthew Kocmieroski, percussion
Label:	Crystal Records CD-752
Timing:	63'31"
Recording Date:	April, 1992 and January, 1993
Recording Location:	Lincoln Theatre, Mount Vernon, Washington

An All-American disc of woodwind quintet literature is the subject of the latest Westwood venture. Bergsma's concerto, commissioned by the Library of Congress Coolidge Foundation in 1958, is reminiscent melodically and harmonically of similar works of Fine, Dahl, and others of the late 1950s and early 1960s. All instruments receive a technical workout. Rochberg's is the most recently composed on this album (1985). The horn solo that opens the one-movement work symbolizes loneliness and sadness that could be forecast by the work's title. Somewhat akin to the *Rite of Spring's* opening melancholy in melodic and harmonic shapes, the intensity followed by relaxation is well paced. The parallel moving intervals are well-played with secure intonation. This is a unique work well worth exploring. Carter's 1948 quintet opens with a lyric focus highlighting the contrasts between the instruments; its second movement is more rhythmically alive with many syncopated sections that are quite challenging in nature. John Biggs, winner of numerous composition awards, has constructed a whimsical Scherzo that will delight players and audience alike. Built around contrary-motion scalar passages a cleaver presentation of "Row, Row, Row Your Boat" sneaks in unobtrusively. The work was written in 1960 on a Westwood commission. Another set of Ogden Nash poems serves as the basis of a new set of *Animal Ditties*, this time for quintet. Actually, only four members are used at one time, with the fifth reciting the spoken text if desired. Musically descriptive of the text, it is a charming crowd-pleaser. Schuller's suite, completed in 1944, illustrates a wonderful combination of early twentieth-century French styles and jazz. A straight-forward work tonally, the appearance of several rhythmic interjections adds to the delight of the work. William Schuman's 1944 Dances for quintet and percussion was premiered at the composer's 1985 birthday party. A rather extended through-composed work, the piece contains a variety of dance tunes and even the Charleston in free adaptation. Biographical notes about the players are included. This recording represents a very convincing performance of exemplary literature.

Contents:

Bergsma, William	*Concerto for Wind Quintet*
Rochberg, George	*To the Dark Wood*
Carter, Elliott	*Woodwind Quintet—1948*
Biggs, John	*Scherzo*
Plog, Anthony	*Animal Ditties*
Schuller, Gunther	*Suite*
Schuman, William	*Dances: Divertimento for Wind Quintet and Percussion*

♪♪♪♪♪

Disc Title:	*Wind Chamber Music of Theodor Blumer*
Artist(s):	Moran Woodwind Quintet: John Bailey, flute; William McMullen, oboe; Eric Ginsberg, clarinet; Gary Echols, bassoon; Allen French, horn; Shirley Irek, piano
Label:	Crystal Records CD-753
Timing:	63'24"
Recording Date:	1994
Recording Location:	University of Nebraska, Lincoln

The Moran Woodwind Quintet, faculty members at the University of Nebraska—Lincoln, have produced a disc of wind music by the late Romantic German composer Theodor Blumer. In style reminiscent of Richard Strauss, the works are immediately attractive to the listener. With ample challenge to all instruments, there is truly something for everyone to do. The three works on this disc represent about half of Blumer's wind output and were written around the early 1920s. Op. 52 is cast in typical four-movement symphonic form. The dramatic finale surges with energy, particularly for the hornist, well-executed here by Allen French. Bouncy accompanimental passage work by the other performers is nicely done. Op. 45 (with piano) casts a wonderful theme and variations set. The piano is silent during the theme, but opens the second movement—a solo improvisation. The entire group finally plays together in the following movement: a joyful capriccio. The Op. 53 suite of dances incorporates popular and fun music of the period. Included is a Hungarian-flavor dance, a Mahleresque minuet, and concludes with a terrific one-step. Most of the selections will be new to listeners and performers; they come highly recommended. The quintet blends very well and presents a wide variety of characteristic styles and timbres.

Contents:

Theodor Blumer	*Quintett, Op. 52*
	Sextett (Original Theme and Variations), Op. 45
	Tanz-Suite, Op. 53

♪♪♪♪♪

Disc Title:	*Horn und Klavier—Horn and Piano*
Artist(s):	Hansjörg Angerer, horn Bojidar Noev, piano
Label:	Koch-Schwann 3-1534-2
Timing:	49'31"
Recording Date:	1993
Recording Location:	Saal der Tiroler, Austria

Angerer, celebrating his fortieth birthday this year, was born in Tyrol (Austria). He has been a pupil of Michael Höltzel at the Mozarteum (Salzburg) and of Hermann Baumann. From 1976 to 1980 he was a member of the Innsbruck Symphony, and since 1988 he has been profes-

sor and horn teacher at the Mozarteum. His most recent disc, on which he performs both an Alexander single F and a Model 103 F/B-flat double, features a program of solid repertoire in spirited and robust readings. One can sense a noble and forward-pressing style in the Schumann; a hearty bravo as well to Bojidar Noev for excellent support at the Steinway. Listeners may not be totally familiar with Strauss's Op. 17, a work from the fourteen-year-old wunderkind to his father. Plenty of opportunity here to follow through with romping rhythms, sweeping gestures: a true *tour de force* for both performers! A very convincing opening on "natural horn" of the Dukas follows in a brilliant manner with several fine articulate moments in the succeeding B section. A new work to the writer is the Pirchner: a most reflective four-movement unaccompanied work in which "a horn artist can present to the cosmos some of his musical, technical and psychological abilities, which have been polished to a high gloss." A tonal work with beautiful lines juxtaposed with aggressive rhythmic flares. With several arches up to c''' and splashes for key-mechanism sounds, the opening and closing movements are particularly challenging. Great audience appeal as well as rewarding to the performer. The Bozza also receives a rousing tempo here with, again, most convincing "natural horn" treatment in the opening; both the stopped and muted sections project nicely against the accompaniment. The coda is even a bit faster than the opening section, which leads into the final cadence with abandon up to the final note, which backs away suddenly. The Rossini, another fine Romantic contribution to the literature, ends this disc. Written eleven years before his death, Rossini includes a marvelous opening cantabile melody, an opera-buffa type theme, and the ever-increasing technical variations with obligatory piano interludes. The arpeggio and chromatic passage work are executed with command.

Contents:

Schumann, Robert	*Adagio and Allegro, Op. 70*
Strauss, Richard	*Introduction, Theme and Variations, Op. 17*
Dukas, Paul	*Villanelle*
Pirchner, Werner	*Feld-, Wald-, und Wiesen-Soli, PWV 53*
Bozza, Eugene	*En forêt, Op. 40*
Rossini, Gioacchino	*Prelude, Theme and Variations*

IHS Scholarship Programs (1994–1995)

Peter Kurau

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

During the 1994–1995 academic year, the IHS sponsored four scholarship programs. Information for all four programs appeared in the November 1994 and February 1995 editions of the *Horn Call*. Regrettably, a low volume of applications necessitated postponing three of the scholarship programs until 1995–1996.

The Jon Hawkins Memorial Scholarship Competition generated five requests for application materials and one completed application. Upon the recommendation of the judges (Douglas Hill, Frøydis Wekre, and Francis Orval), no award was given this year.

Peter Landgren, serving as preliminary adjudicator for the Farkas Performance Awards, received two completed applications. Again, the decision was made to defer this competition until 1996.

Lisa Bontrager, acting as adjudicator for the Symposium Participant Awards, received no applications for this scholarship program.

The Frizelle Orchestral Competitions for both low horn and high horn were held during the 27th International Horn Workshop in Sakata City, Yamagata Prefecture, Japan. Judges for the competition were Lisa Bontrager, Greg Hustis, Paul Mansur, Soichiro Ohno, Francis Orval, Hans Pizka, and Morris Secon. The winner of the low-horn competition was Attila Scücz of Hungary, a student of Ferenc Tarjáni. Mr. Scücz also had received first-place honors in the Hungarian Farkas Competition, held during the First Hungarian Horn Festival in May. The Frizelle high-horn competition was won by Laszlo Ràkos, also of Hungary. Mr. Ràkos is a student of Ádám Friedrich. Honorable Mention in this category went to Koichi Fuchigami of Japan. Messieurs Scücz and Ràkos each received an award of $200 for their achievement.

The IHS wishes to acknowledge numerous vendors and exhibitors who had generously donated products for the raffle benefiting the IHS scholarship fund: Latham Music, Anne Megenity, Tracey Craig, Wind Music, Birdalone Music, Baltimore Horn Club Music, Spindrift Music, TAP Music, Timber Ridge Music, Magic of Music, Altieri Instrument Bags, American Horn Quartet, Glassnotes of Rochester, Littleton Alphorns, Josef Molnar, Thomas Bacon, and Soichiro Ohno, as well as many Japanese companies who chose to donate anonymously. Special gratitude goes to Morris Secon, whose indefatigable enthusiasm and energy in coordinating the raffle are peerless. This year, over $750 was raised for the IHS scholarship programs.

Complete information concerning the requirements and application procedures for all of the IHS scholarship programs appears elsewhere in this issue of the *Horn Call*.

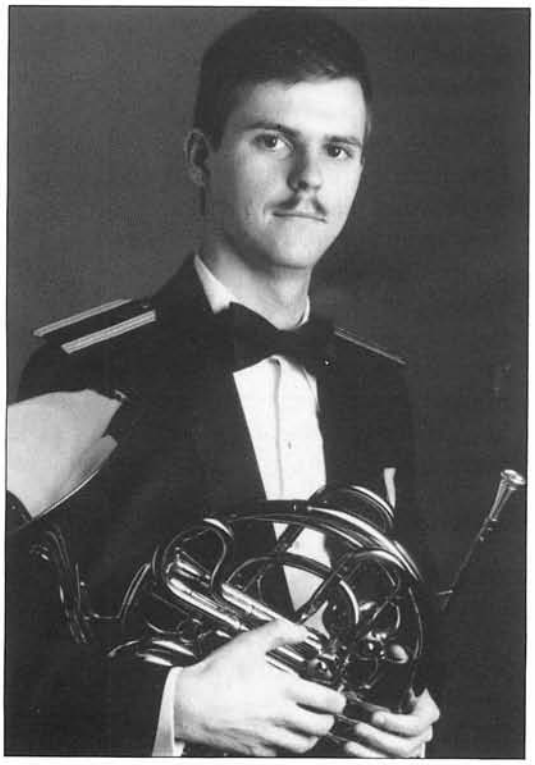
IHS 1995–96 Scholarship Programs

Peter Kurau
Scholarship Committee Chair

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

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

All scholarship winners will be expected to attend the 1996 IHS workshop (June 17–22, 1996) at the University of Oregon in Eugene, Oregon.



Jon Hawkins, 1965–1991

The Jon Hawkins Memorial Scholarship

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

The purpose of this scholarship is to encourage the attendance of deserving, highly motivated horn students at the annual IHS workshops, where they can be intensely exposed to state-of-the-art levels of performance, pedagogy, equipment, and resources. Hornists who have not yet reached their twenty-fourth birthday by June 22, 1996 may apply for up to $1,500 (US) to be used for the registration fee, room, board, and travel costs to the 1996 IHS Horn Workshop, June 17–22, 1996 at the University of Oregon. One or two of these scholarships are available each year. The winner(s) will be selected on the basis of (1) performance ability, (2) a demonstrated need for financial aid in order to attend the upcoming workshop, and (3) personal motivation. In addition to the cash prize, the scholarship winner(s) will receive instruction from at least one workshop artist in the form of a private lesson and/or master class, and an autographed copy of Werner Pelinka's *Concerto for Jon*. The International Horn Society reserves the right to cancel the competition or withhold one or more awards if, in the opinion of the judges, conditions warrant such action.

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

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

Completed applications must be received by the chair of the Hawkins Scholarship Committee no later than March 15, 1996.

Symposium Participant Awards

The International Horn Society is pleased to offer five Symposium Participant Awards of $200 (US) each, to assist deserving students with financial limitations in attending an IHS Symposium (Workshop). A recorded performance is not required from applicants for this award. This year, the prize money will be used to help winners attend the workshop at the University of Oregon, June 17–22, 1996.

Conditions for the awards are as follows.

1. To qualify, an applicant must:
   a. Be a student of the horn who is no more than twenty years of age as of June 22, 1996.
   b. Write a short essay (at least one page long) describing the importance of the horn in his or her life. The English language must be used for all written information accompanying the application.
   c. Show a financial need by including with the above mentioned page, letters from parent/guardian ***and*** teacher attesting to the applicant's interest in the horn and to his or her financial situation.
   N.B. Parent/Guardian letter must include permission to attend the Symposium if the applicant is under the age of majority.
   d. Include his/her name, address and telephone number with the application.
2. Winners will be chosen on the basis of their applications and indication of financial need.
3. Deadline for receipt of applications is April 1, 1996.
4. Winners will be notified by mail no later than April 15. The $200 awards will be sent directly to the workshop host and be credited to the winners to partially cover registration and/or room and board fees. If an award is not accepted by the winner, it will be reserved for use the next year.
5. The IHS reserves the right to cancel or withhold one or more of the awards if conditions so warrant.
6. Applications should be mailed to:

   Dr. Paul Mansur
   IHS Participant Awards
   P.O. Box 1083
   Hixson, TN 37343
   USA

Please allow ample time for international mail delivery.

The IHS Orchestral Audition Competition Dorothy Frizelle Memorial Awards

Dorothy Frizelle was a member of the International Horn Society whose biography appears on page 124 of the April 1989 *Horn Call*. These awards have been established in Dorothy Frizelle's memory and to support the study of orchestral horn playing at the IHS workshops. Two awards of $200 each will be granted at the 1996 Workshop, one for the winner of the high-horn audition and one for the winner of the low-horn audition. Participants may compete in both high- and low-horn auditions. The 1996 workshop will take place at the University of Oregon, June 17–22, 1996. Registration for the orchestral competition will be at the workshop.

Eligibility

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

Repertory

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

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

Adjudication

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

The Farkas Performance Awards

Finalists for the 1996 Farkas Performance Awards will receive the opportunity to perform on a recital at the Twenty-Eighth Annual Horn Workshop, to be held June 17–22, 1996 at the University of Oregon. Up to five winners of the preliminary competition (selected by a taped audition) will receive a refund of their 1996 workshop registration fee and $150 to help defray the cost of room and board while at the workshop. The final competition will be a live performance held at the 1996 workshop, from which two cash prize winners will be selected. The first-place winner will receive a prize of $300, the second-place winner a prize of $200.

Eligibility.

This competition is open to anyone who has not reached the age of twenty-five by June 22, 1996. Proof of age will be required of all finalists.

Preliminary Audition

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

Application requirements are as follows:

1. The cassette must be unedited and of high quality. Mark the appropriate Dolby noise reduction (if any) on the cassette.
2. Piano must be included if the composer wrote an accompaniment for the selected work.
3. The cassette should include the following music in the order listed.
   A. Mozart *Concerto No. 3, K. 447,* first movement only (including cadenza).
   B. Any one of the following solos.
   Bozza *En Foret*
   Hindemith *Sonata* (1939) any two movements
   Schumann *Adagio and Allegro*
   Franz Strauss *Theme and Variations, Opus 13*
   Richard Strauss *Horn Concerto No. 1, Opus 11*
   (either 1st & 2nd movements or 2nd & 3rd mvts)
4. All application materials are to be mailed to the following address:
   Peter Landgren
   Peabody Conservatory
   1 E. Mt. Vernon Place
   Baltimore, MD 21202 USA
5. All applications for the 1996 Farkas Performance Awards must be received by Peter Landgren no later than March 15, 1996. The finalists will be informed of their selection for the workshop recital no later than April 15, 1996. Any applications received after the listed deadline or not fulfilling the repertoire requirements will be disqualified from the competition.
6. The English language must be used for all written information accompanying the application.
7. Include the following information with the cassette recording: (a) applicant's name, (b) address, (c) telephone number, (d) birth date, and (e) a list of all compositions performed on the cassette in order of their presentation.

Final Competition

Up to five applicants with the most satisfying taped performances will be chosen to perform at the 1996 Horn Workshop. The finalists will pay their own expenses to attend the workshop. (The refund of the registration fee and the $150 expense allowance will be given to each finalist during the workshop.) Music to be performed on the scholarship recital is to be chosen from the repertory listed in items 3A and 3B above. In all cases, the complete composition must be prepared. A half-hour rehearsal with a staff accompanist will be scheduled after the workshop begins for each finalist who does not bring his/her own accompanist.

A panel of judges composed of guest artists and/or Advisory Council members will select the first- and second-place cash-prize winners. The two cash-prize winners will be announced during the 1996 workshop. All prize money will be presented to the winners during the week of the 1996 horn workshop.

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

Minutes of the IHS General Meeting

July 28, 1995, 9:00 A.M.
Cultural Center, Sakata City, Japan

Submitted by Peter Kurau, Secretary/Treasurer

Nancy Cochran-Block, President of the International Horn Society, called the meeting to order at 9:00 A.M. and introduced members of the Advisory Council present: Kendall Betts, Lisa Bontrager, Ádám Friedrich (Vice President), Gregory Hustis, Peter Kurau (Secretary/Treasurer), Paul Mansur, Soichiro Ohno, Francis Orval, Johnny Pherigo (Editor of the *Horn Call*), Hans Pizka, and John Wates. President Cochran-Block read a note of greetings from Barry Tuckwell, who was unable to attend the workshop due to illness.

The minutes of the 1994 General Meeting of the IHS, as published in the November 1994 issue of the *Horn Call*, were approved as printed.

President Cochran-Block read a report submitted by Ellen Powley, Executive Secretary, concerning membership data for the society. Prior to the 27th International Horn Symposium, membership in all categories was 2847. Numerous new members enrolled during the workshop, including at least one who registered for a life membership. Articles for the *Horn Call* were solicited in response to the high level of interest and activity in horn playing in Asia.

Using pie charts, President Cochran-Block discussed the 1994 revenues and expenditures for the IHS. Revenues derive primarily from membership dues and advertising; principal expenditures are printing costs and postage.

President Cochran-Block introduced Johnny Pherigo to report on publications, which now include, on an annual basis, three issues of the *Horn Call*, one issue of the scholarly journal *Horn Call Annual*, four newsletters, and a membership directory. Mr. Pherigo gratefully acknowledged the efforts of Soichiro Ohno in providing Japanese translations of the *IHS Newsletter*. Mr. Pherigo invited submission of articles for potential publication in the *Horn Call*. Items of a newsworthy nature should be submitted to Virginia Thompson, Newsletter Editor.

Lisa Bontrager reported on the 1995 Meir Rimon Commissioning Assistance Program. Charles Putnam received a grant of $1000 for a horn quartet from Christopher Wiggins. Paul Austin received $500 to commission James Woodman to compose a piece for horn and organ. Peter Kurau received $500 to commission a "Frost" cycle for horn, soprano, and piano from James Willey.

President Cochran-Block reported on the Takemitsu commission, an ongoing project that is scheduled to be premiered by Charles Kavalovski and the Boston Symphony in 1996 or 1997. To date, the IHS has paid $10,000 of the commission; the balance of $20,000 is due upon delivery of the concerto. While funds have been set aside in the IHS budget to cover the balance due on the commission, members are invited to investigate or suggest alternate funding sources, including foundations, corporations, and individuals.

Peter Kurau reported on the IHS scholarship programs for 1994–1995. Currently, the IHS annually sponsors and administers four programs: the Jon Hawkins Memorial Scholarship Competition, the Farkas Solo Competition, the Symposium Participant Awards, and the Frizelle Orchestral-Excerpt competitions (for high and low horn). This year, an insufficient number of applications warranted postponing the Hawkins, Farkas, and Symposium Participant programs until 1996. The Frizelle competitions, held at the 1995 International Symposium in Sakata City, Japan, were won by two Hungarian students: Attila Scücz (a student of Ferenc Tarjáni) in the low-horn category and Laszlo Ràkos (a student of Ádám Friedrich) in the high-horn category. Honorable mention in the high-horn audition went to Koichi Fuchigami of Japan.

Kendall Betts reported on fund-raising activities, specifically as they relate to establishing a scholarship-endowment fund for the society. The Advisory Council has approved formation of a committee to explore various possibilities of raising money for this fund.

Paul Mansur reported that the Punto Awards this year were enthusiastically and unanimously bestowed to Mr. Xiang Fei of the People's Republic of China and Mr. Yasuyo Ito of Japan. Both recipients received their awards during the IHS banquet earlier in the week.

Nancy Cochran-Block announced that the 1996 IHS Workshop will be at the University of Oregon in Eugene, Oregon June 17–22, 1996, with Ellen Campbell as host. Artists will include Frøydis Wekre, Peter Gordon, David Krehbiel, and two horn sections from U.S. west-coast orchestras. There will be jazz horn performances as well as a performance of the Bach B-minor Mass in conjunction with the Oregon Bach Festival.

President Cochran-Block recognized and thanked Hans Pizka, who has fulfilled his terms on the Advisory Council, for his many years of devoted, enthusiastic service. Elected to new three-year terms by either the IHS general membership or the Advisory Council were Lisa Bontrager, Gregory Hustis, Soichiro Ohno, Virginia Thompson, and Barry Tuckwell.

Soichiro Ohno conveyed his thanks and that of the Japan Horn Society to the IHS for its support in selecting Japan as the site of the 1995 symposium.

Mr. Ohno introduced Mr. Kozo Moriyama, President of the Japan Horn Society, who challenged all in attendance to support and encourage the next generation of horn players—our youth. In support of this purpose, the Japan Horn Society generously donated 100,000 yen to the IHS scholarship program.

Hans Pizka reported on the North/East/West/South fund, which supports memberships in the IHS in less economically affluent countries. Contributions to this fund are encouraged and may be directed to Ellen Powley, Executive Secretary.

Peter Kurau reported on regional workshops which have received partial funding from the IHS. As of August 1, 1995, workshops in Florida, Tennessee, Oklahoma, Wash-

ington, West Virginia, Massachusetts, Utah, and New York City received support ranging from $100 to $300, expending $1550 of the $2000 annual budget. Applications for partial support of regional workshops may be obtained from the IHS Secretary/Treasurer.

A member in attendance thanked the Japanese hosts and the Executive Committee for their splendid organization of the workshop and, in particular, their efforts in providing a safe and secure environment during all aspects of the symposium.

Another member in attendance announced that the Twelfth Scandinavian Horn Seminar will be held June 30–July 7, 1996 on the island of Visingo, Sweden. Artists include Michel Garcin-Marrou, Richard Watkins, Frøydis Ree-Wekre, and Ib Lanzky-Otto.

There being no further business or announcements, the meeting was adjourned at 9:45 a.m.

Respectfully submitted,
W. Peter Kurau
Secretary/Treasurer

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Sehmann, Phillip Michael. "Horn Call Index, 1971–1995." 7 (1995) 16–132.

Feature Articles

Baumann-Cloughly, Cecilia. "In Memoriam: Kurt Janetzky." 3 (May 1995): 59.

Cochran Block, Nancy, and Kaido Osting. "Arvids Klishans." 3 (May 1995): 61.

Cryder, John. "Early Horn-Bell Research at Lawson Brass Instruments." 2 (February 1995): 53–54.

Divoký, Zdeňek. "Czech Hornist Miroslav Štefek." 2 (February 1995): 47–49.

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