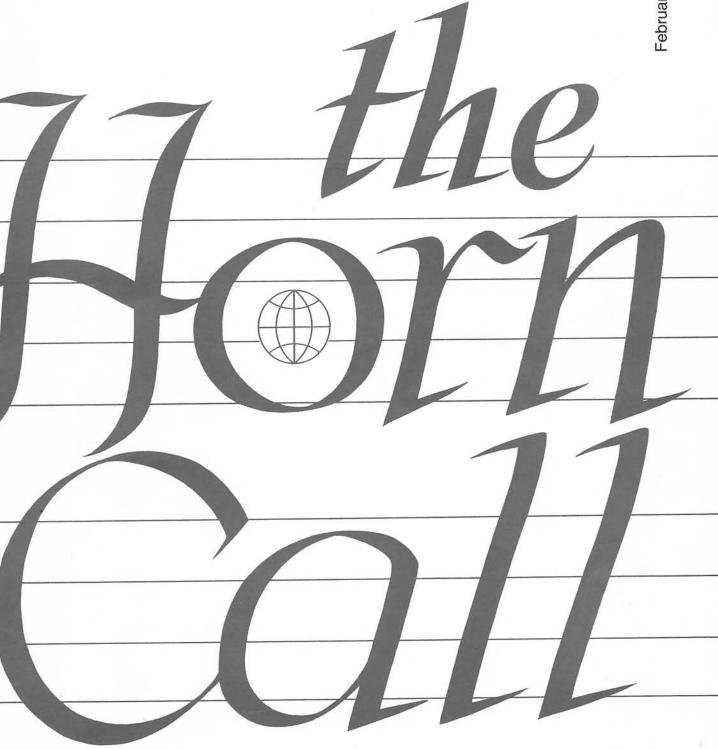
Journal of the



国際圓号協会/国際ホルン協会

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

February 1996, Vol. XXVI, No. 2





Look-no strings!

Only the finest hand made virtuoso horns, supplied directly from the <u>fully independent</u> manufacturer.

Please telephone for details of our extensive range of models, or visit us at our new showroom in Union Street.



Paxman Musical Instruments Limited

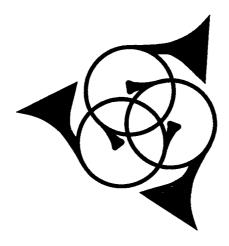
Unit B4, Linton House, 164-180 Union Street, London SE1 0LH

Office/Showroom: 0171 620 2077 Fax: 0171 620 1688 Workshop: 0171 620 1990

THE HORN CALL

Journal of the International Horn Society

Volume XXVI, No. 2, February 1996



Edited by Johnny L. Pherigo

ISSN 0046-7928

© 1996 by The International Horn Society. All Rights Reserved

Kalamazoo, Michigan, USA

Printed by JB Printing

Cover art by Joel Barg, an IHS member and artist/designer from Montreal, Canada

International Horn Society

Officers

President

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

Fax: 816-235-5264

Secretary/Treasurer

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

Fax: 716-274-1088

Kendall Betts Minnesota Orchestra Lisa Bontrager Pennsylvania State University

Nancy Cochran Block UMKC Conservatory of Music

Ádám Friedrich Academy of Music Ferenc Liszt, Budapest Douglas Hill

University of Wisconsin-Madison

Gregory Hustis Dallas Symphony

IHS Newsletter Editor

Virginia Thompson WVU College of Creative Arts P.O. Box 6111

Morgantown, WV 26506-6111 USA Tel: 304-293-4617, ext. 165 Fax: 304-293-7491

Email: 71563.1412@compuserve.com

Music & Books Reviews

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

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

Pedagogy Editor

Peter Kurau Eastman School of Music 26 Gibbs St Rochester, NY 14604 USA

Tel: 716-482-5795 Fax: 716-274-1088 Vice-President

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

Fax: 36-1-3214-097

Editor, The Horn Call

Johnny Pherigo School of Music Western Michigan University Kalamazoo, MI 49008-3831 USA

Tel: 616-387-4692 Fax: 616-345-9802

Email: pherigo@wmich.edu

Advisory Council

Charles Kavalovski **Boston Symphony** Peter Kurau Rochester Philharmonic Paul Mansur Dean Emeritus, SE Oklahoma SU Soichiro Ohno

Orchester des Hessichen-Rundfunks Francis Orval

Trossingen Musikhochschule

903600 T **Editorial Staff**

Recordings Reviews

John Dressler Department of Music Murray State University Murray, KY 42071-0009 USA Tel: 502-762-6445

Fax: 502-762-6335

Improvisation/Jazz Clinic

Kevin Frev San José Ćity College 2100 Moorpark Ave San José, CA 95128-2799 USA Tel: 408-298-2181, ext. 3843 Fax: 408-286-2052

Natural Horn Column

Jeffrey L. Snedeker Department of Music Central Washington University Ellensburg, WA 98926 Tel: 509-963-1226

Fax: 509-963-1239

Email: snedeker@cwu.edu

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

Ellen Powley 2220 N. 1400 E. Provo, UT 84604 USA Tel: 801-377-3026 Fax: 801-378-8222

Email: ellen_powley@byu.edu

Past Presidents

Paul Anderson Randall Faust Douglas Hill Mason Jones William Scharnberg **Barry Tuckwell** James Winter

Johnny Pherigo Western Michigan University Virginia Thompson West Virginia University Barry Tuckwell Soloist & Conductor John Wates British Magistrate Frøydis Ree Wekre

Soloist & Teacher, Norway

European News Coordinator

Edward Deskur Rigistrasse 41 8006 Zurich Switzerland Tel: 41-1-362-80-82

Email: 100016.3121@compuserve.com

Ensemble Excerpt Clinic

Jean Martin School of Music University of Georgia Athens, GA 30602 USA Tel: 706-542-2724 Fax: 706-542-2773

Email: jfmartin@uga.cc.uga.edu

Advertising Agent

Paul Austin School of Music Northeast Louisiana University Monroe, LA 71209-0250 USA

Tel: 318-342-1591 Fax: 318-342-1369

Email: muaustin@alpha.nlu.edu

Individual membership in the International Horn Society is \$30.00 U.S. annually; library membership is \$45.00 annually; three-year membership is \$75.00; lifetime membership is \$500.00. Horn clubs of eight or more may be registered simultaneously at a rate of \$25.00 per member per year. Payment must be by U.S. check or by international money order in U.S. funds. Forward payment with permanent address to the Executive Secretary at the above address. If moving, send change-of-address to the Executive Secretary at least forty-five days before the address change takes effect.

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.]



Not a Con Man ... A CONN Man

It was a mistake. When everyone saw me playing my brand new horn, they thought I must have swindled someone out of a bundle to buy it. No, I assured them, this is not some overpriced custom model. It's a Conn, straight from the factory. Great enough to play in the finest orchestras, affordable enough for every player.

My only crime? Good judgment.

Guilty as charged!



Phil Myers, Principal Horn of the New York Philharmonic and Conn player for 25 years

C School of Music Training

A Tradition of Excellence in Professional Music Training

Paul Ingraham, horn

Allan Dean, trumpet John Swallow, trombone Toby Hanks, tuba

- outstanding faculty of international artists •
- enrollment limited to 200
 horn class limited to 8
 - numerous challenging performance opportunities
- orchestras led by Lawrence Leighton Smith & Günther Herbig
 - generous financial aid •
 - academic electives in Yale University •
 - close collaboration among all students and faculty •

Yale School of Music offers the Master of Music, Master of Musical Arts, and Doctor of Musical Arts degrees, as well as the Certificate in Performance and the Artist Diploma.

> Admissions Office Yale School of Music P.O. Box 208246 New Haven, CT 06520-8246

203-432-4155 FAX 203-432-7542

Contents

Guidelines for Contributors	6
Correspondence	
Features:	
A Conversation with Anthony Halstead	
Paul Austin	
A Profile of Mason Jones	
Jeffry Kirschen	27
Plan Your Work and Work Your Plan	20
Randy C. Gardner	
Richard Chenoweth	30
Lookin' Good but Feelin' Bad	
William Scharnberg	45
Questions & Observations	
Hans Pizka	47
Clinics:	
Audition Success: A Pedagogical Approach William VerMeulen	51
Chromodal Exercises for the Cross-Cultural Improvisor	
Hafez Modirzadeh	61
Reviews:	
Music and Book Reviews	
Arthur LaBar	65
Music and Book Reviews	60
William Scharnberg	
Recording Reviews John Dressler	75
Joint Diessiei	,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,
International Horn Society Reports:	
IHS 1995–96 Scholarship Programs	
Peter Kurau	83
Proposal to Amend the IHS Bylaws	
Johnny Pherigo	87
Index of Advertisers	96

Guidelines for Contributors

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

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

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

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

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



Advertising Information

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

Paul Austin, IHS Advertising Agent School of Music Northeast Louisiana University Monroe, LA 71209-0250 USA

Tel: 318-342-1591 Fax: 318-342-1369

Rates

	Full Color*	Black & White
Full page	\$750.00	\$215.00
Three-quarter page	\$600.00	\$160.00
Half-page	\$400.00	\$115.00
One-quarter page	\$215.00	\$75.00
Column inch	NA	\$30.00
Inside cover	NA	\$275.00
Spread	NA	\$450.00

^{*}Prices based upon advertiser providing separations.

Makeup work charged at \$35.00 per hour.

Mechanical Requirements

Size	Width	Height	Width	Height
Full page	7.25"	9.75"	18.5 cm	24.8 cm
3/4 Page	7.25"	7.25"	18.5 cm	18.5 cm
1/2 Page H	7.25"	4.75"	18.5 cm	12.1 cm
1/2 Page V	3.50"	9. 7 5"	8.9 cm	24.8 cm
1/4 Page	3.50"	4.75"	8.9 cm	12.1 cm
Column Incl	h 3.50"	1.00"	8.9 cm	2.5 cm

Free classified advertisements up to twenty-five words are available to members of the International Horn Society. Additional words will be charged at the rate of \$0.25 per word. Classified advertisements are available to non-members at a rate of \$0.25 per word. All classified advertisements must be prepaid.

In the event of errors in advertising, the liability of the International Horn Society shall be limited to the cost of the ad. In no event will the IHS or the *Horn Call* be held liable for lost revenues due to advertising errors.

Management reserves the right to reject any advertisement that does not conform to policy.

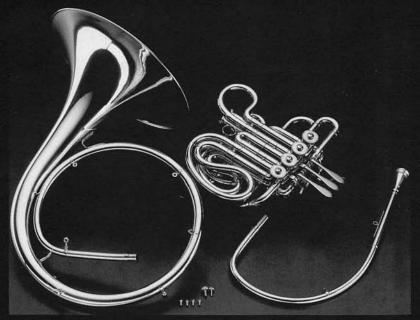
The IHS logo is a registered trademark. Its use is restricted to official IHS business.

kalison s.n.c.

di A. BENICCHIO & C. Via P. Rossi 96 1-20-161 MILANO TEL.: 6453060, FAX: 6465927

KAB 9 MODEL





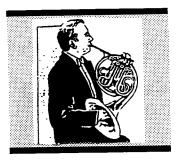
TRULY UNIQUE

- Valve section and leadpipe detachable in only a few minutes by means of just six screws
- Easy repair of each single part in case of damage without having to relacquer the entire instrument
- Possibility to personalize the instrument by different combinations of bells and leadpipes

DISTRIBUTORS:

U.S.A.: THE TUBA EXCHANGE, 1825 Chapel Hill Road, DURHAM, NC 27707 - Tel. 1-800-869-TUBA
GERMANY: MUSIKTREFFPUNKT Roland Ekle, Kuchenäcker 12 - 72135 DETTENHAUSEN - Tel. (7157) 56470 Fax: (7157) 564719
FRANCE: IMEX, 1 Rue du Capitaine Madon - 75018 PARIS - Tel. (1) 42260730 Fax: (1) 42290304
THE NETHERLANDS: MUZIEKCENTRALE HANSSEN, Akerstr. 94 - 98 - 6466 HM KERKRADE-W. - Tel. (45) 413438 Fax: (45) 426010

For further details, send for our catalogue and price list



Brass Arts Unlimited

The professional hornist's source for high quality new and used instruments, accessories and services.

- Quality brass instrument customization and repair work, Horn bells made detachable using both the Alexander and Paxman threading conventions.
- Sales of new horns.
- Horns purchased for re-sale. We are particularly interested in Elkhart 8D's, nickel silver Kruspes, Geyers, Knopfs and Lawsons.
- Consignment sales of new horns at the rate of 18%. (Possibly the best consignment rate currently available.)
- · Mouthpieces by Bach, Dennis Wick, Schilke, Giardinelli, Holton and others.
- Mutes by Hausotte, Trum Cor, Peacemaker, Humes and Berg, Tom Crown and Jo-Ral as well as the "Farkas Omni-Mute."
- Sales of new cases and accessories by Marcus Bonna (MB), Propack, Holton, Altieri, Humes and Berg, Reunion Blues and others.

Member:

International Horn Society



National Association of Professional Band Instrument Repair Technicians 44 NAPBIRTS# Contact Randy care of:

Brass Arts Unlimited

401 Mace Avenue Baltimore, Maryland 21221

Phone: (410) 686-6108 FAX: (410) 686-6108

E-Mail: brassarts @aol.com

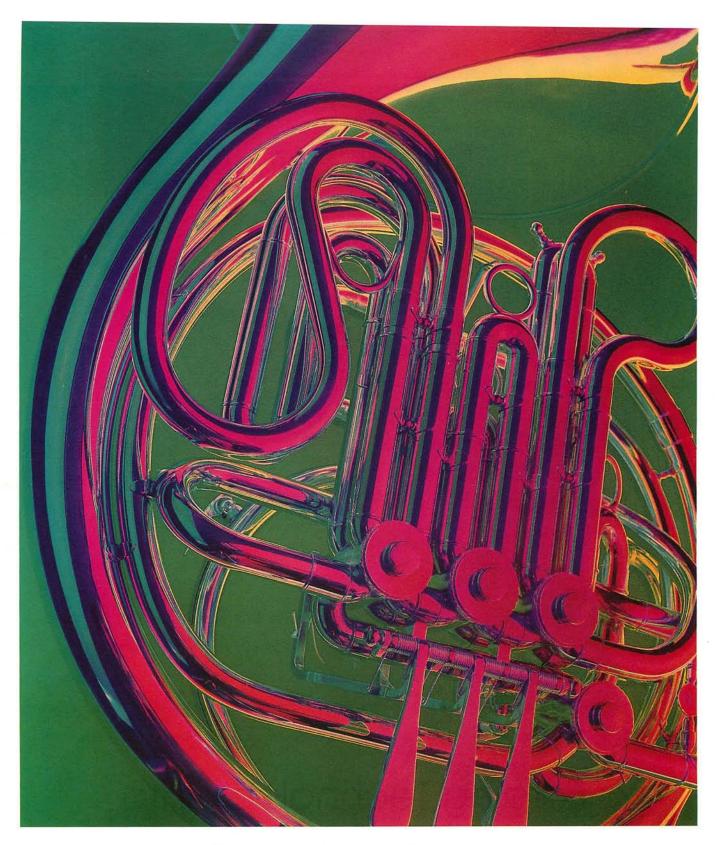
Appointments Only, Please.





Accepted

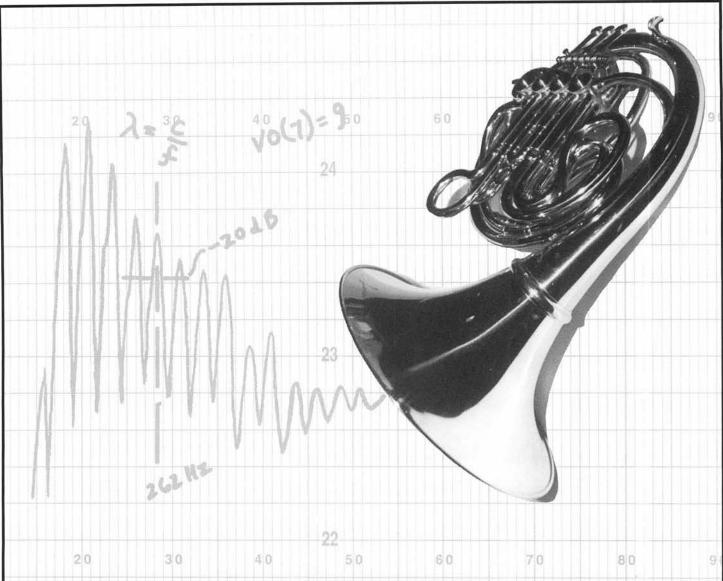
Ask about our line of new, American-made horns!



TUCKWELL, FARKAS, MERKER...



50 YEARS LEBLANC USA



Pictured above is what is known as an input impedance curve. Such measurements of the internal sound pressure of our *newest horn—the CLASSICAL model*—are made with a computer-controlled sound generator in conjunction with computer-simulated models to provide a wealth of musical information. Familiar examples include intonation, tone color, dynamic range, and even less easily defined attributes such as 'response' and 'stuffiness.' Can anyone provide such objective data for your horn?

Forging Technology Into SOUND

Lawson

P.O. Box 38 Boonsboro, MD 21713 (301) 733-6393

Manhattan School of Music Master of Music Degree Program in Orchestral Performance

Study the Art of Orchestral Performance with MSM faculty members, the Associate Principal Horn and Third Horn of the New York Philharmonic,

Jerome Ashby and Erik Ralske



MSM students with Eric Ralske, Third Horn of the New York Philharmonic

"We have devoted our lives to the art of orchestral performance, and are looking for serious horn students who share the same commitment. Our goal is to thoroughly prepare students for achieving the career of their dreams."

Jerome Ashby and Eric Ralske

Perform with internationally acclaimed conductors, recently including:

Sixten Ehrling; Zdenek Macal; Kurt Masur; Julius Rudel; Jerzy Semkov; Stanislaw Skrowaczewski; Leonard Slatkin; Pinchas Zukerman

Work with program faculty and some of the world's finest symphonic instrumentalists in:

- · Mock Orchestral Auditions
- · Excerpt Master Classes
- · Symphonic Repertoire Coaching
- Side by Side Rehearsals and Sectionals with professionals
- Chamber music coaching with members of St. Lukes Ensemble

Receive training in the extra-musical activities of orchestral life in:

- · The Business of Orchestral Music
- Educational and Community Outreach concerts
- Free recording sessions for orchestral audition tapes

The Orchestral Program's placement record is outstanding. 50% of students in its first two classes have won orchestral positions.

Partial and full scholarships are available.



For more information contact:

Office of Admission and Financial Aid • Manhattan School of Music 120 Claremont Avenue • New York, NY 10027 • 212/749-2802, Ext. 2



BLAIR SCHOOL OF MUSIC

VANDERBILT UNIVERSITY

It's a place to learn, to change, to grow, and to experience college life at its fullest. Vanderbilt University and the Blair School of Music combine intensive professional training with a superb liberal arts education. The emphasis is on dreaming one's own dream and working to make it come true.

GIFTED AND DEDICATED FACULTY

PAUL GAMBILL

- · Adjunct Artist Teacher of Horn
- Music Director and Conductor, Cumberland Chamber Orchestra

LESLIE NORTON

- · Adjunct Assistant Professor of Horn
- Principal Horn, Nashville Symphony Orchestra

JOY WORLAND

- · Adjunct Artist Teacher of Horn
- · Horn, Nashville Symphony Orchestra

A NATIONALLY-RANKED UNIVERSITY

Listed 18th in a recent ranking of the top 25 universities in the nation, Vanderbilt University offers a challenging and rewarding liberal arts curriculum.



PERFORMANCE OPPORTUNITIES

Students in a small music school (Blair's maximum is 150) have opportunities for frequent, varied performing experiences, both within the University and in the greater Nashville area through the School's referral service.

A GREAT PLACE TO LIVE

Known in music circles as "The Third Coast," Nashville is home to numerous production companies and recording studios. It is a city of Southern charm and intellectual pursuit, with an abundance of leisure activities.

SCHOLARSHIPS

Tuition scholarships available for horn students.

LOCAL AUDITION DATES:

February 9-10; February 23-24.

FOR MORE INFORMATION:

Dr. Dwayne Sagen Assistant Dean for Admissions Blair School of Music Vanderbilt University Nashville, TN 37212 (615) 322-7651

Correspondence

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

December 1995

When I read through Doug Hill's article, "Jazz and Horn and More" (*The Horn Call*, Vol. XXVI, No. 1), I didn't t know what to think of it all at first, but after getting a night's sleep, I woke up inspired. This is a great strength of Doug's: generous in sharing his experiences as a player, teacher, person, and artist. "Do it!" What a wonderful and inspiring message! As always, Doug continues to encourage hornists to find their core as musicians, and this article does the same.

As I thought further about my initial hesitation, I realized it was related to the well-documented history of jazz hornists (the same one-to-two paragraphs naming the handful of hornists again). The list reinforced to me that the legacy of the horn is essentially white, from a white perspective (and Euro-centric to boot). The artists continually mentioned (Graas, Rugolo, Mancini, Thornhill, Kenton), while great musicians, were hardly on the cutting edge of jazz. As Americans of European descent they, as has been the pattern in America, "white-washed" the musical dialect of Black America to make their own, substantial music at the expense of the African-American artist.

The origins of the jazz culture are American to be sure and African-American to be more specific. In a sense, Alex Brofsky was the only hornist to represent the Black legacy of jazz at the Second Annual Julius Watkins Jazz Horn Festival held in New York City last March, due to his vehicle of urban black music (rap). David Amram was successful to me in representing a non-western-European use of the horn as a result of his respect and understanding of the world cultures he incorporated into his music. He and Bobby Routch paid tribute to jazz culture by their choice of tunes (blues, Doxy, etc.). Marshall Sealy, who performed with his horn quartet "Horn Song," presented many jazz classics through lush Euro-styled arrangements. The original compositions of John Clark and Tom Varner include improvisation and aggressive, syncopated rhythms, but are personal artistic statements influenced more by their surroundings (the music of NYC) and really defy classification. The point I wish to make is that there is a big difference between paying homage to a cultural tradition (jazz) and that of creating a vital artistic statement through the language of the culture's music.

As we struggle as hornists to find a true voice for our instruments, I feel it is important to do our best to respect the culture we are so desperately trying to become a part of; if it is really jazz we are trying to be a part of. To continue to judge the "jazzy" horn solely in terms of European aesthetics and say "WE know the score, after all, Gunther Schuller said...." is insensitive, potentially insulting, and only serves to showcase our ignorance as a musical clique. (The reaction to Alex Brofsky by many listeners at the festival was one of disdain, for heaven's sake!)

The current version of jazz horn history raises for me questions of our intent: are we trying to place the horn in the inner circles of jazz, or are we trying to find a new voice for the post-European legacy. How connected are horn players musically to Latin America, or Black America?

The challenge for the horn world is to consider these questions.

Sincerely,

Kevin Frey Editor, Improvisation Clinic

עעעעע

December 12, 1995

I am writing about the International Concour for Horn in Friesland-Netherlands, which was held from 15–24 November 1995 in Leeuwarden.

Forty-two participants from all over the world played in three rounds the well-known compositions for horn, but also modern pieces by Otto Ketting (composer from Netherlands), Malcolm Arnold, and others. Into the finals there came two ladies: 1. Wendy Leliveld, Netherlands, 2. Sibylle Mahni, Sweden; and 3. Nogueira da Silva Pererira, Portugal. The single prize from another jury (so-called jury from the audience) for the most popular horn player was received by David Thompson, USA.

The jury: Jacques Reuland (Holland), Ab Koster (Holland), Otto Ketting (Holland), Friedrich Gabler (Austria), Frøydis Ree Wekre (Norway), Zdeněk Divoký, (Czech Republic), and Frank Lloyd (Great Britain).

With cordial greetings,

Friedrich Gabler

てんんん

December 6, 1995

I am writing in response to Joseph Anderer's article in the November issue of the Horn Call. First, many thanks for putting in writing an answer to a couple of questions that for so long have puzzled amateur/professional horn players who perform in smaller opera companies. Too often the question arises on which direction the next transposition must go. I have a couple of questions, though, that I would like to have cleared up. First, isn't it true that the horn players of Donizetti's and Verdi's time were playing on natural horns, and for the purpose of this letter, specifically B-flat basso horns? Of course, not exclusively, but would this not preclude the lengthening of the horn to A basso and A-flat basso? If this is so, could one not extend his horn one more length to include G basso? I play in the Austin Lyric Opera, and we recently performed Donizetti's Lucia di Lammermoor. The second act tenor aria sung by Edgardo begins with a sextet of four horns and two bassoons (Figure 1). The horns are pitched in D for the first and second and G for the third and fourth. After a couple of rehearsals with the third and fourth playing the normal transposition of one step higher, I requested that we try it once with those parts transposed down a seventh. The result was quite pleasing. This put the first horn melody as the highest voice and relegated the third and fourth parts to right above the bassoons in a much more sonorous texture. This also aided the accompaniment line later when the second horn passes the Alberti figure to the fourth horn

Figure 1



(Figure 2). I would offer, then, that the practice be established to include G basso, at least for third and fourth horn parts in the operas of this era.

Sincerely,

Thomas Hale 3914 Avenue H Austin, TX 78751 USA

Figure 2





BIRDALONE MUSIC

LOUIS-FRANÇOIS DAUPRAT Method for Cor Alto and Cor Basse (1824)

This valuable treatise on the horn is available for immediate delivery at last, in its first complete English translation. The numerous musical examples and over 700 etudes and exercises are reproduced in facsimile from the first edition. Dauprat discusses equipment, hand-stopping technique, 19th-century performance practices, musical style and taste, articulation, and ornamentation, and offers sage advice to students, teachers, and composers. Limited to 1025 copies. A must for the serious teacher and student of the Horn. Printed in the original size on acid-free paper, and hard-bound in full cloth. 500 pages. \$150. Domestic UPS is \$5 per book, surface mail to non-U.S. addresses is \$8.

Partial Listing of Music for Horn

Horn and String Orchestra (Score \$10 each, Parts \$15 per set)

Four concertos from a collection of music for horn by several early 18th-century composers, found in the University Library at Lund, Sweden. Newly edited, corrected, and complete. Piano reductions are in preparation.

Graun Concerto in D Major

Röllig Concerto in E flat Major

Röllig Concerto in D Major

Quantz Concerto in E flat Major

Chamber Music

William Flackton

"The Chace" (c. 1740)

Cantata for voice, horn, strings, and continuo.

Includes facsimile score

\$20

Horn and Piano

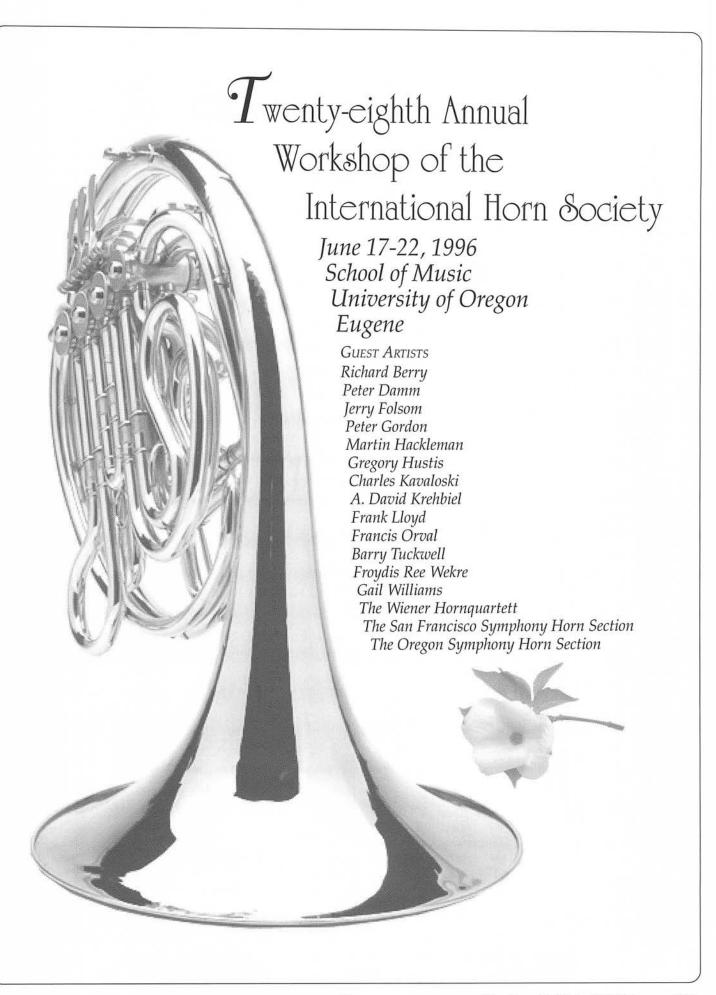
Nicolas de Krufft "Sonata pour le Pianoforte avec Accompagnement de Cor" (1812) In the original key of E, reprinted from the 1836 Breitkopf edition. \$15

Free listing of additional music is available

Please include \$1 per work for domestic delivery or surface mail. If air mail is desired for non-U.S. addresses, please add \$6 per work. Payment may be by check, money order (U.S. funds), MasterCard or Visa (include expiration date), and sent to the address below.

Birdalone Music 508 North College Ave., Suite 333, Bloomington, IN 47404 USA

Phone (812) 333-0167 Fax (812) 337-0118



To V

THE UNIVERSITY OF OREGON SCHOOL OF MUSIC invites you to attend the 28th Annual Workshop of the International Horn Society, June 17-22, 1996. The workshop will be held on the campus of the University of Oregon in Eugene, Oregon.

Highlights of the Workshop will include recitals, master classes, pedagogical sessions, jazz workshops, special interest discussions, a morning dedicated to studio playing, and the Oregon Bach Festival performance of J.S. Bach's *Mass in B Minor*. There will be horn choirs for participants, ensemble performances, and a little time to enjoy the beauty of Oregon! (Artists and programs subject to change without notice.)

Eugene, located approximately 120 miles south of Portland on Interstate 5, is well known as a livable and hospitable city, and has been rated first in the nation in three national quality-of-life surveys of cities of comparable size. The city lies near the foothills of the Cascade Mountains, at the confluence of the Willamette and McKenzie Rivers. Only an hour's drive from mountain ski resorts and the beautiful Pacific Ocean, Eugene enjoys mild temperatures and a cosmopolitan flavor. The campus is centrally located and is easily accessible by bicycle or bus. The University of Oregon School of Music celebrated its centennial in 1986 and has been a member of the National Association of Schools of Music since 1928. It is a fully accredited institution for degrees in music through the doctoral level and is designated as the only full-range professional school of music in the Oregon State System of Higher Education, offering major programs in performance, music education, composition, theory, piano pedagogy, and music with a liberal arts emphasis.

Transportation:

Eugene is located on Interstate 5 and is also accessible by air, bus and rail. We are receiving *discounted airfares* for anyone attending the horn workshop. Please call Noland Peebles, Away Travel, (800) 242-2929, FAX: (503) 343-8054, to check your airfare costs before making other reservations.

Housing and Meals:

Housing and meals will be available to participants choosing to stay on campus in the Walton Complex, with the cafeteria next door. Recreational facilities are available and tennis courts are next to the complex. The room and board package for six nights is \$202.50 for a single room; \$170.10 per person for a double. The daily room rate is \$21.50 single, \$15.50 double. Meals only are available at \$96.00 for the six days and also on individual ticket basis. Children under five are free and may stay with parents. Children five to twelve are \$28.00 per day (room and board). Please keep in mind that only two people allowed per room, including children five to twelve. Please indicate your requirements when sending your advance registration. All meals offer vegetarian options. A list of hotels will be available by request when your registration is received.

Registratio	N FORM	
Name		
Address		
City		
State	Zip _	
Telephone ()		
Affiliations		
☐ Professional ☐ Student; unde	er 18?	☐ Enthusiast
Registration		
NO REFUNDS AFTER JUNE 1, 1996	,)	AMOUNT
Full Registration		
IHS MEMBER: \$195 NON-MEMB		
Day Registration @ \$50 per day	DAYS	
Add \$20.00 after June 1, 1996		
Housing		
ROOM & BOARD PACKAGES	NUMBER	AMOUNT
Total:		
Single room @ \$202.50		
Double room @ \$170.10		
Meals only @ \$96		
Room only		
SINGLE @ \$21.50 PER DAY; DOUBI	LE @ \$15.50	PER DAY
Child, 5-12 years @ \$28 per day		
Banquet tickets @ \$15 per ticket		
Total as	mount due	
Make checks payable to: UNIVERSITY	OF OREGO	N in U.S. dollars
Questions? Contact Ellen Campbell, Wor Telephone: (503) 346-3776; Fa Internet: ecamp@oregon.uore	x: (503) 34	
School of Music 1225 University of Oregon Eugene, OR 97403-1225		

A Conversation with Anthony Halstead

Paul Austin

Anthony Halstead was born in Salford, Lancashire, in 1945. He studied at Chetham's School in Manchester, mainly as a pianist, but at the suggestion of Sydney Coulston, his horn teacher at the Royal Northern College of Music, the horn became his first priority. Anthony Halstead has been a member of the Bournemouth, BBC Scottish, and London Symphony Orchestras, and first horn with the English Chamber Orchestra since 1972. During that year he was appointed a professor at the Guildhall School of Music. In 1986 he gave up his post with the ECO in order to devote more time to study and performance on the natural horn, on which he is one of the world's leading exponents. His solo recordings include the concertos of Mozart, Michael and Joseph Haydn, and Weber's Concertino. On the valve horn he has recorded Britten's Serenade and, as a pianist, harpsichordist, and conductor, he has collaborated with many distinguished artists, including Gidon Kremer, Rostropovich, Stern, Tuckwell, and Zukerman.

Paul Austin: I'm very pleased to have this opportunity to speak with you. At what point in your valve horn training did you become interested in the natural horn?

Anthony Halstead: It's a very interesting point that you've made, because I've always considered that I continued to train on the valve horn a long, long time after I left music college and formal education. I would say that it was during my time in the London Symphony Orchestra that I found that (after being there for two or three years) I wanted to get away from the big symphonic repertoire. I felt that I wasn't suited to it physically, and that I had other things on my mind musically. I became attracted to the Classical repertoire and, at that time, I renewed my acquaintance with Dr. Horace Fitzpatrick, who wrote a book which is required reading (other than the Morley-Pegge book). Morley-Pegge deals with the French history of the natural horn, and Fitzpatrick goes more with the central-European, the Austro-Bohemian tradition (which you can still hear the descendants of today in Prague and Vienna).1

Anyway, it was Fitzpatrick whom I recall hearing in a lecture-recital with Barry Tuckwell, doing some duets. Tuckwell did a very good job on the natural horn. Barry would then play a fragment of a Mozart concerto or the Beethoven sonata on the modern horn, and then Horace Fitzpatrick would play the same thing on the natural horn, as if to say this is better. But, in fact, some people thought that it was worse! You always have that hot and cold situation, with people getting very, very polarized. Well, I was utterly fascinated and charmed by the range of color, as well as the appropriateness of the use of the stopped notes to either enhance a musical phrase or to bring some dramatic point to life (such as the slow movement of the Beethoven Sonata, that very pungent sound one can get on that dramatic "f" [f"] half-stopped note).



Anthony Halstead

Anyway, I left the LSO in 1973 and joined the English Chamber Orchestra, and, within my first couple of years in the ECO, I became very interested in the natural horn. For many years I have said biographically that my first public performance on the natural horn was the Bach B minor Mass in 1977, but in fact it's not so. In 1973 I took part in my very first natural horn performance in public in the same hall where I heard Fitzpatrick and Tuckwell. I played a very early Paxman hand horn (basically a modern horn with the valves removed). I played Bach Brandenburg Concerto No. 1 with an orchestra which was all modern instruments, except for the poor horns. It was contractually required that the horns should play at modern pitch on hand horns, not modern horns. I also played the Telemann Concerto a tré for horn and recorder on the same concert; a lovely little piece, where the horn has a completely different role, obviously a soft, dulcet kind of sound—not competing with but blending with the recorder. In fact, it is an example of a piece which I would say there is no way that you could play it convincingly on the modern valve horn, because the valve horn is just too big.

PA: Things have changed a lot in London since the 1970s. Can you tell us something about the natural horn scene today in the 1990s?

AH: Well, it's an alive and vibrant scene. People are learning and discovering. I don't think that anybody could sit here and say that we've arrived there. I'm pretty happy to say that, of all the natural horn players who are here in London earning a living for themselves, doing good quality work and professional concerts using the natural horn,

nine out of ten of them are my students (well, ex-students now).

It really thrills me to see how they are coming to grips with some of the imponderable questions, particularly the question of the Baroque horn. There are two of them who have taken it very seriously and have tried to sort out the idea of playing without the hand in the bell and without the spurious finger holes, which I feel rather guilty about since I helped to design a horn (made and marketed by John Webb) and which I cannot claim is authentic.

The proportions of the instrument are authentic and the bell is authentic, but the finger holes are a practical answer to the question of how can we convince audiences and conductors that it's okay to play the natural horn with the hand out of the bell. And so the holes (each is capable of being closed with a little screw-cap) are a half-way stepping point towards gratification with a Baroque horn. They do correct intonation of the sharp fourth and the flat sixth; the hole acts as a vent which pushes up the harmonic series by a fourth in the same way as the thumb valve on the modern double horn pushes the horn up from an F to a B-flat. That's what the vent hole does.

In no way can I say that it is authentic. People say to me, "Well, why do you use it?" and I say that, if I had enough time, enough money, and enough inclination to specialize totally on the Baroque horn, I would do that, and I would not use the finger holes. You don't have to use them. You can torture yourself (and torture the audience too) by keeping the hole closed and just playing without it. But I don't think so. I think you might be sent away from the engagement. One particular player in London, Andrew Clark, can be heard playing on a fairly new recording of the Handel *Julius Caesar* aria without finger holes, and he makes a very good job of it.

I've rather rambled on about a particular aspect of the London natural horn scene. All I can say is that, despite the fact that there are musicians who think that the so-called authentic music bubble has burst in the last two to three years, there are still plenty of work opportunities. It's not just work. It is music, and it is enjoyable. It's kind of a lifetime calling for most horn players, because we will never, ever, ever, master the natural horn to the extent that it obviously was mastered. We have evidence (because of the music) that it was mastered to a tremendous degree during Mozart's and Beethoven's period; and Haydn's, too.

Think of those stratospheric horn parts in the middle period (*Sturm und Drang*) symphonies of Haydn. The fact is that those were written, not in a musical vacuum, not with some kind of hidden agenda that Haydn was hoping that horn players might one day be able to play—No!—he was writing them for guys that he knew. He had supper with them. He was one of them. He wasn't the lord and master. That was the man up the road in the castle. But these were his friends who Haydn knew had the ability to play these colossally demanding parts, such as Symphony No. 51, or No. 46 in B-natural alto (that crook is crazy).

In London there are all these orchestras, and none of them has a full-time schedule. In random order, they are the Academy of Ancient Music (AAM), Hanover Band, Orchestra of the Age of Enlightenment, London Classical Players, English Baroque Soloists, and English Concert. Over the last ten years I've played as a so-called member (that is, somebody who is invited as a first-call player) with all those orchestras.

Now that my career is moving in a slightly different direction, I'm hardly doing much orchestral playing at all. I'm concentrating more on solo work and conducting/directing from the harpsichord as well. And so now I confine my orchestral-playing activities to the Academy of Ancient Music and the English Concert, and very rarely if ever play with those other ensembles. But I have played with them and it's been really thrilling to do that. As I've said, there are all those groups which have a free-lance existence. There is no contract, and there is no security of tenure. You just get paid for the work that you do, but it's very, very thrilling.

All those directors (in random order once again, John Eliot Gardiner, Christopher Hogwood, Trevor Pinnock, and Roger Norrington are the top four names to start with) have different special qualities that they bring into authentic performance. All of them are, in their own way, just as pioneering, in the same way that Nikolaus Harnoncourt was in Vienna.

PA: Are these the directors that you think have shaped the scene here in London—why things seem to be thriving here more than other places?

AH: Certainly they are the most significant ones, not to forget another very influential figure who directed the Hanover Band, Roy Goodman, who, in the last ten years (like many good orchestral players do), has migrated from being a very good violin player into a director/conductor. Sometimes he also directs from the harpsichord. He's a friend of mine. He was instrumental in getting me my first two solo recordings on the natural horn, the first one being the Weber Concertino and the second one being the Mozart concertos.

PA: I want you to tell us about the Weber Concertino recording. I heard a rumor that it was recorded on the spur of the moment.

AH: It's a funny story. The Weber is not only the first major solo piece that I recorded, but the first major solo piece that I played in concert on the natural horn. You see, I played that before I played any of the Mozart concertos! It's just that, about ten years ago, I got this phone call from the Hanover Band management, Caroline Brown (the cellist/founder of the Hanover Band. Actually she and Horace Fitzpatrick started the Hanover Band together as a partnership.) Caroline asked if I would like to play the Weber Horn Concertino. I said, "When, in two years?" She said, "Well, no, in about three months, for a concert in Smith Square" (which is a lovely Baroque church in London). I said that "I'd love to do it, and I'm very glad that you asked me now, because if you asked me in another month I'd say no, but I've got three months."

I'd have to say that those were the hardest three months' practice. I mean that they were very, very rewarding, but really, every day in those three months, I played that piece until, well, I wasn't sick of it. I mean, you can't be sick of something that you can't play. Eventually, when you think that you can play it, then you are sick of it. I never got to

the sick stage because I always felt that I couldn't play it.

So I remember, in about the last three weeks before I did that concert, I was trying to do the "Gospel According to Philip Farkas." In other words, do what he says in his book: if you have Tchaikovsky's Fifth or the Mendelssohn Nocturne coming up, you have to make it your aim before the concert to be able to play through it twice, not just once. I remember I was driving my wife around the bend, because I had recorded the piano part (obviously I couldn't get an orchestra to rehearse with me until the day before the concert) and I would play through it twice at roughly the same time that I would have to play it in the concert.

So the concert came, and it was a "concert." I mean, it had some wrong things, but I had a great deal of fun doing it. The Hanover Band and Roy Goodman were all very supportive. I was absolutely thrilled to see a very large number of principal horns of London orchestras in the audience. I had a lot of support from the audience—people who were spurring me on. Anyway, the concert came and went. I remember coming off the stage after playing the Polacca, which incidentally we did an encore of, so the thing that I had planned, of playing through the piece twice, almost happened. I didn't play the whole piece twice, but I suppose I played it one and one-third times! Anyway, I remember thinking that it was really, really, hard work, and that I'm sure it would be easier to record this piece than to play it in a concert, because, in the concert (I have to be honest) I did not attempt the top "e." I knew that I wouldn't get it, and rather than have a failed attempt and get a miserable, half-hearted "d," "d#," or "d\," I just held on to the "c" as loud as I could. I knew that if I pressed any harder, I probably wouldn't be able to get anything else out.

So then, the very next day, the Hanover Band got onto a bus and drove over to Birmingham to a very big hall used for recording by the Nimbus Recording Company. The plan was to record Weber's Symphonies 1 and 2 and a little overture, *Abu Hassan*. So, we recorded the Symphony No. 1, and then I went to my lodgings and had a good night's sleep.

I remember Sunday morning there was a knock on the door. The recording session was supposed to be at 11 o'clock and, at ten past ten, there was Roy Goodman and Caroline Brown at my door. They said, "Good morning, Tony, have you got your E crook with you?" In fact, I needn't have had it, because there is nothing in E in Weber's Symphonies 1 and 2, or the *Abu Hassan* overture. I had my E crook (I just took the whole lot with me), and I said "Well, why?" They said, "Would you like to record the Weber Concertino, in 45 minutes?"

So, I got my wish. Of course, I had to say yes. I did think about saying no, that I'll practice and perhaps do it in a year's time, but I thought no, if I say no now, Fate would say to me "That was your chance, pal, you blew it, you didn't get to have a go at it." So I said, "Okay, I'll have a go at it, but, I want to have a chat with the recording producer before we start."

The Nimbus Record Company, with their extremely high moral approach to recording, had always refused to do patches or edits, the artificial creation of something that can never exist in real life. I knew that if they simply recorded a straight-through performance of the Weber and tried to issue it onto CD, there would be so many mistakes in it that people wouldn't want to hear it. Well, that is one of their philosophies as a recording company and, in a way, it's absolutely admirable. You could see what they were driving at. There are some modern performances in which I have taken part as an orchestral player with patches and edits in every bar. The music is so chopped up that there's no line.

So I just said to the producer, "Good morning to you, sir, it's great to have the chance to do this piece, but you do know, don't you, that there will be some stops. I do need to stop in a few places for a rest, so you won't get a straight-through." So he said, "Give us one straight-through take, do some rehearsing, perform it, and once you perform it, let's see what we'll need to do again, if anything." Well, I thought, it won't be if—we will need to do it again. So we went and did a straight-through performance of the piece, trying to recapture some of what we had in the concert. Then we concentrated on recording.

We did the Polacca first when I was freshest, as it is the hardest movement, and then we did the introduction and variations. We had to be done in two hours. The recording session was supposed to be three hours; we were supposed to finish at two o'clock, but we had to finish the Concertino by one o'clock due to the fact that the second clarinet player (a BBC producer named Andrew Lyle) had to leave Birmingham to get back to London for a live-BBC broadcast. Since he had to leave, we literally had two hours to do it.

You could say, "Well, come on, the piece only plays for 13–14 minutes, depending on what repeats you do." In fact, I didn't do the repeats in the Variations. I played the repeats in the Theme, but then after that I didn't. Maybe if I had a three-hour recording session, I might have done the repeats. So that's how it came about. I had quite a few attempts to play the high "e" [e"] at the end. There were eight attempts to play the high "e," and two of them were sort of usable. So that was a pretty stressful two hours of hard, solid playing.

PA: How much more stressful could that have been than recording the six Brandenburg Concertos as conductor/continuo, and first horn in Brandenburg No. 1, and solo harpsichord in Brandenburg No. 5? Was that exhausting or exhilarating?

AH: That was both, in a way, but I had time to prepare. That was planned about six months before we did the recording, and I had plenty of time to get myself psyched up for it. The one thing that disappoints me on that recording was that, in between the planning of the sessions and the actual sessions, I had some serious dental reconstruction work done on my front teeth. I spent about a year (from 1991 to 1992) in which my horn playing was pretty unsettled. I hadn't gotten used to the new shape of my front teeth. I had quite a serious problem; I had a major filling which got cracked right before a performance of the Britten Serenade in the summer of 1991. I blew out this filling just before I did this performance, so I was playing with this great big hole between my teeth, and it was very uncomfortable.

So, now that I hear that Brandenburg 1 recording, I think that I was a little tentative. Maybe it's something to do with

the recording balance, or maybe it's the way I played (I mean, I can't blame the recording engineer—they're very good, and they pick up what's there), but I think if I were to do it now, I'd probably have a stronger sound. So I am rather disappointed in the way that the horns don't actually project or cut through the texture in that recording, as I had in fact planned.

It's true, it was stressful, but I've always been that kind of person. I'm happier when I'm buzzing in different directions. That's a bit like me. I think it's hard to analyze yourself, but one of the things which has always slightly tortured me as a horn player is the fact that I've never really felt that I've settled with the horn as a way of life, either kind of horn (the modern horn or the valveless horn) enough to do it as well as I actually want to. I feel that some of the energy that I've wanted to put into the horn has been sidetracked into some of my other activities, like conducting, like composing, like keyboard playing, etc.

I think if I had managed to avoid those aspects of music, maybe I wouldn't have had so much fun as I have had now in my thirtieth year of being a professional musician. I've had a lot of fun with music. I still love music. I've always wanted to be a lot better at the horn, and I've always told myself the kind of excuse for not being as good as I want to be is that I do try to do some of these other things. Maybe I end up being, you know, jack-of-all-trades but master-of-none.

PA: I don't think so! A lot of modern valve players seem to have a tough time budgeting any time for the natural horn, and we look at your career with composing, conducting, and keyboard playing. You seem to be able to find time for natural horn. How do you manage to do it all?

AH: Well, although I just said to you, Paul, that I enjoy doing all of these different things, the hardest thing is to do them all on the same day. As I speak to you now, I've just missed two days of horn playing, because yesterday I was conducting a concert out of London (conducting from the harpsichord, which involves some conducting and some keyboard playing, sometimes playing with one hand and conducting with the other hand). In that kind of typical work period, I might find myself for a whole week so obsessed with directing and keyboard playing that I simply can't find time to do even the basic warm-up on the horn. So now I've got two weeks to "make up" the horn before my next engagement. The fact is that I'm not successful in doing every one of my activities in a typical day.

But I will say that this morning I did an hour playing on that old "pea-shooter" French horn up there [points to a horn on the top shelf in his studio], which is one of my recent hobbies. It's something so clean and pure, going back to the old English tradition when all the players, for example, in the pre-War BBC Symphony Orchestra, used the narrow-bore French horn. I've never really taken that instrument seriously. That's one thing I'd like to do.

I've not yet had the chance to play in this orchestra which has been formed in the last three years, the New Queen's Hall Orchestra. They're playing repertoire (not just English music) on instruments which would have been in use in the Queen's Hall Orchestra in the time right around the First World War—Boehm-system woodwinds, but nar-

row-bore French instruments which were actually used in England at that time.

It's something that I don't really know that much about. I just got sidetracked onto that, but your question about doing all these activities, it is difficult to find the time. In September I've got to play the Haydn Second Concerto with the Academy of Ancient Music and Christopher Hogwood in Eisenstadt, and also at the Concertgebouw in Amsterdam, so that's my next solo horn project which I'm working on.

PA: I saw an advertisement here for a concert in September, Roger Norrington doing Bruckner's Third Symphony with the London Classical Players.

AH: Oh really?

PA: Right, and I'm wondering, when the period-instrument movement first started, it seemed to focus on works from the Baroque and Classical times. Then there were some terrific Brahms recordings, and the nineteenth-century Romantic overtures. But now we're getting closer and closer to our present day, as you just mentioned using instruments from around the First World War. Do you have any predictions on where we're going with this?

AH: I haven't taken part in any of Roger Norrington's Romantic music projects. I did take part in some performances with John Eliot Gardiner of the Brahms *German Requiem*, in concerts and also a recording which we've done for Philips. And also I've done the Brahms songs for women's voices, harp, and two horns. I've done that in concert with John Eliot Gardiner, and also a recording of that.

I do feel that early valve instruments have a parallel with the fortepiano viewed from (or as compared to) the harpsichord. If you think about the developments of the harpsichord, think about the great examples of French harpsichord builders, let's say Taskin and Blanchet, who had arrived at something which is absolutely the pinnacle of their art. The pinnacle of their achievement was this wonderful instrument, which represented hundreds of years of development. It was the peak, and then the fortepiano came in, which was a tremendous step backwards. You could say that some music was conceived for the fortepiano, therefore it's not inferior. But, in terms of sonority, expressiveness, and mechanical reliability, there's no doubt that the late harpsichord is an improvement over the early fortepiano.

In the same way, a great example of a French hand horn, say a Raoux or a Courtois, is a much more perfect instrument than an early example of a valve horn, with valves which are unreliable. I mean, you could say that it needs to be put into good mechanical order, but I don't believe that engineering methods in those times would have been as reliable as today. I'm sure that it wouldn't have been. And there's no doubt that, even when a valve horn was first a brand-new instrument (an instrument dating back from the 1820s to 1840s), even at that time, I don't believe the valve (even when it was brand-new) would have been efficient enough to convey the air column in a very true acoustical way. I'm quite sure that the notes that you were trying to get on the early valve horn would have had an inferior quality to a note played hand stopped on the hand horn.

I mean, maybe the context of this interview or this article isn't the place to say so, but I'm assuming that the

reader of this will be aware that the whole idea of the invention of the valve was not that composers and players had become dissatisfied with the lack of chromatic notes on the hand horn, because the examples of the French virtuosi on the hand horn have shown us that virtually every chromatic note was possible on the hand horn. *No!* The whole idea of the valve was to make available instantaneously a range of crooks without having to keep plugging different crooks in and out of the instrument. I think it's rather ironic that the modern valve horn has emerged not from any particular dissatisfaction with the idea of using the hand horn for musical expressive purposes. It was simply due to the inconvenience of having to carry a large wooden box about, with up to ten crooks in it.

Sorry, I've just launched into a lecture on why the valve horn (in fact, all valve-brass instruments) sprang into being, being a purely practical thing to do with the convenience of having crooks available rather than any specific musical desire to expand the range of what the instrument could do. But that did come about, of course, and composers like Schumann were actually instrumental in achieving that, but that was a secondary by-product. And eventually what was the secondary aim became the primary aim, of course, to create an instrument with uniform tone, with uniform articulation and speech, of all the notes. But it is fascinating how that wasn't what it was designed for.

PA: When modern valve horn players look at some twentieth-century valve horn pieces, such as the opening section of the Dukas *Villanelle* marked "without valves," do you recommend trying it without valves, or do you perhaps recommend playing a natural horn in the opening—a different instrument?

AH: Well, I wouldn't use a different instrument in the same way as I absolutely, steadfastly refuse to use a different instrument for the Prologue of Benjamin Britten's Serenade. I respect the viewpoints that some of my colleagues take, and it's very bold and very brave of them to walk on the stage in the Festival Hall, the Albert Hall, the Barbican Centre, wherever, and to stand there with a natural horn, and to then gently put it down after the Prologue, which in itself is a bit of a distraction, really. That sort of a [plays the end of the Prologue on the piano], and then with the briefest pause, diminuendo [plays the beginning of the Pastoral]. I mean, the opening of the song should emerge imperceptibly, almost attacca, see. I think that the sheer physical intrusion of a horn player putting down the natural horn and picking up the valve horn is bound to disturb that absolutely crucial, vital atmosphere of the last note of the horn merging into the lower strings, so that's one of the reasons why I don't do it.

The second reason is that Benjamin Britten and Dennis Brain weren't fools. Obviously they knew what they were doing. Britten specifically wanted the rather stark effect of those harmonics as played unmodified on the modern horn. The fact remains that I don't use a natural horn for it and I never have. And I think that we just have a duty as horn players to do what Britten wanted, which is to use our normal regular horn, and play the out-of-tune harmonics.

Regarding your other question though, Paul, about the Dukas *Villanelle*, I certainly think that, yes, for anybody

studying the piece, to get the flavor of it, to get at least a glimpse of what the composer had in mind, try it without valves. However, we can never put ourselves historically into the same kind of work activity or musical training that a horn player of the time would have had (unless, from the day that we started our brass instruments, our parents actually put a natural horn into our hands instead of a modern horn). In other words, we are always looking down the wrong end of the telescope. We're looking for something which we can never really reach. I mean, the pot of gold is not really a pot of gold, it's gold covered by lots of other dirty colors as well.

But, going back to the idea, we can have a glimpse of what Dukas had in mind, but we can't really express it properly unless we play on a typical French instrument which would have been in use at that time. I do believe that, if played on a large-bore modern horn, the contrast between the open and stopped notes would be so glaring that the music would not be served well. I think that it is possible, on a smaller-bore instrument, to achieve the kind of half-shading and the half-light which Dukas obviously intended in that opening section.

PA: Getting back to your solo recordings, there are quite a few natural-horn recordings of the Mozart concertos turning up, but you have recorded them *twice*. Did you have a certain purpose for recording the Mozart concertos again?

AH: Well, it's partly because, when somebody asks you to do something, it's very hard to say no. People sometimes say to me, "Why do you want to conduct orchestras when you are still able to play the horn?" The answer is, first of all, it gives you a little thrill or pleasure when people actually say to you, "We want you to conduct." You say, "Oh wow, that's brilliant, thank you very much." You don't say, "Oh no, I don't think I'll do that."

I promise you, I'm not a cynical money maker and, in fact, before I started trying to conduct, I remember actually thinking, "This guy is standing here, he's earning at least ten times as much as I'm earning, and he's probably not working as hard as I'm working as a horn player." Now that I've done it, due to the sheer amount of physical energy (not only at the time of the concert but the preparation for it), I actually think that every penny that a conductor gets is justified. Just in my limited experience of doing it, it's very, very hard work.

But I've sidetracked; we were talking about the Mozart. Because I was asked to do it again I did think seriously about it. One of the questions that came into my mind was, is there any point in doing it again? There are a number of people (I'm not one of them) who think that my first attempt at it for the Nimbus Record Company was okay, and that once you've done it, there's that document. But you see, I don't believe in this idea of a kind of holy grail, a holy tablet, this is your ultimate interpretation of the pieces, any more than a photograph of you or me sitting here is an artistic interpretation of what we look like. If you hire some artist to make a painting of you, that's something else. I don't actually think a recording (particularly playing a hand horn) is a historical document showing your final interpretation. It's just the same as taking a photograph of somebody. It just happens to be how you looked on that day. So I wanted to improve.

Having been asked to do it with Christopher Hogwood, I wanted to do it again to ring the changes. There had been talk about doing it again with the Hanover Band. They're a lovely orchestra that I now have a special relationship with (I do some guest-directing with them as a harpsichordist and conductor). But I was asked to do it by L'Oiseau-Lyre, which is the early music wing of the Decca Record Company, with Christopher Hogwood and the Academy of Ancient Music.

The thing I thought was, if I'm going to actually do this worse, there's no point in doing it. So then I started thinking, this is too simple, better and worse. It's only a perception. It's a perceived thing. There are some people who think that my early Mozart recording has more spontaneity in it. That it has—it certainly has more mistakes on it! But that's partly to do with editorial policy and partly to do with the fact that I had less time physically to record them. I had one session for each concerto, you see, which I think is possible to do on the modern horn.

I know at the time I did that Nimbus recording, I had this thing in the back of my mind. I knew that Richard Watkins had just recorded all of the four Mozart concertos and the concert rondo in something absurdly short, maybe two sessions, and it wasn't that it was planned to be two sessions. What had happened was that it was winter time, and the orchestra and Richard turned up at this church, and there was no heating on, and it was phenomenally cold, so they canceled the sessions. They had to come back the next day, so I think they lost two sessions, I don't know the exact story. So I thought, gosh, Richard Watkins recorded the entire Mozart concertos in two sessions. And then I was telling myself, well, he was using the modern horn, it is harder on the natural horn, and I had five sessions to record them for Nimbus.

And then there were some problems because the particular special way that Nimbus records (with a single microphone) made it very hard to achieve a satisfactory balance between the strings, the harpsichord, and the horn. The consequent result being that, because there was a director/conductor, Roy Goodman (who was actually conducting and not playing the harpsichord), he had to be in the middle so people could see him. Clearly I couldn't be in the middle, and the harpsichordist was in the middle as well. So, there were three people who ought to have been in the middle of the orchestra, and the one who ended up on the side was me! So, on that recording, you hear the horn quite strongly focused in the left-hand channel instead of being in center stage. So, there was that slight recording problem to contend with straight away. And the harpsichord sticking out rather too strongly, which is not the fault of the player; it's just something to do with the way it emerged in that particular acoustic.

But I do remember one of the most sad things of that recording. On day two, we started with the K. 447 concerto, and we did the first movement rather quickly. We got to the slow movement, and I wanted to do that slow movement really well, the lovely Romanza in A-flat major. We did about three complete takes of that, and the very last one was a very special take, and I'll always remember that.

I'll always remember thinking, "Oh, I think that's the best that I've ever played that." I don't always think that! It's very hard to be objective about your own playing, because I always go thinking that I play like s—, but honestly I thought that it was pretty good. And I was very happy because I thought that they didn't need to edit this, that they've got a whole take which is good. And then we finished the concerto.

The next day, we came back only to do what should have been the Süssmayr Rondo in D and the fragment in E. We did the Süssmayr, and then the recording producer came up and said, "I didn't want to tell you this yesterday, but you know that marvelous performance that you did of the slow movement, the Romanza? Well, we had a problem with the tape machine and it wasn't actually...." So I said, "Why didn't you stop me?" And he said, "But we were enjoying it so much." So there it was. There was that lost performance. So we had to kind of re-do it. We had to relive it that morning. So I said, "That was the third one," and he said, "Yeah, but the first two weren't any good." I said, "They were no good at all," and he said, "They were good in parts, but I think that you can do that third take again." So we spent the rest of that recording session doing that. We went into overtime to do the fragment in E, which we did really quickly. I mean, we got it done in twenty-five minutes I remember, and maybe it shows. Maybe it's a little bit haphazard.

Anyway, I've just given you a lot about that Nimbus recording. There are twelve audible mistakes on that recording. I was pretty sure that all of them had been covered from one take to another, and I did request that they should correct those twelve mistakes. I was sure that they could have been corrected. And suddenly, whether it was to do with technology or maybe I was wrong and I didn't cover the mistakes, I think only one of the mistakes actually got corrected. So I think there are eleven audible mistakes that are there, really severe fluffs, or severely out-of-tune, or a note missing, or something. So I thought, "If only I could improve on that, it'll be better."

And the recording quality which Decca does seems to me to be the ideal. I have always been a great believer in what I call the Decca or London sound. I mean, recording in high-fi is one of my hobbies as well, and I have a pretty good idea of what I think is a good recorded sound. Dating right back to my time with the LSO, I became very aware that, of all the record companies, this particular technique of Decca, which they call the Decca Tree (two stereo mikes quite close together and a single middle mike which feeds both channels as well), gets a very natural sound with very little actual spot miking of the orchestra. Most of the pickup is very natural, from a very simple stereo microphone, which does convey the music as it is in the hall, as opposed to much or any artificial boosting or tarting of the sound. So I thought that this technique would be particularly suitable for recording the natural horn.

And the other thing that I wanted to do was to pursue a little theory of mine which I can't prove. It's just a little crazy thought that I've had from time to time. We know that Punto changed from his native Bohemian instrument and got a Raoux horn, and I just speculated, how do we

know that Leutgeb didn't do this? He was a very famous man in his day, you know. Leutgeb had an existence. Leutgeb had a life. He didn't spring into being as a fully-fledged horn player with the arrival of the genius Mozart on the scene in the 1780s. Leutgeb probably was the guy for whom Haydn wrote his first concerto. He may have been the horn player for whom Michael Haydn wrote his beautiful concertino (or concerto). So it's not that he suddenly turned from a cheese monger into a solo horn player. He had a career, he was a noted horn player, and so why not try, in the recording, playing some of the concertos on two different instruments?

I was a bit random about it really. I suppose I should have done the K. 417 and K. 495 on the Bohemian instrument, but then I thought well, let's vary it a little bit. So I recorded the K. 417 on a Bohemian instrument, and I did the K. 495 on a French instrument. Then I moved back and used the Bohemian instrument for the K. 447, and I used the French instrument for the D major one. In between I also did the long version of the Concert Rondo in E-flat with the recently discovered sixty bars, which makes the structure more formally satisfying, although it does make it a long blow. I mean, packed in that short little piece, there's a lot of mouthpiece on the lips and not many chances to rest or empty the water out.

But I wasn't too displeased with that as it came out on the recording. Some of the stopped notes are rather overhighlighted, but I blame myself for that. I can't blame the recording or the conductor or the orchestra. In the end, the buck comes to rest with the player. But all I can say about that is that the particular use of some of the middle notes, like the middle "f," [f'] was a kind of style of writing that Mozart wasn't going to pursue any more. As we know, that was the intended last movement to the first concerto that he tried to write for the natural horn which didn't get completed, which has the first movement fragment.

People have asked me, since it's nearly a complete documentation of the Mozart complete works for the horn, why we didn't go the whole length and do that first movement in E-flat in its fragmentary form (which Barry Tuckwell has recorded several times and of course many other horn players have done), and why didn't we do the fragment in E, which I had done previously on the Nimbus recording?

The answer is that I wanted to do those movements. But, looking at two things, the amount of recording time that was budgeted (I realized that we couldn't actually get that much music in), and Christopher Hogwood also felt that it was far more important to record everything for which there was a complete written horn part by Mozart. It is true that there is not a complete orchestration by Mozart for the Rondo in D, which John Humphries did, and there is no complete orchestration for the Rondo in E-flat, but at least the horn line itself is complete. I think that was the final criterion which was used in deciding what to record and what to leave out.

And the reason we threw in the Süssmayr Rondo in D was just to show, as an interesting academic exercise and an interesting aural exercise for the listener, how infinitely clever Mozart would have been had he actually completed that. His themes are actually more interesting, except for

that one lovely plain chant theme, which I do miss. I mean the one which is used in the Süssmayr, the Lamentations of Jeremiah, which is clearly intended to be a kind of tribute to Süssmayr's departed friend Mozart. So that's why we put both of them on.

And the other reason is that, although we did record that on the previous recording for Nimbus (the Süssmayr Rondo in D), it was thought to be not successful, either musically or on a technical level. That never got onto the record. Nimbus does have that take somewhere, but they decided not to put it on the first one.

PA: The cadenzas on both recordings sound very spontaneous and very original. Were they improvised?

AH: Partly they were, yes. Before my first recording (the Nimbus one), I had heard that Lowell Greer was planning to record them, and that he would definitely improvise on the spot. So I thought, this is something really brave to do, and I'd really love to be able to do that. But I didn't trust myself enough to do it, so I composed a skeleton for all those cadenzas. The one that I was least happy with was the one for K. 495, first movement, because I think I left too much of it to chance. I had written about three or four different versions and had decided to leave certain options open (like in modern music, you have the box, and you can move the box here and there). When I did it in the recording, some of the bits that I tried to improvise went a bit too far beyond what I feel I was capable of playing properly on the hand horn. So I over-reached myself. I wasn't on top of that one, and I was very unhappy.

But the one that really tickles me is in the last movement. There's a rather cheeky little link (it's hardly a cadenza) just before the final appearance of the rondo theme, where the orchestra and the horn end up on the dominant seventh chord, and I wanted to do something there. I wrote several little link passages but I was very dissatisfied with them. I remember the night before the recording, I woke up in the middle of the night with this cheeky little link, about four bars, going through my head. I thought that it was wonderful, and I thought that in the middle of the night (when I was half awake). I went downstairs and got a piece of manuscript paper, and I wrote it out. And then in the morning, in the cold light of day, I looked at it and tried to play it, and I thought, this is crass. This is actually vulgar. This is not Mozart, and this is very cheeky and perhaps a bit too rude and crude. But, at that moment in time, I had nothing else up my sleeve, so I took it along and thought I'm either going to do no cadenza there or I'll play this one, and then they can tell me to chuck it out with the bath water or whatever.

So, when I got to the session, Roy Goodman asked if I was going to do a little link or a little cadenza there, and I said I really didn't have anything very good, but I've got something. So he said, "Well play it, let's hear it." So I played it and he said, "That's it! Do it! Do it! We have to have that!" So I did that, and I think it's a bit cheeky.

It sets out to have a mathematical purpose, with a building up of notes in a bar, but in fact it got sub-defused. I wanted to do two notes, three notes, four notes, and five notes, but it went wrong. I wanted it to go like this, the chord and passage goes [plays the chord on the piano], and

I wanted to go [plays the intended link on the piano], but in fact I went [play the recorded link on the piano], so we have three, three, four. You see what I mean, the purity of the mathematical equation is not there, because it just went wrong. I wanted to do two notes, three, four, five, but it actually didn't quite work out. And I thought, when I do the second Mozart recording, I can't do that again. I mean, one doesn't want to be predictable.

Staying with this second recording which you've asked me about, one of the things which was really interesting and was really nicer for me was that I really didn't have to actually record all the four concertos, plus the Süssmayr and the Concert Rondo, all within one period of several days. What I did was to do, I think in July '93, the K. 412, the Süssmayr Rondo, and the K. 495 (which we actually did at a concert in Istanbul, Turkey). Then I had a month between to rest. Actually I wasn't resting. I was working, doing some more playing, then holidaying. But then I came back after holiday and did K. 417, K. 447, and the Concert Rondo in E-flat. In fact I got really worried because I thought we hadn't got enough recording session time to do the Rondo in E-flat really well enough. But then, due to the enlightened attitude of John Wates from the British Horn Society, he actually sponsored that recording session which we used to record the Rondo in E-flat. Because of him, I was able to get the extra recording session to do that. So that's why you see his name on the back of the CD, and I'm very grateful to him for doing it.

PA: Any predictions that you'd like to make about the future of the natural horn? It's resurged so much in the past several decades, do you think that it's going to continue to flourish?

AH: I can't think of a single reason why it shouldn't. I mean, I'd like to be really optimistic and positive about it. I had such a thrilling time (when I met you) at the festival in Essen [Germany] a couple of years ago. It was a thrilling experience to hear so many different nationalities of horn players, and to hear a common thread that we were all still learning. I mean, nobody plays perfectly on the natural horn. But I do feel that there are actual musical rewards, the rewards of variety, tonal interest, and just historical truthfulness.

That's one thing that you can shoot me down and say, "Well, how do we know?" We don't know whether they played terribly quietly all the time, or whether they played very carefully. I doubt it. I would imagine that most of the natural horn players who were doing the solo concerts and playing in the orchestras (especially in places like Esterhazy) would have been really daring players.

And, the older I get, the more I hear (particularly in the new younger generation of natural horn players) that really creative (let's call it inquisitive) approach to the natural horn, which is trying to break out of the boundaries of what the natural horn can do. Not to distort what it's capable of doing, but to go beyond the technical limitations and to make the music really spring to life, so that the horn is heard absolutely in its rightful setting. I think that it's terribly thrilling.

I cannot now listen (with real interest, I'm afraid) to a typical modern orchestra playing a Haydn or Mozart sym-

phony, because I miss the actual color of the natural horn and its variety of keys, particularly the extremes, such as the sonorous C basso or the thrilling altitude of the C alto and B-flat alto crooks.

I haven't managed to answer your question in a very succinct way, but I think there's no way that things are going to get worse for the natural horn, because (as with the valve horn) each generation of players has found something new to contribute, something new to research, some other new special way of actually bringing the music to life. As a horn player, I think that the most thrilling thing for me has been (in the last ten years) my discovery of the natural horn. And I'm still learning to do it. I'll still learn to do it until the day I die.

PA: Thank you very much for your insights and information.

Discography

Nimbus Records 5180
Weber Horn Concertino
Anthony Halstead, natural horn
The Hanover Band directed by Roy Goodman

Nimbus Records 5104

Recorded in 1986

Mozart Horn Concertos and E major Fragment Anthony Halstead, natural horn The Hanover Band directed by Roy Goodman Recorded in 1987

Nimbus Records 5190

Joseph Haydn Concerto No. 1; Michael Haydn Concerto

Anthony Halstead, natural horn The Hanover Band directed by Roy Goodman Recorded in 1989

Nimbus Records 5234

Britten Serenade for Tenor, Horn, and Strings Anthony Halstead, valve horn; Jerry Hadley, tenor English String Orchestra directed by William Boughton Recorded in 1989

Decca, Editions de L'Oiseau-Lyre 444-160-2 Schubert Octet Anthony Halstead, natural horn Academy of Ancient Music Chamber Ensemble Recorded in 1988

Decca, Editions de L'Oiseau-Lyre 433-044-2 Beethoven Septet Anthony Halstead, natural horn Academy of Ancient Music Chamber Ensemble Recorded in 1990

Decca, Editions de L'Oiseau-Lyre 443-216-2 Mozart Horn Concertos Anthony Halstead, natural horn The Academy of Ancient Music directed by Christopher Hogwood Recorded in 1993

Polydor International D125375

Handel Music for the Royal Fireworks; Concerto No. 2 and No. 3 for two wind ensembles and strings Anthony Halstead, natural horn I The English Concert directed by Trevor Pinnock Recorded in 1984

EMI Eminence 0777 7 64571/64572

J. S. Bach Six Brandenburg Concertos Anthony Halstead, conductor; natural horn I, Concerto No. 1; solo harpsichord, Concerto No. 5 The Hanover Band led by Anthony Halstead Recorded in 1991–92

Chandos 0547

Telemann Concerto in D Major for Three Horns, Violin, and Orchestra Anthony Halstead, natural horn I Collegium Musicum 90 directed by Simon Standage Recorded in 1993

EMI Classics 0777 7 54656 2 4

Beethoven Septet in E-Flat, Op. 20 Anthony Halstead, natural horn Hausmusik Recorded in 1992

EMI Digital 7 54118 2
Schubert Octet in F Najor, D803
Anthony Halstead, natural horn
Hausmusik
Recorded in 1990

As a recipient of a 1995 Gilmore Emerging Artist grant, Paul Austin studied the natural horn with Anthony Halstead in London during the summer of 1995. Dr. Austin is horn professor at Northeast Louisiana University and serves as the Advertising Agent for the International Horn Society.

Notes

¹Fitzpatrick, *The Horn & Horn-Playing and the Austro-Bohemian Tradition 1680–1830* (London: Oxford University Press, 1970); R. Morley-Pegge, *The French Horn*, 2d ed., (New York: W. W. Norton, 1973).



New!

The LITTLETON ALPHORN

- **❖ "F" Horn** --12' 3" Long
- TrueHarmonicScale
- Rich,ResonantSound
- Centered
 Pitch
- BoomingBassNotes

The Swiss make
a great knife, but
when it comes to
Alphorns, we Americans
now have them beat!
Introducing the
LITTLETON ALPHORN

- the first alphorn to be built with high-tech materials and a computer-designed bore.

The result is a sound that is true, consistent, predictable, regardless of any atmospheric condition. • Rattan wrapped.

Traditional floral decoration on the bell. 3-piece construction.

Comes with wooden adapter to hold your favorite mouthpiece and a zippered canvas carry case. • All at the incredibly low price of \$958.

Satisfaction guaranteed.

Swiss Alphorn Music Available, specially priced.

MORRIS SECON THE MAGIC OF MUSIC

148 SAN GABRIEL DRIVE ROCHESTER, NY 14610 PHONE: 716-442-6315

A portion of each purchase will be contributed to the Frizelle Scholarship Fund of the International Horn Society rumCor mutes are carefully hand-crafted with wood and a specially formulated resonant fiber material. They create a tone that is vibrant, warm and responsive. TrumCor mutes sound beautiful, are durable, and preserve the unique quality of the horn sound in all registers and at all dynamics.



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

Designed and shaped for large bore horns such as the Conn 8-D, the #24 creates a sound that is slightly less muted than that of the #5. It also provides extra low register flexibility.

Simply the best practice mute available! The **Stealth** is a must for hotel rooms and late night practicing. Pitch and articulation are excellent.



With a relatively open muted sound, the #44 is capable of tremendous dynamic contrasts. It is exceptionally responsive in all registers.

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

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

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

A Profile of Mason Jones

Jeffry Kirschen

I was with a friend in my high school music director's office when we came upon a Philadelphia Orchestra recording of "First Chair," which featured Mason Jones performing the Larghetto for Horn and Orchestra by Chabrier. This was 1968 and the first time I had heard him in a solo role. After discovering other recordings of the Philadelphia Orchestra and the Philadelphia Woodwind Quintet, I was able to say that Mason Jones was one of the world's leading hornists.

Born on June 16, 1919, in Hamilton, New York, Mr. Jones attended Hamilton High School and after graduation went to Philadelphia to attend the Curtis Institute of Music 1936–38. He became a member of the Philadelphia Orchestra in 1938, retired as principal horn in 1978 (he served in the United States Marine Band 1942–46) and continued as personnel manager until 1986.

His superb horn playing inspired my feverish interest in the horn and later, as a teacher at the Curtis Institute of Music, Mr. Jones would give me one of the most important opportunities of my life by inviting me to audition for Curtis and then accepting me for what turned out to be a great learning and growing experience.

He began as instructor of horn at the Curtis Institute in 1946 where he taught eighty students and retired in the spring of 1995. He also taught numerous private students at his home. The high standard he set in his studio and on the stage helped transform all those who aspired to be performers into fine, professional musicians who are now passing on traditions that were passed to Mr. Jones from Anton Horner, Marcel Tabuteau, and Fritz Reiner.

I was fortunate to have had opportunities to assist Mr. Jones in concert where I observed and learned what was essential to a successful career. Not only did he seem to relish each moment he played, but his approach to every entrance was a type of ritual that was intended to assure precision and accuracy. His knowledge of the horn parts and the score was evident as he strived to gain insight into the compositions in order to achieve the best performance possible.

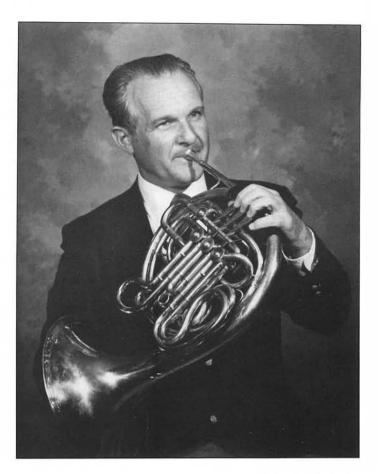
On September 15, 1995, I was welcomed into his home in Gladwyne, Pennsylvania where I asked him questions about his life.

JK: Did you come from a musical family?

MJ: My mother was a good pianist. My son, Fred, is an amateur singer, pianist, and conductor. My father was a professor at Colgate University.

IK: Was the horn your first instrument?

MJ: First I played the piano, then the trumpet. The local "Music Man," who was a professional violinist and conductor, switched me to horn. He thought I'd be better on the horn than the trumpet and I liked the horn much, much better. He was the one who told me about Curtis and to go and audition there. I auditioned for Anton Horner and he took me.



Mason Jones, during his last years with the Philadelphia Orchestra

JK: Who were your horn teachers?

MJ: I had a teacher in high school, Cornelius Gall, and a teacher in Utica (NY), Claude Hubley, who played in the Utica Symphony, and I played in the Utica Symphony, too, when I was in high school. I borrowed a horn from Colgate University. It was a brass Kruspe. My most important teacher, though, was Anton Horner. At Curtis I had classes with Marcel Tabuteau, and the orchestra conductor was Fritz Reiner. Some of my classmates were Julius Baker and John deLancie.

JK: What was your first professional job?

MJ: A little work around town (Philadelphia area) but not very much. I kept to my studies mainly. I remember getting advice to take a lot of jobs around town, but I put myself under the wing of Anton Horner because, as my high school teacher said, "you do as Anton Horner says and if you get along and progress, he'll guide your career." So I took that advice. He also said, "If they don't say anything to you, you're doing fine."

JK: How did you become a member of the Philadelphia Orchestra?

MJ: I auditioned. I got a card from the personnel manager inviting me to audition, and I went. It was at the Academy of Music.

JK: What position did you audition for?

MJ: At the time I didn't know, because out of a section of five, three left. Authur Berv went to the NBC Symphony with Toscanini, Joseph Horner (brother of Anton) the second horn, retired, and the fourth horn player, George Wardle, left the orchestra. So there were three vacancies,

and I went in as third horn. Anton Horner stepped down from third to fourth, Clarence Mayer was first horn, Herbert Pierson second, and A. A. Tomei was assistant.

JK: How long was your tenure?

MJ: The whole thing, including personnel manager, went from 1938–1986. I played from 1938–78 and became personnel manager in 1963. I became first horn in the middle of my second season (1939). I shared it with Clarence Mayer for half a season.

JK: Who was the Music Director when you entered the Philadelphia Orchestra?

MJ: Both Ormandy and Stokowski, but Ormandy was doing by far the bulk of it. I auditioned for Ormandy to get in the orchestra, and then for first horn, I auditioned for both Ormandy and Stokowski, because Stokowski still had a say in things.

JK: What was your relationship with them?

MJ: With Ormandy, terrific! He was like a father to me all the way through my career. To take a teenager, eighteen years old, was pretty good, I thought. With Stokowski, I

played quite a bit. I went on the All-American Youth Orchestra Tour to South America. He had a lot of imagination, as you know. We went by boat and I once sat with him for lunch. He would always pick your brain. He asked me about repertoire and I said, "Well, you know we have the Mozart concerti, Strauss, and there is another Mozart composition for four wind instruments, the Sinfonia Concertante." He didn't say anything.

But next fall, when we came back to the orchestra, he (Stokowski) had programmed the Concertante. He would pick up on suggestions like that, and would often ask the musicians what they

would like to play. We recorded it (the Sinfonia Concertante) and that was my first record that the public heard. It was with Marcel Tabuteau, oboe, Bernard Portnoy, clarinet, and Sol Schoenbach, bassoon.

Note: For a complete discography of the recordings of Mason Jones, see "A Complete Discography of Recordings Made by Philip Farkas, James Chambers, and Mason Jones." by Richard Decker, The Horn Call Annual, No. 1, 1989, 20–58.

JK: Was it a good experience to perform in the orchestra?

MJ: Yes, always. Well, it was my only position and when I was young, it was like heaven. I had no desire to go any other place and was perfectly happy in Philadelphia all the

way through.

JK: What are the most memorable events from your long career?

MJ: I think playing the Shostakovich Cello Concerto with Rostropovitch was a big spot in my career. Shostakovitch was present for the rehearsals, concerts, and the recording. It was the first concerto; it had a horn obligato. I got my name on the record and that was a plus internationally. It was quite a loud obbligato and very well recorded. I remember at an IHS symposium in Detmold, Germany the Swedish horn player, Ib Lansky-Otto, asked me about it. I told him that Shostakovitch asked for "maximum volume." He came on stage at the concert and shook my hand and all that business.

Once while on tour in Vienna, I wanted to see *Fidelio* with the Vienna State Opera in the theater where Beethoven wrote it. It was a gala performance and there were no tickets available, not even for standing room. I was in line with Philadelphia critic, Daniel Webster, and I told him that I knew Roland Berger and that we should go to the stage

door to ask about seeing the performance. Berger said that if we went to the wardrobe section and dressed with white tie formal, he would get us into the pit. We did get into the pit and before the famous "Abscheulicher Aria" Roland Berger turned to me and said, "Mason, if you play my part I'll give you a schilling!"

There were many other memorable occasions all the way through. I played a lot of solos. There was Mozart, Strauss, Gliere, and the Britten Serenade. I recorded Chabrier's Larghetto and Saint-Saens's Morceau de Concert for the benefit of our pension foundation.

JK: I remember those recordings as one of the first Philadelphia Orchestra recordings I had heard. I believe they were called "First Chair" and "First Chair Encores."

MJ: That's right. With Marcel Tabuteau, John deLancie, Anthony Gigliotti, and William Kincaid among others.

JK: What teaching positions did you have?

MJ: Only Curtis.

JK: Did you only teach horn?

MJ: Well, in the beginning, and for decades, only horn. And then by my on volition, I stopped teaching horn one-on-one, (one teacher and one player) and I went in and taught the whole brass section, including percussion. I kept the horn ensemble going but it was mainly brass and percussion. Then I could do lots of Wagner and all of the Mahler



Photo from 1959 recording session of the Shostakovich Cello Concerto. Mason Jones is standing behind Eugene Ormandy. At Ormandy's left is Dmitry Shostakovich.

symphonies, all the big works which were more enjoyable for me as well as the students.

JK: What are your favorite etudes and solos?

MJ: Well I was brought up with the very familiar Kopprasch, Gallay, just the standard things that Horner taught. And the concertos are just the standard concertos. I never did get into contemporary music. Everything I did was very conservative. When I hear the things that are going on now, it's a whole different medium.

I thought of writing my own studies, but I would only be repeating what others have already said or wrote. I was not one to write down a lot of dogma.

JK: I believe you hold a special degree?

MJ: Colgate University gave me an Honorary Doctor of Music in 1970. I have a funny story to tell about that.

Ormandy was the conductor when I got this offer from Colgate, and I realized that the ceremony for receiving this degree was in the spring, right in the middle of our European tour. So I went to Ormandy and told him about the degree and how it was during the tour and he said, "Well

that was terrible." (that it was during the tour) "Well, I could get you an honorary degree!" It was very funny. I said, "No, no thanks. This is one in my home town and my mother would be very disappointed if I didn't come and receive it. I would only miss two concerts."

So he finally agreed and I made plans to leave the tour. After receiving the degree I dutifully flew back to join the orchestra again and went in to see Mr. Ormandy and he asked where I had been. I reminded him that he had given me permission to go home and receive the degree. And then, after some hesitation, Ormandy

asked, "Why did you come back?"

JK: What advice do you offer to aspiring horn players. MJ: Assuming they are very talented and can play, before they get their hopes up, make sure they are the best around. It is harder now to get positions because of the competition. It seems that the ones that don't get playing jobs go and get good university positions. To get into the profession is one thing, but to play horn as an amateur is fine, too. There is a good university life out there that is free from the commercial pressures. The symphony orchestra is wearing out its repertoire and the marketing people have to do a better job all the time. Some players prefer the non-symphonic repertoire that is less redundant and repetitive, and they like to job around and play different things.

JK: Any general comments about the horn?

MJ: I think the old standard tone quality, of Brahms,

Beethoven, and Mozart is yielding to a more brassy use of the instrument by the new composers that are writing in different styles. You just can't write the same beautiful romantic melodies any more. People won't accept it. There have to be new things.

The technical standards have changed dramatically. You can hear it at the IHS workshops with people playing Paganini and Herbert Clarke. They are amazing technicians all the way around. If you go to one of the workshops and program the Brahms Horn Trio, people say, "Well, what else can you play?"

There are a lot of new and wonderful things coming out and there is a lot of good jazz being played now. I think it is refreshing.

When I asked about his favorite conductors, Mason shared some first impressions as a young musician in the Philadelphia Orchestra.

Stokowski: Mesmerizing with his ideas about colors and textures.



Mason Jones in 1947, principal horn of the Philadelphia Orchestra

Toscanini: Great baton technique, precision, unflagging rhythm.

Ormandy: Always blending sounds. Never allowed the brass to play loud. Huge repertoire. Always cooperated with the recording companies and orchestra management to do recording of small, marketable pieces. He would tour the smallest cities. Always did his duty for the orchestra.

Maazel: Terrific knowledge. Ability to beat each sixteenth note.

Ozawa: Terrific natural musician.

Paul Paray: Could turn the old war horses like *Les Preludes* into something special. I remember a

story that Paray told about how he helped Ravel end *La Valse* with the famous four last notes.

Reiner: Precision, small gestures. He once dismissed the entire Curtis Institute Orchestra bass sec-

tion for playing with a bad sound.

Szell: Dynamics, rhythm, let the orchestra play loud when it was supposed to be loud.

Bernstein: Technically, emotionally, and musically very

special. No one like him.

Klemperer: Classicist.

Muti: Precision, balance, ensemble, great knowl-

edge. Great teacher.

Beecham: Told funny stories and limericks (which are

not repeatable here).

Ansermet: He had a background in math and therefore

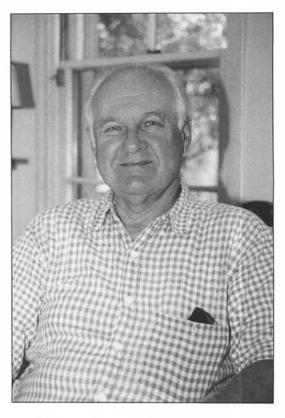
was very clear in contemporary music like Stravinsky. During a difficult rhythmical spot he once said, "You're a great orchestra, but not always precise."

I feel fortunate to have had the opportunity to write this profile and to be one of the many successful musicians that Mason Jones, in his special way, guided toward fulfilling their dreams and ambitions. Many of the world's orchestras and universities have horn players who studied with him and currently, five members of the Philadelphia Orchestra horn section are his former students.

During the interview for this profile, Mason said that he was "lucky with everything." I do believe that there is an element of luck in every success story but being ready for those "lucky" breaks takes a lot of hard work, dedication, and determination. Mason Jones exemplifies this ethic.

He was a leader in an orchestra he dearly loved and continues to honor it by attending many Philadelphia Orchestra concerts with his wife, Eve.

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



Mason Jones, September 1995



PAGE CATAL

We Stock Hard-to-Find Brass Recordings.

- More than 1500 titles on CD, LP, or Cassette.
- · Hundreds of jazz recordings: Tom Varner, Julius Watkins, Frank Rosolino, J.J.Johnson, Bill Watrous, Thomas Bacon, Sam Pilafian, John Clark, Stan Kenton Big Band, Rob McConnell Boss Brass, Allen Vizzutti, and Richard Todd.
 - · Hundreds of classical recordings: Barry Tuckwell, American Horn Quartet, Ifor James, Lowell Greer, Christian Lindberg, Michael Thompson, Roger Bobo, Eric Ruske, Canadian Brass, Maurice Andre, Mozarteum Horn Ensemble, Gail Williams, Philip Jones Brass Ensemble, Froydis Ree Wekre, Empire Brass. Raddan Vlatkovich, Stockholm Chamber Brass, and Dennis Brain.



All titles available exclusively from TAP Music Sales



Recordings and Sheet Music

for Brass Players

TAP Music Sales 1992 Hunter Avenue Newton, IA 50208 USA

Phone: 800-554-7628 or 515-792-0352 Fax: 515-792-1361

- Solos with & without piano for Trumpet, Horn, Trombone, Euphonium, & Tuba.
- Duets, Trios, Quartets, Quintets for like & unlike instruments.
- Large brass ensemble charts.
- Big band charts featuring brass solos.



The
Cleveland
Institute
of Music

DAVID CERONE President

HORN FACULTY

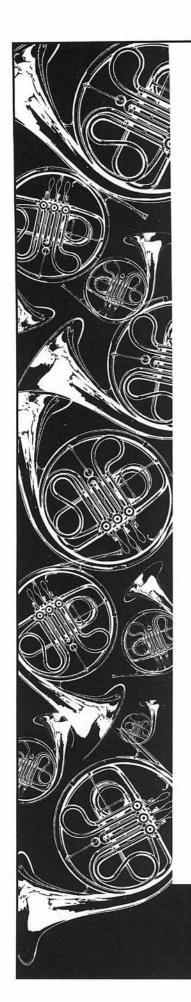
"The Cleveland Orchestra, its horn section and The Cleveland Institute of Music make a great combination for learning, providing the highest musical standards for our students."

The horn faculty at
The Cleveland Institute of Music
includes (clockwise from the
bottom) Richard King, Shelley
Showers, Richard Solis and
Eli Epstein, all members of
The Cleveland Orchestra.

Bachelor of Music Master of Music Doctor of Musical Arts Diploma Artist Diploma Professional Studies

For further information, contact William Fay, Director of Admission The Cleveland Institute of Music 11021 East Boulevard Cleveland, Ohio 44106 (216) 795-3107

Tom Ritter



OPTIMUM PERFORMANCES

Osmun Brass has everything you need to play your best —

- New & Used Instruments from Paxman, Holton, and other Top Makers
- Elkhart Conn 8 D's, Vintage Alexanders
- Descants, Triples, Hand Horns
- Professional Repair Service
- Valve Rebuilding
- Screw Bell Conversion
- Custom Modifications
- Resonance Enhancement, our exclusive cryogenic stress relief treatment
- · Cases, Mouthpieces, Mutes, etc.

Osmun Brass is proud to announce that we have been appointed sole U.S. agent for Engelbert Schmid GmbH.

Engelbert Schmid Horns
Now in Stock for Immediate Delivery!

For service and orders call us:

(800) 223-7846

Osmun Brass Instruments

5 Forest St. • Arlington, MA 02174 (617) 646-5756 • FAX: (617) 646-2480

Plan Your Work and Work Your Plan

Randy C. Gardner

One cold, overcast February day, a young horn student with professional aspirations, from outside the big city, is standing on a Manhattan street corner, case in hand, completely lost and intimidated by the enormity of New York City. As the young hornist looks around in awe at skyscrapers and the sea of racing humanity, this student ventures to ask someone for directions. "How do I get to Carnegie Hall?" the student asks. Without blinking an eye, the native New Yorker responds, "Practice kid, practice!"

Yes, "Practice kid [of any age], practice!" is the punch line to this variation on a familiar proverbial tale. One does not learn to play the horn by reading a book, even the best of books, or merely dreaming about playing the horn. All who love music and have accepted the challenge of studying this beautiful instrument realize that successful practice is the key that unlocks the door to our musical opportunities. Yet, one of the skills taught and studied least of all is how to make the most efficient use of those hours when one is alone in a practice room. How does one make the most of one's available practice time? I propose that all hornists who succeed in realizing the role they wish horn playing to have in their lives, professional or recreational, have two traits in common: productive learning styles and efficient time management skills. These two topics will form the basis of all ideas and suggestions that follow.

Before the horn is taken from its case, numerous goals must be clearly defined. Goals must be established for each component of every practice session, for each day, for each week, as well as for the short and long terms. These goals should be challenging and realistic, understanding that the journey to become an individual's ideal horn player is a long journey made up of many small steps. At times, creating incentives to reach a specific goal can be helpful. For example, a player who wants to develop a great double tongue could set a recital date six months into the future to perform second horn in Beethoven's Sextet, Op. 81b. Clearly defined goals always precede realizing one's potential.

The serious student has little control over whether one will ultimately realize the larger goal of performing on Carnegie Hall's stage, but the chances of doing so are greatly increased by paying attention to the smaller goals required to reach one's full potential as a musician. Patience, perseverance, periodic adjustment of goals, and the ability to work through those periods of frustration everyone experiences are required along the way.

Furthermore, a performer cannot be satisfied that a goal has been reached with one correct execution: "When, finally, that perfect run-through is accomplished, then, and only then, is the performer ready to start practice of that passage. The previous run-throughs only demonstrated the many ways of how not to play the passage. Now, after finally achieving one perfect performance, the repetition pro-

cess actually starts. Now is the time to practice the passage time after time, each time as flawlessly as the time before."

Each hornist must navigate toward one's ideal performance by an inner concept of the music one wishes to produce, before air fills the lungs and the embouchure is set. In the same way that a painting can be produced only with as much clarity as the painter's inner eye can behold, our musical product can be only as fine as our inner ear can hear. This crystal-clear imagery is developed primarily through in-depth ear training and by listening to tremendous numbers of fine performers of all instruments and schools of thought. We live in a world of wonderful musical diversity, which is accessible to everyone through global dissemination of CDs and myriad concert tours. While no horn player would be advised to switch constantly from one particular style or school to another (like a rudderless ship at sea), everyone develops when they take what can be appreciated and learned from hornists world wide—incorporating admirable aspects into their own performances, and guarding against parochialisms that inhibit artistic growth. There are many satisfying ways to make great music, and much can be learned in the process of deciding how one does and does not want to sound.

Beyond listening to great hornists—or even great orchestras—perform, musicians can deepen their inner musical concepts by listening to great singers. "Sing on the horn!" is a frequently heard phrase. In his outstanding little book, *The Composer's Advocate*, Erich Leinsdorf writes, "The broadest possible exposure to music, on the other hand, can under-gird and inform the conscious knowledge of the specialized performer. In particular, instrumentalists and conductors need, if not actual singing experience, at least the curiosity to dig into the vast vocal literature."²

All musicians can benefit from learning to deliver a musical phrase like Callas or Melchior, to name only two legendary singers of the past. An understanding of the essential Mahler comes from learning his song cycles, and a performance of *Auf dem Strom* will be superior following an acquaintance with Schubert's many lieder. In a similar manner, performances of operatic and programmatic repertoire are enhanced when performers come to an understanding of a work's plot and characters. Further broadening of a person's musicianship can also come from crossing into other genres, such as jazz.

Before moving into the actual practice session itself, I want to put forth just a few thoughts about mental attitudes that are very positive and productive. First of all, the musician's mind needs to be focused entirely on musical sound, not filled with words. Translate words into sound images. Instead of saying to oneself that a passage should be played legato, hear this passage being played legato. Eliminate words and fill the mind with music performed precisely as desired.

It is interesting to draw an analogy here to candidates attending American police academies who are learning sophisticated driving skills, among which are techniques to evade hazardous situations. These candidates are taught to keep their eyes trained on a selected escape path, not on the objects they are attempting to evade. Each officer knows that the car will follow the eyes. Musicians, likewise, are

well advised to keep their inner ears focused on the music they wish to produce, not verbal judgments or what they are afraid might come out of their instruments.

Second, while musicians can be extremely competitive, the most beneficial form of competition is self-competition. A person's only control is within oneself, and no control whatsoever exists over another player's performance. Transform the other player's outstanding performance into a challenge for further personal growth, as opposed to giving in to destructive attitudes. Success will follow when self-competition brings a person to his or her full potential.

Most important, be as objective and non-judgmental in personal evaluation as humanly possible. "Be clear about this: letting go of judgments does not mean ignoring errors. It simply means seeing events as they are and not adding anything to them ... But judgmental labels usually lead to emotional reactions and then to tightness, trying too hard, self-condemnation, etc. This process can be slowed by using descriptive but non-judgmental words to describe the events you see." For example, missing too many notes in a certain study does not make a horn player an idiot. The horn player simply missed too many notes and needs to work at correcting this problem. It is dangerous to link one's self worth to one's performance, good or bad.

Moving into the practice room, I want to call attention to what I call tools of the trade. For the horn player these include a metronome, a tuning device with pitch generation capability, recording equipment, dictionaries, recordings, scores, and respected colleagues.

Horn players, as all musicians who wish to succeed, must be able to perform with correct rhythm and intonation. Musicians have electronic metronomes readily available to them that not only provide a steady beat but will beat subdivisions. Also available are electronic tuners with meters to show pitch according to equal temperament and, more important, produce any pitch so that just intonation intervals can be learned by ear. While better than no tuner at all, a musician who takes advantage only of the tuner's meter might end up with much more perfectly tuned eyes than ears. Consistent daily use of a metronome and pitch-producing tuner pays extremely high rewards.

Tape, or the new mini CD, recorders are ruthlessly objective, truthful feedback devices. These machines play back exactly what is put into them, with the possible minor exception of sound quality. Many years ago, the old style reelto-reel tape player was a fantastic tool in the way it could record at a fast speed and replay at a much slower speed. It was then possible to listen in very minute detail. Whatever equipment is used, self recording can be a powerful learning tool.

"Mastering the technique of score reading obviously requires recognition of the symbols peculiar to music—notes, clefs, and a few other curious marks. But scores also contain words ... It is impossible to follow the composer's wishes in such works without a precise knowledge of what his words mean." This is why language dictionaries are a necessary supplement to music dictionaries. In the beginning of the scherzo movement of his Fifth Symphony, Mahler pens the descriptive word "keck" for the horn soloist. Following "Andante cantabile" in the first horn part

of the second movement in Tchaikovsky's Fifth Symphony are the words "con alcuna licenza." Percy Grainger enjoyed coining new English terms such as "louden" in his compositions. These composers' words tell a performer how to make music from the notes they have composed. Only language dictionaries can inform a musician of their meanings.

Scores and recordings go hand-in-hand as the horn player comes to understand their role in a symphonic, operatic, chamber, or solo work. Horn parts do not generally reside in a vacuum. Scores and a variety of recorded performances can help give the performer a more complete understanding of his or her role in a musical composition.

The perceptions and advice that can come from respected colleagues should not be overlooked. Since it is, unfortunately, impossible to perform and hear oneself from a distance at the same time, practicing and performing for those whose opinions are respected can be invaluable.

"Plan your work and work your plan" is a phrase I heard many times from my father, a successful salesman—not a musician. His advice to me was simple, logical, and very helpful. For all who want to make the most of their potential, these seven words are important. Minutes and hours of practice will be most powerfully used when they are thoughtfully planned. In any endeavor, the worst plan is no plan at all.

Practice session length and frequency are determined by our goals and available time. A serious horn student looking toward a career in music needs to consider his or her preparation to be equivalent to that of an athlete working to become an Olympian, not merely a good college athlete or even a collegiate champion. Olympic dedication and discipline are required. For this hornist I recommend three evenly spaced hours during the course of every day, with the exception of those times when ensemble rehearsals are so heavy that a full three hours of practice might cause more harm than good. In addition, I propose that another minimum of two hours need to be spent on ear training and repertoire study away from the instrument. For the busy music teacher or person working full time in an unrelated field, finding an hour during most days is a minimum amount of time to maintain relatively good muscle tone. The active professional hornist should find time to cover all the registers and technical elements on a daily basis, and to prepare specifically for the repertoire being rehearsed or performed on any given day.

Efficiency of practice is increased when each session is limited to a moderate amount of time, perhaps ordinarily a maximum of an hour in duration. Three one-hour sessions are more productive than two one-and-a-half hour sessions or one three-hour session. Dauprat's Method advises, "Practice little and often is the precept of every good teacher—it should therefore be the rule for students. But since, on our instrument, one cannot practice a long time at one sitting, one must occupy oneself during the breaks with other studies ... aspects of musical art." In addition, "[He (referring to the influential pedagogue Heinrich Domnich) also criticizes] the exaggerated zeal with which students, in prolonging their practicing sessions beyond a reasonable length of time, hinder their ability to play again each day, and even

[their ability] to increase the duration [of the sessions]; their potential increases gradually by habit of practice." Modern educational psychology has come to a similar conclusion in relation to learning. Robert Lundin, in *An Objective Psychology of Music*, writes, "Practice that is distributed over a period of time rather than performed all at once is likely to be more economical, particularly when relearning is involved." Note that these two authors were writing their thoughts almost a century and a half apart.

Regarding what I like to call armchair practice, Lundin writes, "A period of mental rehearsal placed midway in any practice period is an effective aid to learning a score." Along this same line of thought, Leinsdorf states, "That the instrumentalist and the singer must 'practice' on their instruments has bearing only on the training of the muscles involved in playing or singing, not on the process of learning the music. There are still musicians who sit at a desk or in a park, learning their score by reading it." Personally, I have found that tricky fingering passages are most quickly learned by singing these troublesome passages while simultaneously fingering the notes. From the above remarks it can be seen that productive practice time can take place even when a mouthpiece is not on the horn player's face.

I am a firm believer in a thorough warm-up to begin each day. No athlete would think of performing at a high level without warming up the muscles. Musicians use athletic means to reach artistic ends. It has been my experience that any horn player who neglects his or her warm-up is taking an inordinate and unnecessary risk of injury. A brief twenty to thirty minutes of scales, arpeggios, long tones, etc., will go a long way to maintain the health and high performance level of any horn player's embouchure. This personalized warm up should include exercises that cover the horn's entire register, are both legato and staccato, and leave the player ready to perform at one's best.

From this point, a day's practice will be quite different for the serious student, the music teacher, the amateur, and the professional hornist. Considering the needs of a serious student first, build each practice day from work on technical fundamentals progressively toward the practice of musical works. (i.e., Eat vegetables before dessert.) Divide work aimed at learning new technical skills between two or three sessions. For example, instead of spending thirty minutes on multiple tonguing at one session, practice fifteen minutes on this area during two sessions. Place the most strenuous work in the middle of a practice session. Doing so ensures that a player's muscles are ready to work and that the embouchure will not become tight as a result of putting the horn in its case immediately following extremely strenuous work.

One caveat is warranted here. The highly structured schedules about to be presented are designed as an aid for students to organize their time in order to reach musical goals. They are not intended to create "clock watchers" whose goal is to follow each schedule to the precise minute. Time can sometimes be set aside just to play favorite repertoire or to sight read. Each student being unique, schedules are created for the students, not students for the schedules.

Below is a hypothetical schedule of three practice hours

for a moderately advanced university-conservatory horn student who is learning multiple tonguing and lip trills along with etude, solo, and orchestral repertoire.

First session:

warm-up	20 minutes
lip trills	5 minutes
multiple tonguing	15 minutes
exercises with tuner	10 minutes
Kopprasch No. 24	10 minutes

Second Session:

warm-up	5 minutes
exercises with tuner	10 minutes
Kopprasch No. 24	10 minutes
Gallay, Op. 27, No. 26	15 minutes
multiple tonguing	15 minutes
lip trills	5 minutes

Third Session:

Mozart Concerto No. 2 30 minutes orchestral Excerpts 30 minutes

brief cool down with arpeggios and soft scales

As this student develops, more musical works will fill the hours. The above schedule serves as an example to put flesh onto the conceptual bones that have been presented in the preceding paragraphs. This particular outline, of course, is only one of countless possible schedules that can be created to fit a student's individual needs. In my experience, study time is used to greatest advantage when students set up such schedules for each day of the week. Students who have difficulty organizing their time can also keep practice session diaries to analyze with their teacher.

Below are just a few guidelines that make practice time fruitful:

- a. Avoid procrastination. Directly challenge areas of weakness while strengthening one's gifts.
- Rather than only practicing run-throughs of study material, isolate difficult passages for improvement.
 Once these are improved, put them into context.
- c. Practice difficult technical passages slowly, increasing tempo only as the ability to perform them cleanly is acquired.
- d. Realize that a musician's inner ear drives the horn. When accuracy is poor in a particular passage, sing this music, then buzz it on the mouthpiece. Like computers, the product a horn produces is only as good as the information it receives.
- e. Focus intense concentration where you have control, the present—not on notes already, or yet to be, performed—with attention to the music's every detail.
- f. Subdivide rhythms to ensure correctness, and make regular use of a tuner.
- g. Especially when working to make changes in playing technique, move gradually from what can be done toward what is desired. No matter how small a step can be successfully accomplished, use that step to move toward the desired goal. Progress by tiny steps and be

patient.

h. Use the wonderful gift of kinesthetic memory when developing physical skills. People duplicate feelings with incredible accuracy, much greater accuracy than people duplicate concepts. When a desired musical result has been achieved, remember how it felt to produce that result, rather than conceptualizing about what was done.

Many members of our horn playing society involved in teaching or other professions don't have the luxury of several hours' practice time. Someone might ask how to fit three hours of practice time into fifteen minutes. Although that is obviously a tongue-in-cheek question, it is possible to use efficiently a very limited amount of time. A warm up routine can be constructed which touches on all registers and techniques in a concentrated twenty to thirty minutes. Using the remaining available time to play through concerti or extended etudes helps endurance and keeps the fun in horn playing. Establishing realistic goals (learning one particular work or technique, gearing up for a special performance, being able to play specific examples for students, etc.) and practicing favorite repertoire keeps one's love for the horn alive.

Veteran professional hornists have all found their own particular practice routines that work. Addressing the young professional who is new to these ranks, I would like to mention a very few things. Personal artistic integrity and job security both rely on the hornist's ability to perform at the highest possible level, requiring dedicated practice. "Use it or lose it!" is a reality. Any technical skill that is neglected will atrophy very quickly. Prepare all ensemble parts in advance of rehearsal as thoroughly as if they were horn concerti. Tailor warm-up and practice time to the specific requirements of each day's repertoire. And, finally, everyone needs occasional physical and mental rest. You won't forget where to place the mouthpiece after a day, or even a week, of rest when professional requirements lighten.

Visualization is the final, and very strong, skill I wish to present. A person's body will react to an imagined stimulus as if it were reality. It is possible to experience an audition or performance hundreds of times before actually putting a foot onto any stage. When a musician practices with the same intense concentration as she or he performs, and at the same time clearly visualizes a given performance situation, she or he is greatly increasing the odds that the performance will meet personal goals. "Practice like you perform and perform like you practice" is good advice. Practicing in a totally dark room is a great way to eliminate all non-aural stimuli while visualization is being used. In the mind's eye, any musician can get to Carnegie Hall.

This article has presented ideas that have worked for me, my students, and numerous other hornists. Although necessarily incomplete, the ideas mentioned have been presented in as comprehensive a fashion as one brief article on practice methods allows. Musicians at all levels of accomplishment are life long students who will always practice. In the words of Philip Farkas, "we musicians are all students and will remain students throughout our entire lives—or else we have stopped being musicians!" We are

all on the same road, moving one step at a time, practicing as we go.

Randy Gardner has been second horn of the Philadelphia Orchestra since 1975 and is on the faculties of Temple University, New York State Summer School of the Arts, and the Luzerne (NY) Music Center. He is active as a clinician, chamber musician, and soloist. Outside of music, he enjoys family time and the great outdoors.

Notes

¹Philip Frakas, *The Art of Musicianship* (Bloomington, IN: Musical Publications, 1976), 48.

²Erich Leinsdorf, *The Composer's Advocate* (New Haven, CT: Yale University Press, 1981), 35.

³Timothy Gallwey, *The Inner Game of Tennis* (New York: Bantam Books, 1979), 28–29.

⁴Leinsdorf, 5.

⁵Louis-François Dauprat, *Method for Cor Alto and Cor Basse*. Ed. Viola Roth (Bloomington, IN: Birdalone Music, 1994), 321.

⁶Robert Lundin, *An Objective Psychology of Music* (New York: Ronald Press, 1967), 144.

⁷Ibid., 145.

8Leinsdorf, 20.

⁹Farkas, 5.



Brass Players Guide 1995 Edition

The Brass Players Guide is a catalog of printed music titles for brass instruments. The latest new publications have been added and out-of-print ones deleted.

Send us your order and we will ship it from our vast inventory. We ship anywhere in the world upon receipt of payment in USA funds drawn on a USA bank. We are the U.S. selling agent for the Alphonse Leduc Group of Paris, Robert King Music Co., and the Brass Press.

Orders accompanied by MasterCard/VISA may phone our 24 HOUR FAX LINE:

- •USA/CANADA (508) 238-2571
- •All Other Countries Dial your country's USA access code then (508) 238-2571

Brass Players Guide—\$4.50. Write or FAX for your copy of the Brass Players Guide with complete ordering information.

ROBERT KING MUSIC SALES, INC.

140 Main Street North Easton, MA 02356-1499 USA

IVASI

International Video Audition Service Inc.

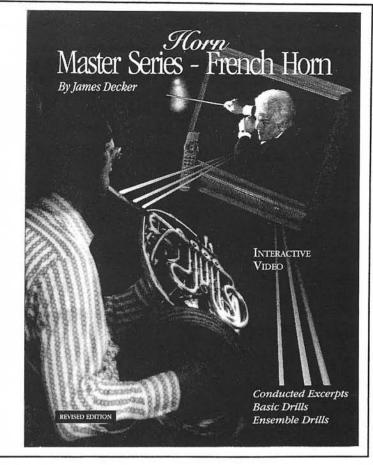
Join your friends and read through Don Juan and Till Eulenspiegel and other works

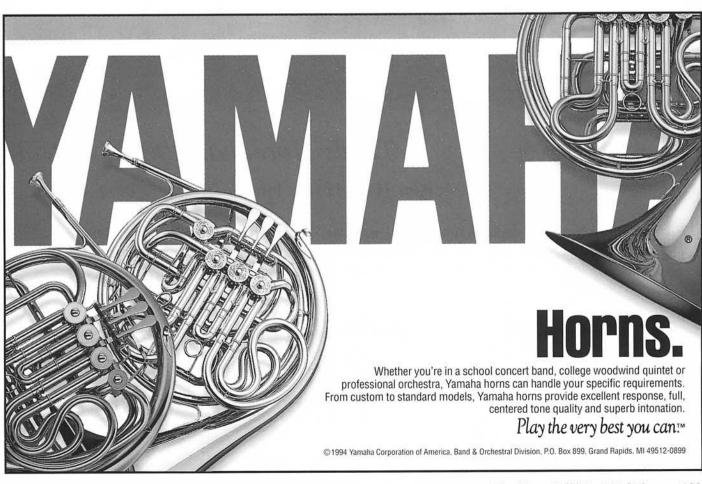
while watching the conductor on a large video screen

at the IHS meeting in Eugene, Oregon also look over the new Inter-Active Master Series for Horn by James Decker Complete package (book, video and cassette) \$119.00 IHS members 20% discount

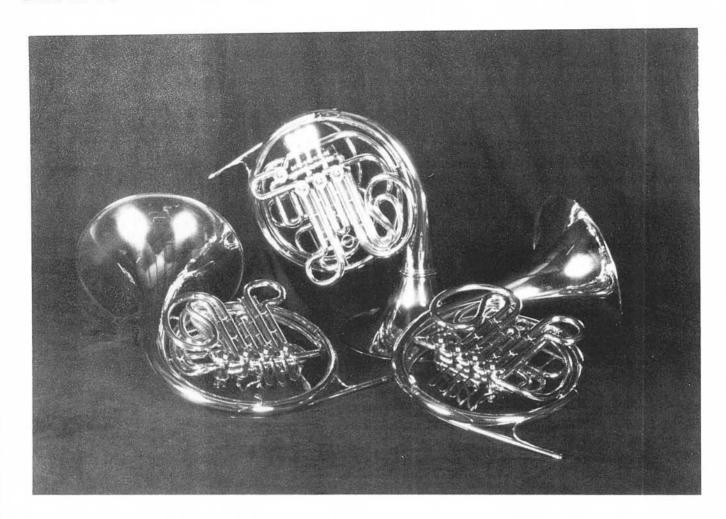
Music from the Los Angeles Horn Club collection will also be available

IVASI University of Southern California Music Department Los Angeles, CA 90089-0851





Discover a Tradition of Excellence—



—That's More than 200 Years Old! Meister Hans Hoyer Horns

Horn making has been a tradition for generations in the Vogtland region of Germany. For more than 230 years, craftsmen in Markneukirchen and Klingenthal have created instruments that have earned respect around the world. Meister Hans Hoyer Horns represent the culmination of this rich legacy.



ORPHEUS MUSIC

13814 Lookout Road San Antonio, Texas 78233 (800) 821-9448 Texas--(210) 637-0414 Fax--(210) 637-0232



Audition Basics

Richard Chenoweth

What exactly is an audition?

An audition can be considered any form of solo performance in which your playing is evaluated, according to a variety of criteria.

Who plays auditions?

You can expect to play an audition in some form starting as early as junior high school: an audition can be used to evaluate your suitability for entrance into an ensemble or placement in a specific chair or a specific academic program. In other words, if you want to play, you need to accept the audition as a musical fact of life.

When do you play auditions?

Sometimes you don't have a choice, especially when you are young. If you want to play in your school groups, you have to audition. If you want to play in groups outside of school (honors band, youth orchestra, etc.), you will definitely have to audition. If you have any aspirations for professional or semi-professional ensemble playing, teaching positions, or solo playing, you will most definitely be auditioning (and perhaps eventually teaching others how to audition as well).

Auditions are usually announced, sometimes far in advance, other times with only a few days notice. You will have more success in audition situations if you are prepared, although talent is also an asset. In other words, although you may not always have a choice about when you take an audition, pre-planning, practice, and preparation can usually help you have a more pleasant (!) auditioning experience.

What do you play in auditions?

This varies depending on when and for whom you are auditioning. Junior high and high school groups usually require you to play repertoire that is scheduled for their concert seasons, although sight-reading is usually part of auditions, too.

College and professional groups generally require more advanced and specialized repertoire. For example, an orchestral audition will not only include music that requires transposition, but also may include specific high or low horn repertoire. A chamber ensemble will expect demonstration of your knowledge of repertoire common to that particular type of ensemble, while solo competitions almost always require performance of the standard solo concerti (usually memorized).

Most professional groups in the United States advertise their openings in *The International Musician*, a publication of the American Federation of Musicians. You can also find playing and teaching opportunities in the International

Horn Society Newsletter and other sources, such as the College Music Society Vacancy List. *The Brass Bulletin*, a European publication, is often a good source for solo competition announcements. *Das Orchestra* advertises openings in German orchestras.

No matter what the audition is, you will usually be asked to submit a letter of application that includes your resume, usually one page that describes your playing and educational experience. Start keeping track of your playing experience, now. Each year you should try to add at least one significant item to your resume (and remove the least significant). Depending on the audition, you may be asked to provide other specialized information about your professional or educational background as well. Don't forget to include your name, address, and telephone number on your resume.

If you are accepted for the audition, you are usually sent a repertoire list. The list may be quite specific (e.g., L. Beethoven, Horn I, Symphony No. 3, mvt. 3, mm. 171–201), or very general (e.g., Beethoven, Symphony No.3). Either way, be prepared to play anything in the part. It's all fair game and always can be considered sight-reading.

How do you prepare for auditions?

In a word, *practice*. You should not only practice the specific repertoire required for the audition, but you should practice playing through your audition in advance. You can do this by playing for your family, teacher, friends, other players, etc. Don't be afraid to play for players of other instruments: they are often not sympathetic to specific playing problems on your instrument, and are therefore often brutally frank and honest about what they hear.

Practice playing your auditions in a wide variety of playing situations: often auditions are notable for their distractions. The acoustical situation might be dry and dead, or it can be boomy and live, with a multitude of variations in between. In any case, you can be assured that the audition will most certainly not resemble your favorite practice situation, time, and temperature, and you need to be flexible and accepting of a different and sometimes dislocating playing situation.

In most professional orchestral auditions, you will play for a committee, but you may be behind a screen to guarantee fairness. It can be disconcerting to play to a blank screen: you should practice this. You should also take every opportunity to play in "mock" auditions (practice auditions), in master classes, and for your colleagues.

Many professional organizations require a "pre-audition" in which you are asked to submit a tape. You can learn an incredible amount about your playing by taping yourself. This should be a regular part of your practice routine anyway, so that you don't have "mike-fright."

If you know what is going to be asked on the audition, listen to recordings of that music. Listen for consistent idiomatic occurrences, such as ritards that don't appear in the music. You want to convince your audition committee that you know the piece and have played it, or at the least, know the conventions associated with it. In other words, you need to know the tunes.

What's the most important thing to prepare for an audition?

The answer to this can vary from one teacher to another. However, such basics as a beautiful tone, good rhythm, and solid intonation should be a given, not an exception. If you can't play the audition material perfectly in practice, it won't come to you in the audition. As a matter of fact, in an audition, all of your playing problems can seem to come to the surface (to you, anyway).

In the audition:

In a junior high or high school audition, you will probably play for one or maybe two evaluators. They will probably know you and may have worked with you since you began playing the instrument. In that case, the audition will probably be a fairly cordial situation. Often, you will have the chance to re-audition, start over, or challenge players ahead of you. In solo competitions and professional ensemble auditions, you will usually be playing for some type of committee. Knowing someone on the committee can be an advantage, but most committees usually try to maintain standards of fairness and impartiality.

If there is a screen, you will generally find that there is an audition monitor or personnel manager who will instruct you in what and when to play. Generally, committees don't object if you play a few notes to check the acoustics, although "fancy" warm-ups or favorite licks are generally regarded as unnecessary. Talking and other unnecessary noises, such as coughs or throat-clearing, may be regarded as "signals": try to avoid any such occurrences.

In most auditions, you will have the opportunity to start with something that you know, either a concerto or a required work. For junior high or high school auditions, or even college auditions, be prepared to play some contrasting etudes. Although a demonstration of technique is important, don't neglect lyrical and musical playing. A beautiful, singing sound is always noticed and appreciated, no matter on what level the audition occurs.

Generally, audition music will be provided, and in well-organized auditions, the parts to be performed will be marked. If there are a lot of players, don't expect a long audition. Since committees have to listen to many players, they have often pre-established guidelines or "ground rules" about what they expect. A short audition doesn't always mean that you have not been successful, although first impressions are usually the standard by which you are evaluated. If you only have a few moments, play as if you've been already performing for half an hour. Play confidently, musically, with a wide dynamic range, to-die-for phrasing, and metronomic rhythm.

On rare occasions, you may be asked to play with the section, or in a rehearsal with the entire ensemble. Be yourself, and play in a musical manner with your best sound, intonation, and rhythm. Don't try to second-guess the other players, but play in an assertive but sensitive style.

Unfortunately, there are no national standardized audition formats. Orchestras of differing sizes have widely divergent audition policies, although most well-run pro-

fessional orchestras now try to conform to certain basic standards of procedures that help to provide a fair and anonymous audition situation. Enlightened orchestras often go far beyond the usual, providing separate warm-up rooms, water on stage, instant feed-back or notification, comment sheets, and an opportunity for you to evaluate the audition.

Ensemble auditions will of necessity be more personal. Since many small chamber ensembles spend a lot of time on the road, your ability to get along with others may be important. Be yourself, but don't choose the small ensemble audition as a forum in which you spout off on your personal agenda. In other words, if you are sensitive to the members of the group, establish your competency as a player, and demonstrate your knowledge of the repertoire, your enthusiasm for music making should take care of the rest of the evaluation for the position.

One of the most difficult and stressful types of audition is the one for a college teaching position, usually called an interview, in which a search committee has studied your resume, recommendations, and may know things about you that you yourself have forgotten. You will be on display for one or even two days, meeting with students, administrators, and other faculty members. Most interviews will typically include a mini-recital, a rehearsal with faculty ensembles, a master class, and an "open" session. Your selection of music for the mini-recital is important, as you should try to demonstrate a wide variety of styles at a professional level of skill and competence. You will generally have at least one rehearsal session with a pianist, so be judicious in your choice of music in relation to the difficulty level of accompaniment. As in the other auditions, the most important part of this process is that you be yourself, and represent your teaching philosophy, your personality, and your interaction with students honestly. One suggestion for preparation for the interview is to request a bulletin and any other available printed materials about the institution prior to your visit. Your demonstration of knowledge about curricular requirements plus tactful suggestions for improvement can often be the key to a successful interview. Finally, an important aspect of musical integrity is setting a professional standard for yourself and having professional expectations for your students and colleagues. You should be prepared to articulate (and demonstrate) those standards at some point during the interview.

Some miscellaneous tips on auditioning:

Travel can often be the most stressful part of an audition. Plan ahead and be sure that you have some options if there are call-backs, or the ensemble or solo competition advances you to a second round on a different day. When scheduling your arrival, give yourself a cushion of time. Arriving the day or night before the audition is usually a good idea and allows you to have a good night's rest. Ensembles will often suggest lodging close by to the audition site and may even help you with a discounted room rate. Don't be afraid to ask for help with lodging or travel information, such as directions to the audition site, distance/cost from the airport, or suggestions for travel connections.

Large ensembles generally deal with these types of travel matters on a frequent basis.

Try not to listen to other players before you play. You only notice the things that you think they do better than you, and you may undermine your confidence (paralysis through analysis). The exception to this could be after you've played your audition. If you have the time, it can be instructive to listen to other players: see who is successful and try to analyze why. However, if you are asked to play more than one round, don't change anything. Stay with the style of playing that advanced you to the next round. Don't try to second guess the committee, because they obviously heard something in your playing that they liked.

Although it is tempting to stand around in the orchestra lounge prior to the audition and schmooze with your colleagues, wait until after you have played to socialize.

Be prepared to be flexible in your audition performance: practice the music in several different ways, as a committee or conductor may ask you to repeat something, only in a modified style, dynamic, or speed. If you are asked to repeat something, don't panic, just listen to the instructions or suggestions you are given, take your time, think it through and play it as requested to the best of your ability.

If you can receive written comments about your playing, ask for them.

Don't assume that the audition repertoire will be in the same order as it is listed on the repertoire sheet. The music is often listed alphabetically by composer, but audition committees will want to hear specific pieces that demonstrate your abilities in various areas of playing (loud, soft, high, low, fast, slow, legato, articulated, etc.).

Don't be reluctant to ask for specialized help in preparing for an audition. For example, if you are preparing for a woodwind quintet audition, try to take lessons or a coaching session from someone who specializes in that medium.

In an ideal world, the best player will always win the audition. However, each committee, conductor, or group is usually listening for a very specific style, sound, or approach. You will not be able to please everyone, no matter how well you play. Be yourself, be well-prepared, and above all, concentrate on playing as musically as you can. If you are well-prepared, the technical requirements will not be an obstacle, so concentrate on producing a relaxed and efficient sound, a polished and refined interpretation, and a convincing and sparkling performance. You shouldn't allow yourself to be discouraged, because eventually, you will "match up" with the right playing situation and win that audition!

Treat every audition as a learning situation. Be positive, relaxed, and confident. Take only those auditions for which you are prepared, and be ready to consider accepting a position if you win the audition and are offered it. (In other words, don't take auditions just for the experience.)

Practice sight-reading every day.

Be on time, dress comfortably (but not sloppily), and don't do anything differently on the day of the audition. Use your tried-and-true warm-up. An audition is *not* the place to try that new practice routine, nor will you gain any friends or advantage by "show casing" your talent

through exhibitionist practice routines, blazing warm-ups or pre-audition excerpt performances. On occasion, however, you will be shown and/or given the audition repertoire. In that case, play through what is necessary, looking for any differences or special markings. If you have questions about the music on the audition, ask the audition monitor or personnel manager, not another audition candidate.

If there are a lot of players at the audition, be prepared for a wait: take along a book to read, go for a walk, or take a nap. Don't fixate on the audition. Be focused but not obsessive, alert but relaxed, attentive but not a pest. Be sure to get plenty of rest and eat well. Fruits and vegetables are good. You might consider taking along an apple to keep your blood sugar up, but stay away from caffeine and sugar.

Young (and even veteran) players often experience stage-fright or bad cases of shaky nerves when they play an audition. Learn to channel that nervous energy into creating an exciting performance. Learn to forgive yourself, and accept what you are and where you are. An audition is an exciting opportunity, and the committee wants you to be the player for which they have been waiting! Learn to enjoy the experience; do not dread it. Calm your nerves with breathing exercises, thoughts of positive and joyful experiences, and a quiet confidence in your abilities and talent. You are an artist with a gift that is unique to you.

Some audition resources:

Your teacher: your single best resource.

Your present ensemble. Listen during rehearsals—what do you hear? Analyze phrasing, intonation, balance, and dynamics. What works and what doesn't work? If you are not in any ensemble, find a place to play. You can't practice in a vacuum, and you need to be around other players in order to grow musically and artistically.

Professional groups in the area. Go to live concerts and learn what the music is about under real playing conditions.

Other professional players in the area.

Recordings.

Scores. If possible, listen to recordings with the score, or at least with your part. Learn the whole piece, not just an excerpt. Get the **Big Picture**.

The parts: Kalmus sells just about everything, although you have to watch out for mistakes and wrong editions. (For example, if you order *Petrushka* by Stravinsky, they will send you the 1911 version, not the 1947 version that is more commonly performed.) Also, most Mahler and Bruckner symphonies exist in more than one edition, so make sure you have the right one. (See the Robert King Catalogue for specifics, or ask your teacher). Many ensembles will send you a list or copies of the actual music they expect you to play. Very few groups allow you to use your own music, except for a required concerto. Always be prepared to sight read!

Excerpt books: a good place to start to learn the notes, although they only print the "big" licks and often leave out major audition repertoire possibilities. However, you can now find excerpt books that are designed for specific audi-

tion situations (e.g., Strauss operas, ballet, etc.)

Conclusion

Finally, don't become discouraged if you don't win the first audition you take. Most players learn to be successful at auditions through a combination of trial-and-error and experience. Many successful professional players only take a few auditions. Indeed, if they take an audition and win a position, especially one in which they feel comfortable, they

may be likely to stay in that position for a long time.

Be confident, brave, and accepting. Remember what motivated you to play in the beginning of your growth as a musician, and rejoice in the fun and joy of making music!

Richard Chenoweth is principal horn of the Dayton Philharmonic Orchestra, hornist with the Carillon Brass, and is in his twenty-fourth year as second horn in the Santa Fe Opera. He also is the horn professor at the University of Dayton and is active as a clinician, soloist, and recording artist.

555



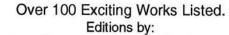


McCoy's Horn Library

Rauch

U.S. distributor for RAUCH horns. Call or write for prices and information. Rauch





Baumann, Bourgue, Höltzel, Jeurissen, Orval, Scharnberg, Wekre - to name a few.

Please write or call for your FREE Catalog. Separate Alphorn music catalog available.





ONE OF THE BEST BOOKS YET!

"Thoughts on Playing the Horn Well" by Frøydis Ree Wekre \$22.00 U.S. Postage Paid - Order YOURS today.





McCOY'S HORN LIBRARY

3204 W. 44th Street * Minneapolis, MN 55410 Phone: (612) 927-6021 * Fax: (612) 929-6236





Double Horns Single Horns Deskant Horns Natural Horns Restorations

Daniel Rauch, Horn Maker



Rauch Horns

PROF. KOHTS VEI 77 N-1320 STABEKK, NORWAY

TLF.: (47) 67 12 11 99 FAX: (47) 67 12 15 99

Sole agent for North America: McCoy's Horn Library (see ad above)

FRENCH HORNS PROFESSIONAL & STUDENT

New — Used

Gebr. Alexander





Wichita Band Instrument Co., Inc.

2525 East Douglas Wichita, Kansas 67211 (316) 684-0291 1 (800) 835-3006 Fax (316) 684-6858

Lookin' Good but Feelin' Bad

William Scharnberg

Author's note: this narrative is based on a set of regional workshop lecture notes. The first half of the lecture was designed for public school students and the second half for college-aged hornists in search of better performances.

The title of this discussion comes from a Fats Waller piano rag that accurately describes how many of us feel when we are in front of an audience: the situation requires that we are "lookin' good" but we are often "feelin' bad."

There are two basic aspects of this title upon which I would like to focus: 1) developing an efficient, comfortable playing position, and 2) how our stage presence affects an audience's perception. Most of us have been to performances where we have left exhilarated and in awe of the performer(s). Then, upon acquiring a tape recording of the concert, we hear the many imperfections that had gone unnoticed at the event. Likewise, the opposite is true. During a radio program about the late Jascha Heifetz, it was reported that he appeared very inexpressive to audiences who saw him perform. However, those who only heard him perceived perhaps the most expressive violinist of his era.

Playing Posture

First, let us deal with a basic playing position for horn. Fundamental to an efficient playing position for all performers is good posture. As wind players we know that poor posture will lead to reduced efficiency in our breathing apparatus. For all of us it is important to recognize the role of the vestibular mechanism, a cove in the ear that sends signals to our brain when we are "out of balance." To correct a body imbalance, i.e., poor posture, the brain introduces muscle contraction or "tension" to correct the balance. Obviously, this is extra muscle activity that we do not need when performing. So how can we find a good posture? Most sources state phrases like "stand or sit as tall as you can," "pretend there is a string from the top of your head pulling it toward the ceiling while your shoulders remain relaxed," or "balance your weight on your bones, not your muscles." The "Alexander Technique" has practitioners and teachers throughout the world who promote better performance through instruction on posture and balance. Whatever terminology is used, I think most of us know what a good posture is but sometimes have trouble remembering, especially when we are physically or mentally tired.

The weight and shape of the horn contribute to the problem of achieving a comfortable playing position. In order to have the mouthpiece meet the embouchure with good posture, a young hornist may have to rest the bell throat on the right thigh or the bell edge on the chair at the inside of the right leg. In the United States, as the hornist grows, perhaps due to the weight of a double horn, most

students move the horn bell to the right thigh. With the bell on the thigh, the distance out on the leg plus the thigh's position in relation to the body can be used to change the angle/height of the mouthpiece to the embouchure. The goal is to bring the horn to the embouchure at the most "natural" angle to the bite and with the best posture. As the student continues to grow, the bell may have to be lifted from the thigh to maintain good posture. In fact, standing while practicing and then sitting with that posture can often help us assume a relaxed, balanced, playing position. Of course, one must also avoid pointing the bell into the body.

Then the right hand is inserted in the bell with the back of the hand against the bell, to "mellow but not muffle" the tone. The position of the hand and amount of "mellowness" varies from player to player to the point where it is beyond the scope of this article to deal with this issue. Let us say that the horn does not acoustically function properly, particularly in the high range, without the hand in the bell. Then "high" and "low" players often gravitate to slightly different hand positions due to the range and tone required of their part.

The fingers of the left hand are comfortably placed on the valve levers and minimum of finger motion is encouraged for quick technique. Many hornists need to adjust the height of the valve levers and/or move the little finger ring and/or add a "flipper" to avoid stress in the left hand. Those who stand or hold the bell free must also find a balance between the arms so that a relaxed position can be maintained for hours.

Of course, we all know that horn players tend to use a mouthpiece placement that is everywhere from at least half of the mouthpiece on the upper lip to one where there is almost no lower lip involved. The question of wet versus dry embouchure needs to be addressed by the individual as well.

So the goal of our continued search for a fine playing position is to achieve a relaxed, well-balanced posture. Whether seated or standing, we should appear "positive" or "aggressive" to our audience rather than "negative," "timid," or "passive." Hornists who stand while performing also have the option of assuming a personal "stance," perhaps with one foot ahead of the other and/or the knees slightly flexed as if preparing for some athletic maneuver.

Stage Presence

If we study the great artists performing today we see individuals that seem to radiate some sort of energy we might call "charisma." They can often charm an audience even beyond their great technical and musical abilities. Most of these artists probably do not work on this aspect of their performance but have an intuitive sense of drama that is used to enhance the effect of the music. Even in a large ensemble, individuals as well as the collective whole contribute to a certain electricity that can charge the air. Compare a fine student ensemble to a polished professional one and often the student group, with all its flaws, presents a more "exciting" performance.

How can we use stage presence to improve the percep-

tion of our performances? We need to adopt an attitude that we are presenting a "show." We must be an actor/actress whose goal is to deliver a convincing performance. Of course we need to dress and groom appropriately for the occasion. Sometimes this means concert black and other times a more casual attire, yet this factor should be carefully considered. As we walk on stage, we should try to exude an air of confidence, comfort, and naturalness. This message is sent to an audience through our relaxed, balanced posture, our facial expression (here a smile might help), the grace and quickness of our step, and the lack of fear in our eyes. Of course we want to try to avoid nervous gestures or actions that are too quick or too slow to be "natural." We also need to learn how to bow gracefully and sincerely. If we simply adopt the attitude of thanking the audience for attending our performance as we bow, the sincerity of that gesture is easily read by them. Of course, if we have not entered the stage quickly or the audience is small, we may reach the bow location after applause has died. If this is the case, simply omit the bow.

Off-stage or backstage, we should try to avoid "giving away the tune." Repeatedly practicing a passage off-stage can annoy an audience, and performing excerpts or solos on-stage before a large ensemble concert is in extreme bad taste, especially if it is a solo that your colleague is to perform that night! Try to avoid impressing your audience before walking out on stage, warming up out of ear range if possible. If you must noodle or tune backstage or on-stage, make it subtle and efficient. Every note you play that the audience can hear "counts" as part of the performance.

During the performance we should attempt to maintain comfort and relaxation in our playing position. For many musicians some motion helps maintain the elasticity of the muscles and thus improves relaxation. Any movement should be graceful and rhythmic but not distracting. When beginning a work, which is a more difficult task for some hornists, we need to breath in the tempo and style of the piece, often lifting our instrument slightly like a conductor's baton. A low-pitched breath is more efficient, sounds more relaxed, and is aurally less disturbing to the listener. Where foot-tapping might be acceptable in some large ensemble situations where the audience can not see the performer's feet, certainly in a chamber or solo performance it detracts from the effect.

Every attempt should be made to maintain coordination between the fingers, tongue, embouchure, and air, of course. Rhythm is the most important element of music that we convey to an audience. When our internal rhythm is controlled and coordinated, the audience will usually remain with our sense of subdivision, pulse, meter, and form. If we lose rhythmic coordination, we tend to lose our audience as well. Witness the power of rhythm at a rock concert!

If you feel that you need to say something on stage during a performance, be certain that, if you do not extemporize well, your remarks are planned. Also be prepared to project your words to the back of the hall. It is irritating to have someone mumble something inaudibly on stage before a performance.

After missing something, and this is always going to

happen to some degree, we must teach ourselves not to overreact or, better, not to react at all. We also need to study how to empty the water from our horn gracefully and in a non-distracting way. Many hornists turn from the audience slightly and learn to empty water from one or two slides only, or rig a string between their leadpipe and water key to keep water from collecting in that area of the horn.

Another important feature in audience perception is how we end each movement or work. How many times have you attended a recital where the soloist performs a slow movement beautifully, only to make an abrupt movement immediately after the last note dies, visually destroying the musical impact of the moment? For slow movements particularly, let the sound die before moving or continuing. In a more resonant hall this takes even more time. Listen to the sound fade and time your next move accordingly. Of course, waiting too long can be just as irritating. If we are performing for a less sophisticated audience we may need to "freeze" or perform some anticipatory gesture between movements to avoid unwanted applause.

After each piece, smile and bow as if you have just delivered the best performance of your career. In the case of a poor rendition, many audience members can often be led to believe the performance was actually much better than it was, and the rest will be relieved that you appear unshaken. For example, I can recall two recitals by two very famous violinists several years apart. Both performed poorly by horn-playing standards (inconsistent intonation and tone, and one even dropped his bow!), but in each case the audience received the soloist with overwhelming applause! Exit the stage gracefully and quickly. If the audience asks you to reappear by their response, do so quickly and graciously. If the crowd is meager, it might be best not to travel all the way to the center of a large stage. In a chamber or large ensemble performance, standing or bowing in unison can enhance appearance of the group and may need to be rehearsed. Imagine the small but positive effect when the string sections of an orchestra turn to face the audience during the bows rather than show only their profiles! It is these seemingly insignificant items that can add a little extra to our performances. Where some "big stars" are able to "milk" an audience for applause or encores, most of us are probably better suited to letting the applause fade naturally.

After the concert, remember to be gracious to audience members and colleagues. Thank them for coming or assisting you. Your job was to entertain them for a small part of their life and your response to their comments should be sincere and honest. If it were not for them, you would not have a career in music!

Our goal before, during, and after every performance is to exude the joy we have for making music and the respect that we have for our colleagues and listeners with every gesture, remark, and musical sound.



Questions & Observations

Hans Pizka

This time I'll try to bring up some observations from my own professional career of about thirty-five years.

Is it necessary to empty water from the horn by lifting the horn in a demonstrative, complicated-looking manner, blowing water out of it as noisily as possible (best done, if one rattles with all the valves the same time too!), just to bring the attention to your person? What about lifting fingers far up from the keys? Looks beautiful? How about your finger technique? You come late mostly. Fingers should rest on the keys all the time for instant reaction. How about learning from the violinists?

How about your knowledge and use of both finger charts, the F and the B-flat finger chart? Practicing both? Using both? Confused? Do you know how the woodwind players or the violinists or pianists get along, with their much more complicated fingering problems? Only with discipline! Quite often I find horn parts full of fingering marks. This is unprofessional, absolutely! Right, for a certain note in a very complicated passage, it might be allowed here and there, but not in general. And the fingerings for stopped notes? There are exceptions to this rule: amateurs might use fingering marks

Stopping—I think I've burned my mouth too often for this problematic issue. There is one possible solution with variations: use the F-horn for stopping, transpose a halfstep down. If your hand fits right for the bell of your horn, you can use the stopped notes over the full compass of the horn. If you have a stopping valve on your double horn, check first for which horn the stopping valve will work, for the F or for the B-flat horn, or for both sides, as on some earlier Alexanders. Stopping valve is not the right name. The name should be, "correction valve for stopping." If the stopping valve works with the B-flat side, well, you might use the B-flat for the gestopft. There remains one more condition: your hand has to fit for the bell-closure. What to do, if not? Ok, use the stopping mute. There is a problem in the low register: if you use the stopping mute, the sound will not come as loud as necessary. Recommendation: use the non-transposing mute, lift it up somewhat, so the sound gets louder, still keeping the "mute" character.

Any marks in the music should be clear and understandable to everybody. But, don't mark everything. Mark as much as possible in your brain! Cuts should be marked clearly, without smearing the part, so the parts could be used by others as well. If you really mark the note's name (to eliminate any doubt), you should use standard music names in English, Italian (Do, Re, Mi, etc.), or German. Here the Germans should keep attention that the English B doesn't mean B in the German literature but H.

Intonation: Use your ear to tune your instrument after the oboe's "A" by playing an interval, e.g., the concert "F" as the open tone on the F horn or on the B-flat side, because these tones are the eighth or sixth tone of the harmonic series, which are best in tune on most horns. If you use the concert "A," which is the tenth on the F-horn or the eighth on the B-flat (using the second valve makes it A-horn) the tuning will be incorrect. Are you having problems getting the written F (first line from top) in tune? Is it often flat? Do you realize that? You play it on the B-flat horn? No wonder! The F is flat an many B-flat horns, if played as open note. Use the first valve.

Valve problems? I never had them! Do you clean the valves by yourself often, dismantle and reassemble them, lubricate them often? That's the problem! Oil them only carefully (cheapest acid-free machinery oil in the small can, available at any gas station, is best) and few times. Keep all the mechanical links in good condition, so they will not "clonk." Don't drink acidic drinks before playing. Clean your mouth well before playing. Clean your horn inside once a month or once every second month. Do not use milk—as recommended by some old "sagas"—to smooth the "new" horn before the first use, as otherwise the new horn would be too "slippery." This is nonsense and dirty. Milk contains acid, and the residue of milk "stinks." Clean your mouthpiece inside and outside, better have it silveror gold-plated, preventing lip burnings because of sensitiveness or nickel allergy (there's a lot of nickel in the yellow brass). Sometimes a nickel-silver mouthpiece and the mercury (amalgam teeth filling) in your mouth, together with the acid in your mouth's saliva, will create high electric voltage, which can affect interferences and bring problems for secure playing. Change the material of your mouthpiece. Grease tuning slides from time to time (useful for fast watering).

How to practice? Standing or seated, that's the question? Standing is much better for free breathing. Sit down for rests (between pieces or movements) only. Practicing standing requires a correct holding position for the horn, a behavior from which you will benefit when seated in the orchestra. The sound will be cleaner and free, as the angle between mouthpipe and front teeth will be ideal (straight forward). Don't rest the horn on your knees when you're seated, as you will rest on the horn later on.

Do you belong to those who bungle around their horns? This is not the right care for your horn. Well, getting some dents out from the bell section, fine, use the backside of two spoons, use much soap on the surface to prevent scratches, but take care that you don't fix faults, stretch them out. Never bungle on the valve section or the mouth pipe. If a joint breaks open, use super-glue to fix it (should be in every horn case—it can save your nerves before a concert!). Get it fixed by the professional repairman later.

You're looking for the best instrument? You're trying every make and every model to improve your playing? Good idea! But improve your skill first! Do you practice the second horn part of Verdi's *Il Trovatore* because of the A-basso transposition, or the third horn part of *Aida* or Donizetti's *Lucia di Lammermoor*? It's much better to prepare yourself for transposition a while before you join the orchestra. Not only E-flat, E, and D, but G, A, A-flat basso, D-flat (*Rosenkavalier*), F-sharp (Haydn's *Farewell Symphony, Carmen, Lucia*), A-basso (Verdi), A-flat, B-flat, and B-flat basso and C. By the way, practicing certain passages shortly before the concert, practicing horn concertos the last days before a concert or (worse) just the concert day from early

morning on, that's wrong and too late, definitely. Not everything has to be practiced!

Oops, these trills. All these baroque trills in Mozart recordings? With the grace note as entry to the trill's main note? Tee-ah-eeh-a-eeh-ah-eeh-ah-eeh-ah? Make sound it "molto affettuoso." Erich Leinsdorf, one of the very few classic conductors (he died 1994), confirmed what I'd learned by the oral tradition in Vienna: the Mozart trill *must not* start from the upper note, except when Mozart wrote the grace note. Leopold Mozart's advice to his son was "write (music) so as you would like it played."

There are so many Mozart recordings available now. Why do some of the soloists change certain notes in this genius's music? I cannot understand that. There are some hornists—more or less not of the first or second category—but they *dare* to change the Mozartian text without any scruples, and they find it well done on their records. This is *not* something of personal taste to be respected! "There are too many musicians today who spoil the genius's masterpieces with their law-breaking hands/lips" (quotation from a letter by the famous Hans Richter!).

There is a big wave of handhorn playing. What for? I like it. But a whole recital howling and howling and cracking every second note? Do the players mix up natural horn and stopped horn? Will this bring any benefit for the horn? But there are few handhorn virtuosi in the world doing excellent jobs, to mention but a few: Francis Orval, Michel-Garcin Marrou, Hansjoerg Angerer, Anthony Halstead, Johnny Pherigo, Ab Koster. They play the right way, they play the handhorn as a normal horn. They don't use too many "stopped" notes. They use the "muting" technique, so one doesn't hear many smeared or squeezed notes. They have the skill to equalize the open and the "manipulated" notes, as they use the higher harmonic and tune it down by the right hand or by the lips.

What makes the difference between two or three good hornists? Colors, colors, and again the colors. Not the finger technique. Well, lip technique is another matter. It's the same with paintings except that painters do the design by themselves. We have a given design in form of a composition, which we have to fill with colors and life. We have to change the color of our horn sound according to the expressions we wish to transmit to the audience. Not only loudness and articulations will make the music. Don't forget the colors, please. Colors make the music. Otherwise you'll listen to "anonymous brasswind instruments" only, which could be commanded by a computer also. And most computers play "two-dimensional," not three-dimensional, or by other words, they play black & white instead of unlimited colors.

Do you know about the horn's literature and history, about music history in general? It should be part of your musical education. Why should you know all these? For the better understanding and for better interpretation (better execution!) of the music of particular periods. How many horn concertos and horn sonatas do you know? Ahem, ahem, Strauss, Mozart, ahem, Haydn, Telemann, ahem, sonatas, Beethoven, Hindemith, ahem, ahem. But there is a

legion of concertos and sonatas from all musical periods as well as chamber music with horn and horn ensemble pieces. You should read all available information and try several of these compositions. Don't hang on to one composition too long during your study. I have seen some students who studied one year for two concerts. They have done it well. But I confronted them with some other pieces and what happened? They nearly broke their neck after the very first bars. Why? "We hadn't had a chance to practice it?" What an answer! But they call themselves *professionals* now and continue the same way.

"Accepting every job with the horn," is not the wise performer's world. Knowing your own abilities well—what you can do well, what you can do less well—that's it. Delegate jobs that don't fit your abilities to your colleagues or friends who can do it better. Use your intelligence, not your ambitiousness. Sometimes it is much better to listen to your colleague's concert than to blame yourself with stupid ambitions. By the way, listening to others is not so bad. I learned much from their mistakes, from their enthusiasm, from their musicality, from their experience.

Two high-grade principal hornists meet each other at an extra job or at a horn meeting. As long as they are only two, they are mostly nice each other. No one shows his or her secrets, being afraid the other could hear one's defects. No one is trying to impress the other by his or her playing. But wait! As soon as one more hornist enters the room, at least one of the two hornists already present will start to play up and down, loud and louder, all the famous solos, etc. What for, for heaven's sake? To show that one is the champ. There are many champs around! Does one need that, really? Just to be nasty? Play right in performance, every performance, be nice each other, and you will be recognized as a good fellow and fine colleague.

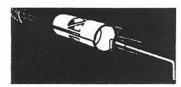
To whom should one listen? Listen to singers. They have the most beautiful instrument. Our horn can be so voice-like. Do it. Who's the best teacher? The one you trust; the one who trusts you. Even the best teacher cannot help, even if you're very ambitious and work very hard, if you have no talent at all (rhythm and accurate ear by nature).

Mahler's Fifth, great; Tchaikovsky's Fifth, wonderful; "Siegfried's Long Call," challenging; Flying Dutchman, burning the lips (Oops, my fault!); Rosenkavalier, superb (play it more than 200 times—then you'll find it boring music, but still great to play), Beethoven's Eighth, Heldenleben, Alpine Symphony, Beethoven's Sixth (call me unfair for mentioning this symphony with the very delicate ending!), etc. All crazy hornistic pieces. But is our aspect to a piece, the horn player's taste, the only counting opinion? I doubt it. Listen to La Traviata, or the "esprit" of Il Seraglio, the fantasy of Mendelssohn's overtures or his "Midsummer Night's Dream" music, the many pieces, which are not so "hornistic," but full of beautiful music. Even the "Umpah" should be played with all possible discipline. Hard to understand, but true. Don't laugh at the simple things. They could give you headache sometimes.



FICHISTICOIL

Response from your instrument like you've always dreamed about...



Additional benefits to the player include better control of:

- intonation
- dynamics
- range
- and better endurance

43,500

As a result of improved response, the instrument becomes easier to play • starts quicker • centers better & resonates more freely!

For FREE brochure, additional information & acoustic wave illustrations contact today:

AAIIRR Acoustics

303.751.0673

1234 S. Quince Way . Denver Colorado 80231



STUDY, PERFORM AND HAVE FUN DURING A UNIQUE, INTENSE ONE WEEK SEMINAR

CURRICULUM GEARED FOR INDIVIDUAL NEEDS
FUNDAMENTALS
TECHNIQUE, PHRASING AND MUSICIANSHIP
SOLO LITERATURE
ENSEMBLE PLAYING

ORCHESTRAL EXCERPTS AND AUDITION PREPARATION

1996 FACULTY TO INCLUDE:

KENDALL BETTS, MINNESOTA ORCHESTRA DAVID OHANIAN, THE CANADIAN BRASS ABBY MAYER, USMA WEST POINT BAND, RET. AND SPECIAL GUESTS

LIMITED ENROLLMENT ENSURES PERSONAL ATTENTION

SPEND A WEEK IN THE BEAUTIFUL WHITE MOUNTAINS AND IMPROVE YOUR HORN PLAYING!

FOR DETAILED INFORMATION AND APPLICATION, CONTACT:
GENIE EPPERSON, ADMINISTRATIVE ASSISTANT
21 VILLAGE AT MAPLEWOOD
BETHLEHEM, NH 03574
(603) 869- 5612

American Brass Quintet

1995-1996 35th Anniversary Season

Ensemble-in-Residence of The Juilliard School and Aspen Music Festival

Now booking for the 1996-1997 Season

- Concerts
- Master Classes
- Mini-Residencies

Stanton Management 45-05 Newtown Road Astoria, New York 11103 Tel: 718-956-6092 Fax: 718-956-5385 EMail: 70412.40@compuserve.com



BREATHING DEVICES

Incentive Spirometer Volumetric Exerciser Breath Builder TALL OR SHORT INCREASE LUNG CAPACITY **MEASURES LUNG** DEVELOP RELAXED AN EXCELLENT VISUAL **CAPACITY (UP TO BREATHING TECHNIQUES** DEVICE 5 LITERS) ☐ Each\$23.00 ☐ Each.....\$23.00 ☐ Each.....\$18.00 ☐ Box of 10\$144.00 ☐ Box of 10\$184.00 □ Box of 10\$184.00 ☐ Box of 20\$322.00 ☐ Box of 20\$252.00 ☐ Box of 20\$322.00 Tri-Flow Rubber Re-breather Bag Dual Bag System **HELPS BUILD AND** MAINTAIN EXCELLENT **BREATH CONTROL** ☐ Each\$23.00 6 liter system - Two 3 liter bags 5 Liter Bags (Grey) ☐ Box of 10\$184.00 ☐ Each\$27.00 ☐ Each\$30.00 ☐ Box of 20\$322.00 ☐ Box of 10\$190.00 ☐ Box of 10\$210.00 6 Liter Bags 10 liter system - Two 5 liter bags ☐ Eachdiscontinued ☐ Each.....\$40.00 **Arnold Jacobs** ☐ Box of 10\$280.00 "Legacy of a Master" Book ☐ Each\$18.00 ☐ Box of 10\$144.00 **EMBOUCHURE VISUALIZERS** TRUMPET **HORN** TROMBONE TUBA ☐ Each\$20.00 ☐ Each\$20.00 ☐ Each\$25.00 ☐ Each\$30.00 ☐ Box of 10\$150.00 ☐ Box of 10....\$150.00 ☐ Box of 10....\$188.00 ☐ Box of 10....\$220.00

PAYMENT MUST ACCOMPANY ORDERS. PLEASE MAIL A CHECK OR MONEY ORDER IN U.S. FUNDS, DRAWN ON A U.S. BANK.

TO CHARGE WITH MASTERCARD, VISA OR AMERICAN EXPRESS - MAIL OR FAX YOUR CARD NUMBER, EXPIRATION DATE AND SIGNATURE.

24 HOUR FAX (312) 663-3857
• USA CALL TOLL FREE (800) 829-4713
• CANADA CALL (312) 663-4733

SHIPPING - MAINLAND U.S.A. - FOR SINGLE ITEMS ADD \$4.00 PER ORDER

CANADA, HAWAII AND ALASKA - FOR SINGLE ITEMS ADD \$6.00 PER ORDER

BOXES - ADD \$15.00 PER ORDER

INTERNATIONAL SHIPPING - CREDIT CARD ORDERS WILL BE CHARGED ONLY EXACT SHIPPING CHARGES. OTHERS WRITE FOR EXACT SHIPPING COSTS.

DISCOUNT MUSIC INC. P.O. BOX 148027 • CHICAGO, IL 60614



Clinics

Pedagogy Clinic

Peter Kurau Column Editor

Audition Success: A Pedagogical Approach

William VerMeulen

Each year there is an average of five or six job openings in major orchestras in North America. Over three hundred horn students graduate from USA conservatories, music schools, colleges, and universities, each hoping to win one of those five jobs. If five of those graduates are fortunate enough to win those positions, that leaves about 295 hornists without a major professional orchestra job. That's the story of only one year. What about the 295 or so unemployed from the previous year? And so on. This of course is assuming that the orchestras will actually hire someone at the audition. We know the answer to that assumption, however. More and more orchestras hold auditions only to announce that nobody was qualified enough to win, thus making the odds for the idealistic young professional even worse.

I say none of this to discourage one from a career in professional horn playing. For me there is no greater joy. I applaud anyone who feels the calling to music. Music is not a career that one chooses, however. It chooses you! As long as there is just one opening out there, it could be you, so I encourage you to go for it. On the other hand, students must be prepared for the realities of how difficult it may be to win one of these coveted positions.

In these days of failing orchestras, differing hornistic ideologies, and over-population of the audition group, the responsibility is ever present to help these young people turn their dreams into an employable work situation. It was with this in mind that five years ago I implemented at the Shepherd School of Music at Rice University a horn pro-

gram consisting of a small, cutting edge group of pre-professional hornists, specifically being trained not only in performance skills, but also in practical audition skills. The success of this program can be measured by the fact that, of the eleven students who have graduated in the last five years, nine have won positions in professional ensembles. The purpose of this article is to share the essential aspects of this program with the horn community in the hope that it may be helpful to others as well.

The class averages nine students, and there are responsibilities involved to ensure class unity. The students *must* be friendly to one another. They listen to music together, study together, socialize together. They bond in the most positive of ways, helping each other out and are proud members of what is known as the "Rice Horn Crew." Every private lesson may be observed by other students or visitors. This helps the student become comfortable performing in the presence of others. I have always been amazed that some students will obtain a degree in music performance yet develop a reluctance to perform. This issue is resolved by playing frequently in front of others.

Each student receives one private lesson per week and has mandatory horn class and horn ensemble. Horn class covers the myriad of hornistic problems, working on issues that all may benefit from and providing yet more performance opportunities for the students. Horn ensemble deals more with balance and pitch. This is very important because the current trend in professional auditions is to play with the rest of the section for the final audition or to spend a fixed amount of time playing within the orchestra itself for the final. A student must be able to adapt immediately in concept, balance, and pitch in order to come out on top. Pitch is taught with the aid of the TuneUp™ System by Steve Colley. This is a CD-based intonation training system that gives the student the knowledge of correct diatonic pitch placement. Students must demonstrate that knowledge with the CD and in the more realistic setting of ensemble.

About Auditions

I remember that when I traveled the audition circuit I kept running into the same group of players in the semifinals and finals wherever I went. It didn't matter how many

showed up to the audition. With the exception of a few people, I always saw the same bunch. We became friends and hung out afterward, either celebrating someone's victory or bemoaning the fact that they hired none of us. There was little competitive energy among us because we shared such respect for each other, all warriors of music hoping it would be our day.

What we knew was that at any audition it didn't really matter if ten or one hundred ten showed up, our real competition was only about six or seven people. Sad to say, ninety percent of everyone who shows up to an audition can't play in rhythm or in tune and thus are eliminated immediately. I encourage students to be respectful to their colleagues and to draw energy from each other. Each student has his or her own particular strengths and by humbling oneself to learn from the others, progress is much faster. A hornist who wants to be the best must check the ego at the door and copy anyone who does anything even slightly better. When the student has copied the best of everyone, *maybe* she or he will be among the best.

The program can basically be divided into three areas:

- 1. Being Active versus Reactive
- 2. Physical Preparation
- 3. Mental Approach

Active versus Reactive

As students and ensemble players we have become very fine reactive players: we react to the conductor; we react to our colleagues; we react to our teacher, gesturing or singing to us. We play better when we have someone to help share the way with us. It is in fact a great skill in orchestra playing to be a good reactive player. Unfortunately, in audition those skills are largely worthless until the finals, when you play with the section.

When we walk out on stage for an audition we feel so alone, maybe even uncomfortable with the cold, sterile environment of the screened process. We are handed a stack of music, told not to speak, and given about eight minutes to demonstrate our ability. If it doesn't go well, we think "but if only they could have heard me in the orchestra. I play well there." Or we say things like, "he's a really good player but not very good at auditions." All these statements may be true, but it doesn't change the fact that we have a certain process by which we choose people to become employed in American symphony orchestras, and even though it is contrary to the reactive demands of the job, it is necessary to develop one's active playing skills in order to succeed.

Active playing comes entirely from within oneself. The sound concept, rhythm, pitch, and phrasing all must emanate from one single source: you, and the experience and knowledge you have within you. Realizing the difference between active and reactive playing is most of the battle for uncomfortable auditioners. It makes no sense to think that someone who is an expert at reactive playing in a fine orchestra will immediately, with no preparation, play at his

or her high level when forced to be the active source. Of course, it is very possible to be expert at both active and reactive playing. Most first horn players need to learn this to succeed. Unfortunately, to have an ideal horn section, we don't want all first horn players, so the onus is on students and section players to become active enough so that the audition process doesn't work against them. Students should routinely be required to demonstrate instantly their ability to play actively and convincingly. Their physical and mental preparation must gear them to be proficient at both types of playing.

Physical Preparation

Playing Mahler's Third Symphony in entirety is a marathon. The Gliere Concerto is a good middle-distance race. A professional symphony audition is largely short-distance running. You must develop the ability to focus fast, change concept and playing style immediately, and be virtually perfect for the few measures of each excerpt.

Audition Experience

Rather than holding an audition once a semester or even twice, we hold auditions about eight times a year. The students are given a list to prepare and a committee of faculty is assembled. A screen is used to insure fairness and a proctor is there to act as a moderator. We can have one round or up to four, depending on the competitive level and the experience I feel would be good for them. It is the only time I actually sense a fierce competitive spirit among them, and afterward we always go out for dinner. The result of this is that the audition experience of the impersonal screen and preparing lists is now an accepted and comfortable one. Then, when students take auditions for professional orchestras or summer festivals, they are more relaxed and can play at their best level.

The Audition Board

Four years ago I instituted a system of tests on excerpt preparation that has proven to be the cornerstone of our audition success. (See Figure 1, the names have been changed to insure the privacy of current students.) It is provided in a binder for each student and duplicated in a wall size chart so that the students' progress (or lack thereof) is always on display. The three major solos and numerous excerpts required for the different positions are cross indexed three times against each student's name. To obtain the first check a student must perform the given excerpt (or sometimes a whole piece) up to a standard that is as good or better than any orchestra. The student must literally play note perfect, in rhythm, in tune, in style with a sound that best serves the composer's intent. Anything less is not acceptable. It may take an entire lesson to get it just right but once it's correct that means it can be correct again! Upon receiving the first check a student is then informed that since he or she has demonstrated competence with the excerpt, he or she should be able to show this ability whenever asked, and I mean whenever.

To obtain the second check I may test the student while walking the practice corridors, during a horn class, or at a school orchestra rehearsal during break. I even called up one student during the night and asked him to get out his horn and play *Till* for me. If, on the first try the student plays up to the required level, he or she receives the second check. After all, at a real audition you don't automatically receive second chances, and of course in concert there is only one chance.

For the third check it is the same drill, except if the student misses, I erase the second check from the board. It is tough but all the students who have jobs now were the leaders on the board. The students like to see their progress and earn the checks. If a student finishes four years without many checks on the board it is a good indication that his or her employability is poor. For further motivation, I have semester contests with the individual getting the most checks winning a nice dinner.

Sight Reading

As if the audition board weren't enough, we require strict discipline in transposition and sight reading. We also hold an annual sight reading competition. This semester, twenty-five percent of the semester grade was counted for sight reading transpositions. This is very important because any audition list you see will have sight reading as a category. For the prepared auditioner, the repertoire asked will not often be real "sight reading," but one never knows and we don't want any aspects of playing that could be counted against us.

The Envelope and the Principle of Non-Offense

This is perhaps the trickiest aspect of the program to master. It is the knowledge that one must play differently for different performance venues. That is, when one must cut through a full symphony orchestra there may be timbre requirements that when isolated in an audition situation will offend members of the committee.

With this knowledge the instruction of most excerpts is done in a two-fold way. Orchestral performance and audition performance. Each student must know her or his own boundaries of quality. We call these boundaries the "Envelope." It is imperative that in audition we stay within our quality envelope. The second you step out of it, you lose. Pure and simple. Take the opening of Tchaikovsky's Fourth Symphony as an example or the loud tutti from Shostakovitch's Fifth Symphony. The performance demands are louder and a bit more brilliant than what you can get away with in audition. The thing to remember in audition is that you don't have to play louder or softer than anyone there. You are alone on stage! Stay inside your quality envelope and you avoid advertising your weaknesses. Audition committees don't want players with weaknesses. Until the very end, they are listening to eliminate rather than to hire. Show them only your good qualities. A smart auditioner can actually beat a better player who foolishly steps out of the envelope. Of course, the person who has

the largest quality envelope and stays inside of it wins. The lesson?

Know Thy Envelope!

Expand Thy Envelope!

Mental Training

In the 1970s and early 80s the US Olympic Teams were at a distinct disadvantage against their Eastern European and Russian counterparts. When investigating the reasons, the only significant difference in training was found on the mental side. Over fifty percent of the Soviet Sports training was mental. Brain entrainment devices to program students for success and alleviate performance anxiety can enhance performance. In addition, we practice positive affirmation and self-hypnosis.

Brain Entrainment

The subconscious mind is like a child (or a computer). It passes no judgment on the information being fed to it and accepts statements as reality. If one makes negative remarks about oneself or one's playing ability, even though the conscious mind may not believe it, the subconscious mind takes it in as truth. Be especially sensitive to any negative remarks. Occasionally, talented students come into the university with programming from years of well-meaning parents and teachers that was less than positive. In these cases we must re-program the mind to think more positively. The device that we use is a brain entrainment device called an InnerQuest. (It is no longer manufactured, but numerous other machines similar to it exist.)

Studies have shown that learning and mind programming are best accomplished when the brain waves have settled into low alpha and theta levels. (We currently run in beta level in normal waking conscious.) In order to slow the brain waves to a more productive level we use light and sound. Goggles and headphones are worn by the student. With eyes closed, a timed series of light flashes through the goggles. The same timing sequence is emitted as tones in the headphones. These timed sequences closely approximate a human brain wave in beta level, the one in which we're most often awake. Because two different sensory pathways are being stimulated, the brain has no choice but to lock onto the frequency.

After this is accomplished, the computer part of the entrainment device slowly lowers the brain wave level into alpha, theta, and even delta (although delta is hardly ever required). Studies have shown that learning is increased by as much as 400 percent with lower brain wave activity. Children display increased alpha and theta levels during their formative years, which explains their rapid development. When the horn student is on the device, a mixing board with microphone and stereo equipment is added to help the programming. The student and I then decide what positive input is to be directed to the subconscious. Either relaxing music or an excellent recording of a piece the stu-

dent is endeavoring to learn is added to the experience. The student is awake and aware the whole time but feels very relaxed. I will have the student say to him- or herself statements in the present tense such as:

I feel strong.

I feel confident.

I feel relaxed.

Sometimes I have a student envision attending a concert of a favorite orchestra. While imagining the most perfect horn playing, I have the student look at the orchestra

and visualize playing principal horn. I then ask the student's mind to leave the audience seat and enter the playing body. Invariably, the student immediately shows signs of performance anxiety. After repeated trips back and forth from audience to stage, we equate the performance body with the love and joy of the audience experience. With this technique, we have helped a number of students who were immensely talented but lacked confidence.

Affirmation Cards

I also use a technique called affirmation cards. Students write out on a three-by-five index card a future dream put into present tense. This dream can be as simple as a wish to play well in the high range or as fantastical as being principal horn of a major symphony orchestra. The important thing is that it is short, positive, and present tense, as though

it has happened. Students are then required to read these cards aloud ten times upon awakening and again at bedtime. If they keep copies in their horn cases, they can use them during the day. The old adage, "What the mind can conceive and believe, the mind can achieve" is at work here. One of my favorite affirmations cards reads:

"I am relaxed and confident in performance... and an audition is a performance!"

Students are encouraged to dream in present tense and see themselves playing in the job of their dreams. Is there a danger in getting there hopes up? Maybe, but there is a great amount of strength in hope. I tell students their hun-

ger and love of music is their greatest weapon.

In the end it doesn't matter what "horn school" you're from. A good middle of the road sound that can branch out in all directions to serve best the music will be admired wherever you go. Good horn playing is good horn playing!

If you stay in the envelope and play the details required of the music, your career as a professional is quite certain, whether there is one job or fifty. Dream big, dream well, and always serve the music.

William VerMeulen is principal horn of the Houston Symphony Orchestra and an international soloist. He previously played with the orchestras of Chicago, Columbus, Honolulu, Tanglewood, Sun Valley Summer Symphony, Colorado Music Festival, Kansas City, and St. Paul. He is also Associate Professor at the Shepherd School of Music at Rice University.



William VerMeulen

be marked b request that on the music to test your passed the s	an excerpt or solo, a check will y your name. At any time, I may you demonstrate your expertise c in a series of "tests" designed preparedness. Once you have econd test you are completely ition, anywhere!	puol			ory			13			_						la.		- 1	
Required So	olos	Desmond	Test	Test	Grego	Test	Test	Jeremy	Test	Test	Kathy	Test	Test	Kayla	Test	Test	Regina	Test	Test	
Mozart Concer	to No. 2—1st mvt.													χ						
Mozart Concer	to No. 2—2nd mvt.							х						х	Х					
Mozart Concer	to No. 2—3rd mvt.													Х						
Mozart Concer	to No. 4—1st mvt.	Х																		
Mozart Concer	to No. 4—2nd mvt.	Х																		
Mozart Concer	to No. 4—3rd mvt.	Х						x												
Strauss Concer	to No. 1—1st mvt.				х	х														
Strauss Concer	to No. 1—2nd mvt.				х															
Stauss Concert	o No. 1—3rd mvt.																			
Required Ex	cerpts																			
Bach	B Minor Mass—Quoniam																			
Bach	Brandenburg Cto. No. 1 Hn 1	X																		
Bach	Brandenburg Cto. No. 1 Hn 2																			
Bartok	Concerto for Orchestra							х	х											
Beethoven	Symphony No. 1				x	x	х													
Beethoven	Symphony No. 2				x				.					x						
Beethoven	Symphony No. 3 Horn 1																			_
Beethoven	Symphony No. 3 Horn 2	Х	X																	
Beethoven	Symphony No. 4																			
Beethoven	Symphony No. 5	X	x											X						
Beethoven	Symphony No. 6	X	x	x				X	X					X	X					
Beethoven	Symphony No. 7 Horn 1																			_
Beethoven	Symphony No. 7 Horn 2	Х		Х	X															
Beethoven	Symphony No. 8 Horn 1	Х									X	x					X			
Beethoven	Symphony No. 8 Horn 2	X									X	x.								_
Beethoven	Symphony No. 9 Horn 1	<u> </u>															X		_	_
Beethoven	Symphony No. 9 Horn 4				_			Х	x		X									_
Beethoven	Fidelio Overture Horn 2	X	Х	X																_
<u>Beethoven</u>	Aria from Fidelio	ļ																_		_
Beethoven	Piano Concerto No. 5	X			X	X								X			<u>x</u>		[_
Beethoven	Violin Concerto	X	X																	_
Berlioz	Queen Mab Scherzo Horn 3										X	X								_
Berlioz	Symphonie Fantastique													_			_	_		_
Brahms	Symphony No. 1 Horn 1	X						X			Х					-	Х	Х	-	
Brahms	Symphony No. 1 Horn 3	X	Χ																	_
Brahms	Symphony No. 2	<u>X</u>			X						j		i	X			1	_	[

Page Two																			
		Desmond	Test	Test	Gregory	Test	Test	Jeremy	Test	Test	Kathy	Test	Test	Kayla	Test	Test	Regina	Test	Test
Brahms	Symphony No. 3	х						х						х					
Brahms	Symphony No. 4 Horn 1			السرا	Х	Х													
Brahms	Symphony No. 4 Horn 2				Х														
Brahms	Symphony No. 4 Horn 3				Х														
Brahms	Piano Cto. No. 1 Horn 1							Х	X										
Brahms	Piano Cto. No. 1 Horn 3																X		
Brahms	Piano Cto. No. 2 Horn 1	X	Х											х					
Brahms	Piano Cto. No. 2 Horn 3										Х								
Brahms	Serenade No. 1 Horn 1																		
Brahms	Serenade No. 1 Horn 3																		
Brahms	Serenade No. 2																		
Brahms	Haydn Var. Horn 1	X			Х	х								х					
Brahms	Haydn Var. Horn 2	X	X																
Brahms	Academic Fest. Ov. Horn 1													X	X				
Brahms	Academic Fest. Ov. Horn 3													х	х				
Brahms	Tragic Ov. Horn 2																		
Bruckner	Symphony No. 4	X						х										14	
Bruckner	Symphony No. 7										х	х							
Debussy	La Mer				Х	х													
Debussy	Prelude Aft. Faun				X						X								
Dvorak	Cello Concerto													X					
Dvorak	Symphony No. 7 Horn 1	X															x		
Dvorak	Symphony No. 7 Horn 3																		
Dvorak	Symphony No. 9 Horn 1	X			X						x								
Dvorak	Symphony No. 9 Horn 2																X	х	
Dvorak	Symphony No. 9 Horn 3							х	х										
Dvorak	Scherzo Capriccioso																		
Enesco	Romanian Rhapsodie Horn 1													х					
Enesco	Romanian Rhapsodie Horn 2													x					
Franck	Symphony in D Minor				X	x					x								
Ginastera	Variaciones Concertante																		
Haydn	Symphony No. 31 Horn 1																		
Haydn	Symphony No. 31 Horn 2	X	X																
Haydn	Symphony No. 31 Horn 3							х											
Haydn	Symphonie No. 45																		
Haydn	Symphony No. 48																		
Hindemith	Concert Music Strings & Brass																	1	
Hindemith	Mathis der Maler																		
Hindemith	Symphonic Metamorphosis																		
Humperdinck																			
Liszt	Les Preludes				X	Х								x					

Page Three				1		_														
-		Desmond	Test	Test	Gregory	Test	Test	Jeremy	Test	Test	Kathy	Test	Test	Kayla	Test	Test	Regina	Test	Test	
Mahler	Symphony No. 1 Horn 1										х	Х			-	-			-	
Mahler	Symphony No. 1 Horn 2				х									_						_
Mahler	Symphony No. 2																			\neg
Mahler	Symphony No. 3	X	х					х												\neg
Mahler	Symphony No. 4																			\neg
Mahler	Symphony No. 5 Obbligato	X	Х			_		х	х		Х			х						ヿ
Mahler	Symphony No. 5 Horn 1	X						х						Х						ヿ
Mahler	Symphony No. 6 Horn 1																			
Mahler	Symphony No. 6 Horn 4																			
Mahler	Symphony No. 7 Horn 1																\dashv			_
Mahler	Symphony No. 7 Horn 3								1	_										-
Mahler	Symphony No. 9 Horn 1											_					\neg			
Mahler	Symphony No. 9 Horn 2																			\neg
Mendelssohn	Nocturne	X			х			х			Х	х					x			
Mendelssohn	Symphony No. 3 Horn 3							,									^		\dashv	\neg
Mendelssohn	Symphony No. 4																			\neg
Mozart	Symphony No. 29	X																		
Mozart	Symphony No. 40 Horn 1	X	X	x				х	x		х	x					X	X		
Mozart	Symphony No. 40 Horn 2	X	Х					X			,						X			
Prokofiev	Romeo & Juliet Horn 1	 	- 7 -																	
Prokofiev	Romeo & Juliet Horn 2																			\neg
Prokofiev	Symphony No. 5													х				T		
Rachmaninov	Symphonic Dances													7						
Rachmaninov	Symphony No. 2																			\exists
Rachmaninov	Piano Cto. No. 2					_	_													
Ravel	Alborada di Grazioso														-				1	
Ravel	Bolero	X		-				х						х						\neg
Ravel	G Major Piano Cto.	1			x															\neg
Ravel	Pavanne				х						х						х	x	-	\neg
Ravel	Rhapsodie Espagnol								İ											
Respighi	Pines of Rome																			\neg
Respighi	Roman Festivals																			
Rimsky-Kors.	Scheherazade	X					_	х						х					-	
Rimsky-Kors.	Capriccio Espagnol	1																		
Rossini	Barber of Seville Ov.	x	х	X							X	х	х				х	х		
Rossini	La Gaza Ladra Ov.							х	х								,		1	
Rossini	Semeramide Ov.								,											\neg
Saint-Saens	Symphony No. 3 Horn 3				х															\dashv
Schoenberg	1st Chamber Symphony Horn 1																			\neg
Schoenberg	1st Chamber Symphony Horn 2	+			х			ļ						-						\neg
Schubert	Symphony No. 9 Horn 1	$\frac{1}{x}$						х	\mathbf{x}								х			\neg
	-,		•			'			1						•	•		·'		—-'

		Desmond	Test	Test	Gregory	Test	Test	Jeremy	Test	Test	Kathy	Test	Test	Kayla	Test	Test	Regina	Test	Test
Schubert	Symphony No. 9 Horn 2												_						
Schumann	Symphony No. 3 Horn 1													X					
Schumann	Symphony No. 3 Horn 3	X	Х										_						
Shostakovich	Cello Concerto No. 1																		
Shostakovich	Symphony No. 5	X			Х			Х			Х								
Strauss	Don Juan																		
Strauss	Ein Heldenleben Horn 1	X									Х			X					
Strauss	Ein Heldenleben Horn 4																		
Strauss	Till Eulenspiegel Horn 1	X						Х						Х					
Strauss	Till Eulenspiegel Horn 3	X																	
Strauss	Death & Transfiguration																		
Strauss	Der Rosenkavalier																		
Strauss	Don Quixote Horn 1																X		
Strauss	Don Quixote Horn 2	X															Х		
Strauss	Don Quixote Horn 4																		
Strauss	Symphonia Domestica																		
Strauss	Zarathustra																		
Stravinsky	Fairy's Kiss	Х	x											х				1	
Stravinsky	Firebird Suite																		
Stravinsky	Pulcinella Suite																		
Stravinsky	Rite of Spring				х														
Tchaikovsky	Symphony No. 2																		
Tchaikovsky	Symphony No. 4																		
Tchaikovsky	Symphony No. 5 Horn 1	Х			х			х			Х						Х		
Tchaikovsky	Symphony No. 5 Horn 2																		
Tchaikovsky	Symphony No. 6 Horn 1																		
Tchaikovsky	Symphony No. 6 Horn 4																		
Tchaikovsky	Capriccio Italien																		
Tchaikovsky	Francesca di Rimini																		
Tchaikovsky	Romeo & Juliet																		
Wagner	Short Call	X	х		х	х					Х	Х	х				Х	Х	
Wagner	Long Call																		
Wagner	Lohengrin Prelude Act III																		
Wagner	Meistersinger Prelude Act III																		
Wagner	Rheingold opening							х						x					
Wagner	Siegfried Idyll							х											
Wagner	Tannhauser Overture																		
Weber	Freischutz Ov. Horn 1	Х			х												X		
Weber	Freischutz Ov. Horn 3	X			х												Х		
Weber	Freischutz Ov. Horn 4	X			Х												X		
Weber	Oberon Overture							X			х						1		

1746 Jan V. Stich-Punto Anniversary 1996

HORNCLASS '96

Nové Strašecí 3rd - 10th August



lessons, workshops, concerts, exhibitions of horns Application Deadline: 15.5.96 Horn Music Agency, 141 00 Praha 4 Mezipolí 1092/6, Czech Republic

A New Horn Concerto

Concerto for Horn and Orchestra
by Giuseppe Antonio Capuzzi (1755-1818)
from his Concerto for Double Bass
Horn with Piano \$10, Horn part only \$5
(Orchestra score and parts available)

Horn Duo

arranged for 2 Horns, Flute, Oboe, Clarinet, Bassoon (original key, Horns in F, modern bass clef notation)
Ludwig van Beethoven, *Sextet*, Opus 81b
Michael Haydn, *Notturno*, P106
Michael Haydn, *Concerto for 2 Horns*J.W. Kalliwoda, *Divertimento for 2 Horns*W.A. Mozart, *A Musical Joke*, KV 522
\$12.00 each, Horn parts \$5 per selection

Horn Quartet or Brass Quintet

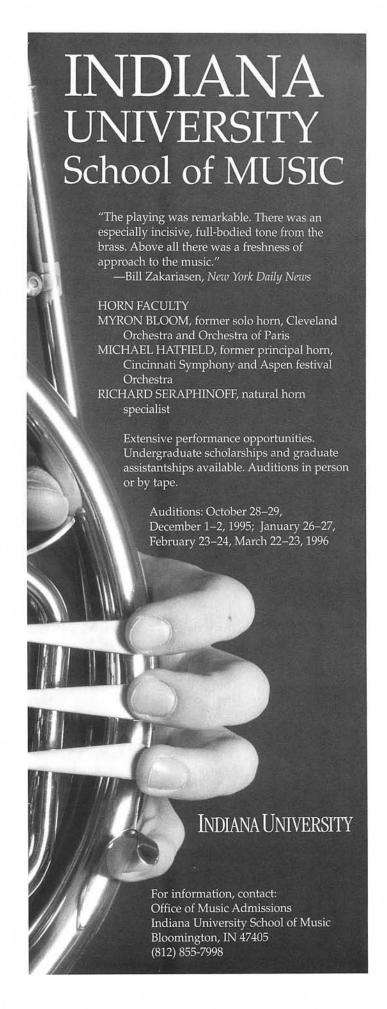
Henslee, *Rondo de Tucson*, \$6 (1995 Arizona Mini-Concerts Winner)

Free catalog/information packet

USA postage included, others add \$3

Kenneth C. Henslee
P.O. Box 41524

Tucson, AZ 85717-1524



WIND MUSIC PUBLICATIONS



The Art of Brass Playing—by Philip Farkas	\$20.00 \$ 5.00
by Joseph Schantl Etudes for Modern Valve Horn—by Felix de Grave Kling Horn-Schule Thirty Etudes for Horn—by A. Cugnot An Illustrated Method for French Horn Playing—	.\$15.00 .\$15.00
by William C. Robinson—Edited by Philip FarkasAn Illustrated Advance Method for French Horn Playing— by William C. Robinson—Edited by Philip Farkas	
A Photo Study of 40 Virtuoso Horn Players' Embouchures— by Philip Farkas	
Four Mozart Horn Concertos with Simplified Piano Accompaniment	00.002
Arranged by Otakar Tverdy—Edited by Milan Yancich Fifteen Solos for French Horn with Piano Accompaniment	
Arranged and Edited by Milan Yancich	
Thirty Duets for Horns—by J.J. Kenn	
Six Duets for Two Horns—by H. Kohler	
Edited by Philip Farkas	\$ 9.00
Three Trios for Piano, Horn and Bassoon/Oboe/Clarinet—by H. Molbe	\$10.00
Edited by Joseph Mariano The "Complete First Clarinet Parts to Johannes Brahms'	
Major Orchestral Works"	\$10.00
The "Complete First Horn Parts to Johannes Brahms' Major Orchestral Works"	\$15.00
The "Complete First Horn Parts to Peter I. Tchaikowsky's	φ10.00
Major Orchestral Works"	.\$15.00
The "Complete First Horn Parts to Richard Strauss' Tone Poems"	.\$15.00
The "Complete First Horn Parts to Mahler's Symphonies 1-6"	\$15.00
A Practical Guide to French Horn Playing Sound Recording	005.00
Performed and Narrated by Milan Yancich, 4-record Album	
Milan Yancich, French Horn; Edwin McArthur, Piano - cassette Fifteen Trios with Horn Galore! 2-cassette Album,	·
Milan Yancich, French Horn	\$18.00

FRENCH HORN MOUTHPIECES MY-15 - MY-13 - MY-9 \$35.00

WIND MUSIC * INC.

153 Highland Parkway Rochester, New York 14620 PRICES SUBJECT TO CHANGE

Postage Fees: Add \$1.75 for first item ordered. Add \$.50 for each additional item. Record Postage Fees: Add \$2.00 for Postage and Handling / Foreign orders add \$3.00. Add \$3.00 for Practical Guide to French Horn Playing Sound Recording / Foreign orders add \$5.00. New York State Residents add 8% sales tax.

Improvisation Clinic

Kevin Frey Column Editor

Chromodal Exercises for the Cross-Cultural Improvisor

Hafez Modirzadeh

Part I—Time Cycle Concepts from Africa and Asia

Introduction

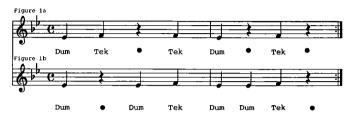
As one delves into musical practices beyond one's own cultural reference point, much new information, techniques, and understanding may seem to be far removed from one's own idiom. Many of these practices, though, may contain inherent similarities within their musical structure, indeed with even universal implications. As an example, improvisation, on some level, occurs within all musical cultures, where every performance may be determined by a set of often varying parameters. Rhythmic Cycling (or the repeating of brief overlaying motifs or patterns) is a common conception that is definitely cross-cultural, and for our purposes here, exercises are suggested for developing this perception to improvisation based on general cycle concepts from the Near East, Central Asia, and West Africa (tradititional terminology is avoided here, since their contextual associations are beyond the scope of this article).

From here, a "chromodal" approach is recommended which basically encourages the application of two or more traditional parameters within a new performance context where neither is compromised yet each is expanded upon [Chro- signifying the "spectrum of" and modal signifying "some sort of behavior"; i.e., "the spectrum of musical behavior"]. This practice takes some time to develop, but while one is becoming more and more seriously oriented to world traditions, the exercises presented here may serve as a general start.

As mentioned in Part 4, "Rhythmic Applications in Trans-Intervallicism" (*The Horn Call*, Vol. XXVI, No. 1, November 1995), whether timeline configurations are fundamentally duple or triple, overlaying complexities can be understood as either particularly even or odd in subdivision. The exercises below may be done first with handclapping (or something similarly basic) before adding tonal material to form melody (see "Trans-Intervallic Exercises for the Post-Modern Improviser, Parts 1–3," *The Horn Call*, Vol. XXV, No. 1, 2, and 3).

Time Cycle Concepts

In the Near East (and particularly in Turkey and the Arab world), a family of predominantly even rhythmic cycles (i.e., $\frac{1}{4}$, $\frac{1}{8}$ division) comprises much of the traditional music. Articulated through a unique tonal drum language (a phenomenon itself heard throughout Asia and Africa), lower drum tones (Dum) are joined together with higher drum tones (Tek) to create appropriate cyclic phrases (see Fig. 1a and 1b).



Near Eastern time cycle articulated with traditional drum language (1a) and variation (1b)

Above this rhythmic configuration, melodic lines are either composed or improvised, where there is the strong sense of taking a breath at the end of each underlying cycle, a sort of suspended silence that reflects the normal pause between each inhalation and exhalation. This idea carries with it mystical overtones where the breath cycles of life are now translated through a musical practice (Turkish Mevlevi Sufis emphasize this aspect during their ceremonies) and to increase the texture, improvising even subdivisions may occur by adding eighth or sixteenth notes in between the skeletal pattern, or a long legato line may be juxtaposed over the basic ostinato pattern for solo purposes. (see Fig. 2)



Solo extended line over time cycle pattern

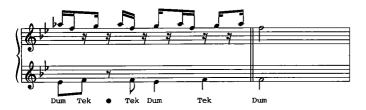
In many parts of Indonesia, musical practice has a similar even subdivision, where the cycle may slow down to less than half its original speed, and softer, more elaborative instruments take over by subdividing on the skeletal melody, creating a new textural density. As we think of inner lines being brought in to fill out the bar lines, another level of subdivision can be reached: where the area between the downbeats of each bar is gutted of previous rhythmic activity to leave room for any number of inner beats one chooses to insert. It then becomes possible for more variation and diversity of rhythmic interplay to be superimposed over a given tempo. (see Fig. 3)



Groups of "5" inserted over "gutted" bar of 4/4.

In South Indian rhythmic tradition, an uneven number of beats can be inserted in the form of a rhythmic phrase, placed over the timeline in such a way that rhythmic tension is resolved at specific times when both patterns line up at the main cycle repeat (again, a unique drum language is used here). (see Fig. 4)





Smaller phrase grouping of 5 displaced against the time cycle of $\frac{4}{4}$ and repeated until emphasis points line up and resolve both patterns together.

For odd and compound subdivision practices over a timeline, as with the polyrhythmic force of West African drumming, measures may not line up as consistently as expected, but actually within themselves and the entire performance piece they are indeed highly consistent, rendering an incredible kaleidoscope of short interlocking motivic patterns. The density here can be varied, depending on the number of players. (see Fig. 5)





Groups of 3 juxtaposed over a time cycle of 5.

Conclusion

Many culture-specific rhythmic workings can be aligned within one of the above general exercises, but the true enriching of one's musical voice will evolve through dedicated sensitivity toward world traditions, while also incorporating these techniques. To conclude this introduction to Chromodal Discourse, temperament and phrasing concepts become imperative in uncovering a true crosscultural musical language, ultimately returning us to the original Cycle of Fifths Concept introduced in Part 1 of this series (i.e., trans-intervallicism).

Exercises

Melodic material for the following exercises should first be derived from the Cycle Exercise as presented in "Trans-Intervallic Exercises for the Post-Modern Improviser," Parts 1, 2, and 3. (*The Horn Call*, Vol. XXV), and later from Part 2 of this series (next issue). Of course, duets are encouraged.

- I. Create a rhythmic cycle pattern (ostinato) with breath pause
 - a. variate the cycle with even subdivision of inner-beats (see Fig. 1)
 - b. one player solo over cycle with even, odd, or compound subdivision (see Fig. 2)
 - c. "gut the bar" with further subdivision of varied note groupings (see Fig. 3)
- II. Create a rhythmic phrase of a certain number of beats juxtaposed unevenly over a chosen timeline (e.g., five over a cycle in four) and repeat both phrases until they finally resolve and are lined up on beat one (see Fig. 4).
- III. Create spontaneous cycle layering
 - a. one player starts, then others layer, changing patterns one by one after a cross-rhythm is established
 - all players start various cycles spontaneously and at once, establishing their own collective cycle layering, regardless of timeline differences. (see Fig. 5)

Recommended Resources:

Hartigan, Royal. West African Rhythms for the Drumset. New York: Manhattan Music, 1995.

Modirzadeh. *In Chromodal Discourse* (CD). Asian Improv Records. 1433 Grant St., Berkeley, CA 94703.

Nettl, Bruno, ed. *Excursions in World Music*. Englewood Cliffs: Prentice Hall, 1992.

Titon, Jeff, ed. Worlds of Music, 2d ed. New York: Schirmer, 1992.

Next Issue: Chromodal Exercises for the Cross-Cultural Improviser: Part 2—Melodic World Music Concepts





"The first time I ever heard of the Americus was when I played one at a horn workshop. What struck me about it was how easy everything was. I've had mine a year now and I have never been more relaxed, more accurate and more pleased with my sound."

GS - Tennessee

"On any given day I'm either in a section full of Conns, in a brass quintet, or in the opera pit. I was impressed enough to buy one, but I am even more impressed now that I've played it a while".

JW - Arkansas

""I demand a lot from the horn I play. Although I was unfamiliar with the Americus, it satisfied all of my criteria; tone, response, intonation, power. I guess my choice impressed my colleagues; they've either ordered or received theirs!"

LH - New Mexico

"You should have seen the looks I got when I showed up with my new Americus! The other players each had one of the most expensive horns made. But when we listened to the recordings, they sounded dull and homogenous; my Finke was complex and lyrical."

In designing the Americus, we had in mind to build an instrument with a rich, broad sound, yet far more manageable than the typical big horn. With a choice of three contrasting leadpipes and three alloys, we desired to make the Americus an instrument pleasing to a broad range of players. Judging by the kind letters and calls we get, it appears we have done our job well.

If you are looking for a Kruspe-style instrument with excellent precision, we have been told our new Concorde has all the charm and warmth of the great old horns without the problems. If you prefer the color and fire of the Geyer-style instrument, our Brenedaen takes a different tack than most Geyer-copies with an extended dynamic range and a broad array of colors, especially in Goldbrass.

However, if you desire an instrument "for all seasons", a horn suited to a wide variety of styles and tonal preferences, we invite you to consider the Americus. The opportunity is available to examine this instrument in your own hall with your own section. For more information on each of our instruments, including descants and Tuben, please contact:

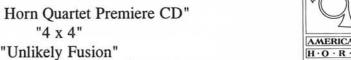
Finke of North America

a division of TuneUp Systems, Inc. 14232 Marsh Lane, Suite 126 Dallas, TX 75234 800.827.9633 E-mail: TuneUp 1@aol.com



THE AMERICAN HORN QUARTET ON CD

"American Horn Quartet Premiere CD" "4 x 4"





"4 X 4"

Quartet No.3, Turner Sonata, Hindemith Concerto for 4 Horns, Perkins West Side Story Suite, Bernstein/Perkins



"UNLIKELY FUSION"

Sonata for Horn and Piano, Sonata for Horn and Strings, Kaitsenko, Six Lives of Jack McBride. Bandera, Turner

"AMERICAN HORN **OUARTET PREMIERE CD"**

Quartets No.1 & 2, Turner Fanfare for Barcs, Turner Casbah of Tetouan, Turner Quartet for Four Horns, Langley Fripperies, Shaw

American Record Guide. July/August 1994 "[4 x 4] is so good...that I will now assert that the American Horn Quartet is the finest brass chamber

ensemble in the world."

QUARTET

Music Published by Phoenix Music Publications

AMERICAN HORN QUARTET SERIES

	215001	Casbah of Tetouan (5 Horns)	\$ 22.25
	214501	French Impressionists Vol.1	\$ 19.50
	214502	French Impressionists Vol.2	\$ 19.50
	214503	5 Miniatures, C.D. Wiggins	\$ 13.75
	214504	Concerto for 4 Horns, Perkins	\$ 25.00
	214505	Quartet No.1, Turner	\$ 22.25
	214506	Quartet No.2, Turner	\$ 22.25
	214507	Fanfare for Barcs, Turner	\$ 11.00
k	214508	Carmen Suite, Bizet/Turner	\$ 22.25
k	214509	Quartet in Bb, Homilius/Johnson	\$ 20.50

* 214510 Capriccio, L'Abbate \$ 11.00

WORKS OF KERRY TURNER

211001 Twas a Dark & Stormy Night, Turner \$ 13.75 * 211002 Sonata for Horn and Piano, Turner \$ 18.00 * 211003 Characters for Solo Horn, Turner \$ 6.75 219001 Sonata for Horn and Strings, Turner \$ 25.00

NEW STUDY BOOKS

* 921001 Hornist's Opera & Ballet Handbook \$ 23.95 Arthur LaBar's 124 page sequel to Hornplayer's Audition Handbook. With extensive Performance notes by Howard T. Howard, Principal Horn at the Met.

* 921002 Scales and Arpeggios, L'Abbate 84 pages of basic embouchure building excercises.

* New Publication

MAJOR CREDIT CARDS ACCEPTED

To order CD's in North America: Send US\$16.95 (includes shipping!) to:

American Horn Quartet

7239 East Mercer Way Mercer Island, WA 98040

For the rest of the World call/fax: (+49)-2226-7302

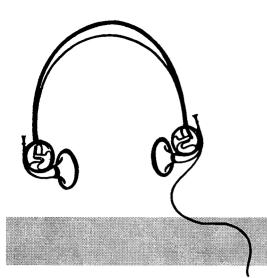


Phoenix Music Publications

To order printed music contact: Phoenix Music Publications

J. Obrechtstraat 23 7512 DG Enschede The Netherlands

Tel.: 31-53-323864 Fax.: 31-53-309212



Reviews

Music and Book Reviews

Arthur LaBar Contributing Editor

Techni-cor, daily exercises followed by orchestral excerpts, Vol. V: Transpositions

Daniel Bourgue

Gérard Billaudot Éditeur, 14 rue de l'Echiquier, 75010 Paris, France. 1995. 36 pages

Jean Rife said something in a recent issue of the *Horn Call* that I constantly try to keep in my own mind and that of my students. She said, "Spend half of your practice time ... on the methodical work needed to build up a solid technique, and use the other half to work carefully on the music you will perform." To me, technique is the mechanical facility to get around the horn with relative ease, security, and confidence, combined with a mastery of the fundamentals of tone production.

With the completion of the Techni-cor series, Daniel Bourgue, well-known French pedagogue and soloist, has provided us with a wonderful method of building the technique to which I believe Jean Rife was referring. The five books cover, in order, flexibility, staccato, articulation, scale and finger facility, and transposition (vol. V). The first four volumes have my enthusiastic recommendation.

Volume V consists of a set of harmonics, arpeggios, and scales for each of seven days. The patterns are written in the key of C but are meant to be practiced in the transposition of the day. Each pattern is followed by a collection of orchestral and opera passages in the same transposition. It should be noted that this volume does not seem to be designed for the novice player, since many very difficult excerpts are given. For example, who has not heard otherwise competent players fluff one or more of the famous E-flat of E horn passages in the Grieg Piano Concerto? I would recommend that beginning students relearn simple and familiar etudes in the new transposition before jumping right into Wagner, Brahms, and Dvorak.

תתתת

Noëls, Volumes 1 and 2, for two trumpets (in C or B), horn, tenor trombone, bass trombone, and tuba. Parts and score.

Anonymous, arranged by Jean-Claude Petit and Georges Delerue

Gérard Billaudot Éditeur (see above for address). 1994. Theodore Presser, US distributor. \$42.50 each volume.

These two collections of arrangements of traditional and ancient Christmas tunes (ten in each set) are very charming. In all there is about thirty-five minutes of music, in bits from 1'17" to 2'6" in duration. This is a fine set of music to take to the mall to play that provides plenty of break time due to the brevity of the individual movements. The choice by the arrangers to let each noël stand alone is perhaps superior to the proliferation of melodies of this type of music where the segues are often weak. The present method also allows performers to select their favorite tunes to be played in any order they wish. The tuba part is the least active, but the music and harmonies require the addition of a voice in that range, so that six players are required.

The selection of music is nicely eclectic, from Mon beau sapin (O Tannenbaum), Marche des rois mages (which is quoted in Bizet's L'Arlesienne), and Chantons la paix féconde (God Rest Ye Merry Gentlemen) to many that are less familiar but that sound well and have that seasonal quality. The arrangements themselves are not heavy at all nor overdone, and melodic work is distributed well. To be performed, several of the noëls will require photocopied pages to negotiate impossible turns.

תתתתת

Auf dem Strom, for voice, horn (violoncello) and piano, D 943, Pp. post. 119.

Franz Schubert, edited by Walther Dürr

Bärenreiter-Verlag Karl Vötterle GmbH & Co. KG, Kassel, Germany. 1988. Foreign Music Distributors, 13 El Kay Dr., Chester NY 10918, sole U.S. agents.

This urtext edition was taken from the Neue Ausgabe Sämtlicher Werke, published by the International Schubert Society, which used the Schubert autograph found in the Houghton Library at Harvard University. I don't know why it was only recently received for review, because it was published in 1988. Evidently it is just now available since my Robert King catalog does not list this edition. One drawback of this edition is that no separate voice part is provided as it is with the Breitkopf edition.

Dürr notes in the preface that this famous piece received its premier performance on March 26, 1828, in which Ludwig Teitze was the tenor, Schubert himself played the piano, and the "celebrated horn player Josef Rudolf Lewy ... probably played an instrument with two valves." Dürr says that the composer probably had Lewy in mind when he wrote the work in the same month. Schubert died eight months later.

Departures from the manuscript are explained in the Editorial Note and are mostly marked in the piano score, although the turns traditionally played in measures twenty-five and ninety-seven were added by the editor and noted only in the horn part. Of course I wonder at this point, where did the idea of the turn in this piece originate? Maybe with Lewy? There are also a couple of variations in note length in the horn part that are annotated. With any music that has been around as long as this has, the performers must obviously consult all possible sources to discern the most accurate information possible. This edition is the closest thing to the original that we can readily obtain.

Notturno e Divertimento, for four horns Jean Françaix

B. Schott's Sohne, Mainz, Germany. 1994. European American Music, P. O. Box 850, Valley Forge PA 19482, American distributors. \$19.95. 1987/90. Duration: ca. 6 minutes.

Most people are familiar with the particular and pleasing sonorities and textures of the music of Jean Françaix, but I was surprised to discover that he was still actively composing. This work was composed in his seventy-fifth year and falls well in line with the harmonic and melodic vocabulary of pieces like his famous Quintette for winds. The Notturno is marked Adagio at quarter equals 66, and is written in ⁵/₄ meter throughout with a fairly chorale-like pattern of movement. The Divertimento is in a common time Allegro moderato marked quarter equaling 112. A busy texture is typical of Françaix, where he seems to want to put the greatest amount of notes in the shortest space of time, but that's okay, because the piece works well and is enjoyable. Any work for horns by a major composer is certainly welcome, and this one is highly recommended.

Those Things Strange and Wonderful, for two trumpets, horn, trombone and tuba.

Steven Winteregg

Pasticcio Music. Distributed by Manduca Music Publications, P. O. Box 10550, Portland ME 04104. 1995. \$25.

This entry is made by way of letting readers know the publication information for the same work that was fully described in John Dressler's recording review in the November, 1995 issue of the *Horn Call*, page 76.

Three Dances, for horn and tuba Arthur Frackenpohl Tenuto Publications. Theodore Presser Co., Bryn Mawr PA 19010, selling agent. 1991. \$7.00

"Rag," "Waltz," and "Bossa" (duration eight minutes) make up this fun set for the unusual combination of horn and tuba. This work by Arthur Frackenpohl, familiar composer and arranger of a large number of compositions, including many for the Canadian Brass, is well-written.

Vivace, from Concerto in D minor, BWV 1043, for two horns Johann Sebastian Bach, Transcribed by David B. Thompson

Thompson Edition, Inc., 231 Plantation Road, Rock Hill SC 29732-9441. 1995. \$7.50. Outside the U.S. and Canada, send orders to: Thompson Edition, Inc., Calle Priorat 4, E-08328 Al Ella (Barcelona), Spain.

Most people will recognize this transcription of the solo parts from the famous Concerto for Two Violins. It is eighty-eight measures of a lot of black notes that will be great fun for mature players because of the rapid arpeggiation, frequent leaps of a tenth, and the level of finger dexterity demanded. The range extends between d and a" with only four bars in bass clef for Horn II. Bach himself took care of good distribution of parts, and despite the fact that it was conceived for string players, there is adequate opportunity to breathe and rest.

Intrada for solo horn Henri Lazarof

Merion Music, Inc. 1995. Theodore Presser Co., Bryn Mawr PA 19010, 1994. \$6.00 (Duration: 6 minutes)

Distinguished Bulgarian-American composer Henri Lazarof is the recipient of an impressive list of commissions and awards, and a number of his works for a variety of media are currently available on record. The work is dedicated to Robert Routch, member of the Lincoln Center Chamber Music Society and well-known New York free-lancer. I would categorize Intrada as a virtuoso piece to perform, but one from which a seasoned performer will

not be put off because of a frightening appearance on the page. The composer has laid out his intent in the most readable and logical way possible. Everything is clear. The piece is still technically very difficult and complex. One of the elements of its complexity, rhythm, is also one of its strengths; that is, the rhythm is very well ordered within oft-changing patterns and frequent tempo changes. Even on first reading, I was struck by how rhythmically exciting it is. Most of the range of the instrument is thoroughly explored, from G to the several c#"s and d"'s.

I cannot predict what the future of this piece will be since only a few players will have the ability to perform it, but I do recommend that the adventurous among the membership give this piece a good look.

עעעעע

Septet, Op. 20, for wind quintet Ludwig van Beethoven, arranged by Richard Hills 1986. \$25.00

Finale, from Grand Serenade No. 10, for wind quintet Wolfgang Amadeus Mozart, arranged by Eberhard Ramm 1985. \$11.00.

Scherzo from Serenade in D, for wind quintet Antonin Dvorak, arranged by Eberhard Ramm 1985. \$9.50

La Cenerentola, Overture, for wind quintet Giacomo [sic] Rossini, arranged by Dan Willett. 1988. \$16.00

All four above published by Medici Music Press, 100 West 24th Street, Owensboro KY 42301.

The Mozart Finale and Dvorak Scherzo are the most successful. They are great fun to read, and they sound good, although they are not long pieces. The Rossini, arranged by Dan Willett of the Missouri Arts Quintet (University of Missouri-Columbia) is enjoyable also, but lacks enough timbre change to equal the tonal variety of an orchestra.

The Beethoven Septet has been skillfully arranged for wind quintet by Richard Hills, also of the Missouri Arts Quintet. The flute must negotiate a few demanding violin passages, particularly in the Presto finale. As with the quintets by Anton Reicha (born the same year as Beethoven), it is very long (six movements), and can become a bit dull if not played extremely well, but if you like wind quintet works from this period, this is a fine arrangement.

תתתתת

Pictures from an Exhibition for wind quintet Modest Musorgsky, transcribed by David B. Thompson Thompson Edition, Inc. (see above for addresses). 1995. \$58.50

Almost everybody likes Pictures, and there are many arrangements of the work, some of which work better than others. This wind quintet arrangement works extremely well, although I would place most of it into the virtuoso level of technical and musical challenge.

Although Mr. Thompson used the original piano solo as his point of departure, he apparently was favorably influenced by the Ravel orchestration, since the sonority of many of the solos in the Ravel is reflected here. The color that Ravel emphasizes so effectively has translated ideally to the wind quintet, an ensemble that has sometimes been criticized for being nothing but color.

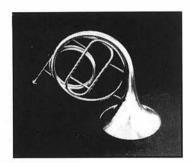
The entire work would probably be too long for most groups (or audiences), but, with ten movements, groups are still left with a broad choice of combinations of movements to suit a particular audience. Some movements have the problem of sounding wonderful but presenting fatigue problems for one or more members. A few are less effective than others (e.g., some promenades and the "Great Gate of Kiev"), but overall, this setting comes recommended. The sonorities of "Il Vecchio Castello," "Tuileries," "Bydlo," and the "Ballet of the Chicks in their Shells" are especially good. Individual movements of this arrangement are available.



	IHS SALES	ITEMS	
State sizes:	IHS T-shi : S-M-L-XL	• •	00
	Reflective vinyl decals for c Blue IHS logo on gol \$0.75		00
Blue enam	Logo lapel pin/tie taca el logo on brushed gold col		50
	Embroidered IHS le ize, gold on blue backgrou wn on. Ideal for caps, jacke	nd, iron-on adhesive backi	
	t or money order with order Extra charge for air mail so		l in
Quantity	Item	Size/Style Pr	ice
	_		
		Shipping \$2.5 Total	50
Ship To:			
		· · · · · · · · · · · · · · · · · · ·	
Send Orde	r To: Ellen Powley, International H 2220 N 1400 E Provo, UT 846	3	_
	The Home C	Call/No 26 2/Fohmani 1	006

RICHARD M. SERAPHINOFF HISTORICAL INSTRUMENT MAKER

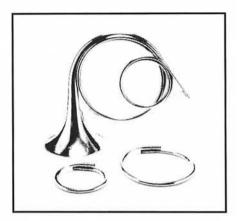
Specializing in accurate reproductions of 18th & 19th century horns



Orchestra horn after M. A. Raoux Late 18th & early 19th centuries

Now Available

New model of French Classical Horn, after Halari (early 19th century), featuring a very light-weight handmade bell with garland



Baroque Orchestra Horn Early 18th century

Please write, call, or fax for free brochure

9245 EAST WOODVIEW DRIVE BLOOMINGTON, IN 47401-9143 USA TEL. 812-333-0167 FAX. 812-337-0118

For some of the finest recordings of Horn Music in association with John Wates Promotions Limited

- **HAYDN** Horn and Trumpet Concertos NIMBUS NI 5010 with Michael Thompson and John Wallace and the Philharmonia Orchestra directed by Christopher Warren-Green
- MOZART The Four Horn Concertos PCD 865 with Richard Watkins and the City of London Sinfonia Conducted by Richard Hickox
 - **MOZART** The Four Horn Concertos DECCA 410 284 2DH with Barry Tuckwell and the English Chamber Orchestra
 - MOZART Quintets and Sinfonia Concertante DECCA 421 3932 with Barry Tuckwell and the English Chamber Orchestra
- MOZART Quintets on Original Instruments Decca/Florilegium 421 4292
 Academy of Ancient Music Chamber Ensemble including Michael Thompson Hand Horn

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 is used where 1 is a beginner level and 6 very advanced. In a general way, each grade equals the year of horn study, e.g., a grade 3 solo is usually suitable to a hornist in the third year of study.

Performance Power: Transforming Stress Into Creative Energy Dr. Imtraud Tarr Krüger, English translation by Dr. Edward H. Tarr

Dieter Breitsohl AG Literarische Agentur Zürich 1993. English edition by Summit Books, P. O. Box 26850, Tempe, Arizona 85285-6850.

According to the book's back-cover notes, Dr. Krüger is a concert organist and recording artist who also holds teaching posts in Hamburg and Amsterdam. Upon reading her 240-page text it is also clear that she has spent a considerable amount of time studying performance anxiety from diverse sources and has at some time pursued a career in music therapy. The book was not written specifically for musicians, but the advice offered is extremely pertinent to our craft.

To help my students cope with performance anxiety as well as to improve my own performances, I have read most published texts and articles and attended many lectures concerning stress management. I find this book to be the most eclectic and thorough of any today. It should be made clear that this is not an easy text to read. For example, in the first several chapters there are words and phrases such as "alienated corporeality," "socio-cultural," "role-theoretical," "phenomenology," "phylogenic programs," and "emotional differentiation." Yet the author later offers clear and practical advise on how to control stress reactions such as diarrhea, cold and clammy hands, "butterflies" in the stomach, dry mouth, cold feet or cramps in the calves, trembling, and so forth.

Dr. Krüger's approach to performance anxiety might best be described as optimistic and holistic. She believes that there are as many responses to stress as there are individuals and that each of us must both learn to embrace performance stress and deal with our own stress "monsters." She makes no claim to a quick and easy cure but offers chapters and mind/body exercises dealing with a wide variety of anxiety reactions. Although I have not yet tried all the exercises she has included for both calming and directing the body and mind, so many are offered one has the impression that a solution may be attainable for everyone. Particularly interesting are the imaginative visualization exercises near the end of the book and the stance the author takes for vegetarianism and the positive effects of vitamin B. There is even a recipe for a "natural" concoction that allegedly duplicates the effect of beta blockers: liquid lecithin, sea buckthorn juice, and lemon oil.

As a musician and teacher, I highly recommend *Performance Power* to anyone who suffers from any type or degree of performance anxiety. ŸŸŸŸŸ

תתתתת

Glowing Embers for solo horn Mark Schultz Jomar Press, 6005 Carmeron Road #B, Austin, Texas, 78723, 1994. \$12.50

The composer states that this piece "is about extremes." It was written for hornist Kristen Ruby, whose name inspired images of ruby red embers. Dr. Schultz attempts to create the effect of a dying fire, occasionally re-igniting or popping out sparks. Along with subtle effects like vocalizing into the mouthpiece and inverting the mouthpiece while fluttertonguing, there are several explosive gestures. The duration of the piece is about five minutes and most of the techniques are not difficult, but they come at the performer quickly enough in succession that the net result is awkward to coordinate. There are some very fast scalar passages and one set of articulated triplet thirty-second notes that might be better fluttertongued. Written for solo horn like the work Podunk Lake reviewed in the February 1995 Horn Call, this is the second movement of a three-movement solo horn suite planned by Dr. Schultz. Look for the third composition soon! ŸŸŸŸ

תתתתת

Ashfall for clarinet, horn and two percussionists Mark Schultz Jomar Press, 1994. \$35.50

This is a volcanic piece! In fact, the composition was inspired by the massive eruption near Yellowstone National Park some ten million years ago that created Ashfall Fossil Beds State Historical Park in Nebraska. Ashfall was commissioned by Robert Spring, clarinetist, and Thomas Bacon, hornist, for the International Clarinet Association ClarinetFest '95 in Tempe, Arizona. A tape of that performance is available for study. Written in a quasi-Chick Corea style, the winds are both asked to play timbales at the beginning and ending of the work in unison with the two percussionists, who are each on tom toms. The clarinet part includes many jazz-style effects including vibrato, and the horn player must perform powerfully over a wide range (written B-a"). The sonic effects are stunning, sometimes wild, and at other times "new age" in a tonal, hypnotically repetitious manner. The percussion instruments include bongos, tom toms, suspended cymbal, tamtam, congas, gong, marimba, tubular bells, vibraphone, and crotales (both of which are bowed during the work). The only weakness is the parts that seem to have been cut from the manuscript score so measures rest are not grouped. The unbound ten-page horn part on 11 x 17 inch paper, for example, can be rewritten on about seven 8.5 x 11 inch sheets. The battery of percussion will require more set up time than the five-minute composition, but *Ashfall* is too unique to let this be a concern. ŸŸŸŸŸ

עעעעע

Echoes for solo horn, Op. 113 Christopher Wiggins 167 North St., Luton, Bedfordshire, UK LU2-7QH, 1994. New USA distributor: Emerson Horn Editions, P. O. Box 101466 Denver, CO 80250.

Hornists who know Mr. Wiggins's music, and he has written a great deal for our instrument, will recall that he writes with colorful harmonies, interesting rhythms, and generally in the higher tessitura. This three-minute solo horn work is no exception. Since it is about "echoes," however, add copious amounts of stopped horn. Difficult! ŸŸŸ

עעעעע

Dialogues, Op. 96 for two horns Christopher Wiggins 1990. \$8

There are three dialogues, each of which would make a good study piece for independent rhythm. Varieties of quickly changing rhythmic groupings are encountered throughout. The horn parts are generally equal in tessitura and technique. Neither part goes below the treble clef, the second ascends to written bb" and the first to c". These are difficult and probably more rewarding for the performers than the audience. \(\bar{Y}\bar{Y}\)

תתתתת

Canto for 18 horns, Op. 101 Christopher Wiggins 1992. \$13

Canto is written in the style of a late sixteenth-century polychoral motet with modern harmony. It was premiered in July 1995 at the Gallay International Horn Festival in Bordeaux. Although the work is brief and the effort is shared by a multitude of parts, many of the parts are difficult. At least nine of the players must have a strong high c'', and the eighteenth part descends to a pedal C! It is a noisy work and a tour de force for any herd of this many hornists! ŸŸŸŸŸ

4444

The following works are published by and were sent for review by Lynne Latham of Latham Music Enterprises, 1209 Gregory Street, Greensboro, NC 27403.

Wedding Album for horn and keyboard Compiled and arranged by Ted Hunter and Lynne Latham, 1993. \$9.95

Here is a handy collection of often-requested wedding selections arranged for horn and keyboard. The titles include Mendelssohn's" Wedding March" and "If With All Your Hearts," J. S. Bach's Bist du bei mir, Trumpet Voluntary by J. Clarke, Laudate Dominum by Mozart, "La Paix" and "La Rejouissance" from Handel's Fireworks Music, and "Air," "Bouree," "Hornpipe," and "Finale" from Handel's Water Music.

A virtuoso hornist is clearly not needed for these works. The arrangers have taken great care in placing the horn range rather low, with only one arrangement that ascends to written g". This tessitura adjustment was particularly wise considering the many transcriptions which lack rest. Even the trills in the *Trumpet Voluntary* have been omitted. This is a very accessible collection of solos suited for the wedding arena. \begin{arrange} \begin{arrange} \text{Y\begin{arrange} \te

עעעעע

A Cupful of Jazz David Uber 1994. \$7.95

As the title implies, Mr. Uber has created a jazz-style work maybe best appropriate as an encore. It is written as almost a catalogue of jazz gestures, often coming at the performers rather quickly—more of a large bucketful of jazz. Unfortunately, advanced brass players, for whom the work was intended, may not find it as appealing as a younger performers, who may not have sufficient technical ability. ŸŸ

תתתתת

Brass Quintet No. 1 Robert Delfausse 1994. \$8.95

Brass Quintet No. 2 Robert Delfausse 1995. \$8.95

Mr. Delfausse's first brass quintet might be difficult to sell. Where the melodic material is quite uncomplicated, the range and endurance demands, particularly for the principal trumpet, are challenging (grade 5–6). The last movement of the three might stand alone for a young quintet (grade 4–5 difficulty), but I am afraid a professional quintet would find the work relatively weak. $\ddot{\mathbf{Y}}$

Brass Quintet No. 2 by Delfausse, also a three-movement work, is accurately described by the publisher as "a syncopation workout with salsa and Latin influences." In this reviewer's opinion, the work would be enjoyable and interesting to a younger quintet but perhaps out of their reach in range and technique (grade 6). \(\bar{Y}\bar{Y}\)

Ave Verum Corpus

W. A. Mozart, transcribed for brass choir by Vernon Taranto, Jr. \$9.95

The transcription is for a brass choir of three trumpets, three horns, three trombones, euphonium, and tuba. This is fine music where the notes are rather easy, but the control necessary to bring off a first-class performance rests with more mature brass players who can also appreciate this fact. The transcription would make an excellent training work for a younger group or an alternate etude to Bach chorales for a more advanced brass choir. It would fit nicely in a program of otherwise robust brass pieces. YYYY

The following works were sent for review by Wehr's Music House, fax ordering at 407-679-0208.

Ouvre ton coeur

Georges Bizet, transcribed for brass quintet by Dr. Richard Chenoweth, 1995. \$8

This is a very colorful new transcription for a quintet with a strong lead trumpet (trumpet in C and piccolo trumpet in either B or A). The second trumpet gets a shot at the melody under the first trumpet's piccolo obbligato, and the tuba has a four-bar solo in the middle. Generally the horn and low brass produce the tambourine-like rhythmic/harmonic background. A good opener or encore transcription for a professional quintet. ŸŸŸŸŸ

In Autumn, To a Wild Rose, and Told at Sunset from Woodland Sketches, Op. 51

Edward MacDowell, transcribed for brass quintet by Jamie Wehr

1995. \$11.50, \$9, \$12 respectively

These brief, popular American pieces have been transcribed for a number of combinations, and brass quintet seems to be as fine a choice as any. In Autumn works well because of its fanfare-like nature and Told at Sunset affords the brass an opportunity to make a grand sound. Where To a Wild Rose is the best known of the melodies, it is the most taxing, with sustained writing and no rest for the horn and trombone. ŸŸŸŸ

Tsmindao Chmerto ("Holy God" Chorale) and Tshkenosnuri ("Riding Song")

Arranged for brass quintet by Tim Risher, 1995. \$11

Neither the publisher nor arranger offers an explanation as to the source of these two works, although it is assumed that they are Japanese. The chorale, as expected, is homophonic and slow-moving with narrow tessitura for each instrument in a conservative range (grade 3). That the dynamics are limited between pianissimo and mezzoforte presents the only complication for younger brass players. The "Riding Song" is animated, probably requiring double-tonguing from each member (grade 4–5). The B-flat trumpet parts only ascend to written g#". Because the tubist must articulate quickly on C below the bass clef, this part is the most challenging. Both movements are brief and would make nice contrasting works on a heavy brass quintet recital or would be suitable to a younger quintet. YYYY

Trumpet Voluntary
Jeremiah Clarke, transcribed by Chris Sharp
1995. \$13.50

This ever-popular wedding processional has been transcribed for a variety of brass combinations. Here it is arranged for solo trumpet, two trumpets, three trombones, tuba, and organ. Of course, with a strong solo trumpet the result is going to be a guaranteed success. Certainly the trumpets will add the traditional trills in the melody. Because about half the transcription is scored simply for trumpet and organ, a good brass group could prepare a performance of the piece in one brief rehearsal. ŸŸŸŸ

River Dances for brass quintet James Eversole 1500 McDonald, No. 15, Missoula, Montana 59801, 1995.

Mr. Eversole, a retired public school music director from Missoula, Montana, keeps himself active writing music for a variety of groups and occasions. Here is a brass quintet he completed in the spring of 1995 that was premiered at the Red Lodge Music Festival (Montana) in June. It is an easy-going mixed-meter work in three distinct sections (fast-slow-faster). The opening section is primarily in $\frac{7}{8}$ meter, grouped in $\frac{3+2+2}{4}$ and $\frac{2+2+3}{8}$. The slow section features the horn in a soaring melody in $\frac{9}{8}$, and the final section is in a quick $\frac{4}{4}$ meter. This is a tonal work with fairly conservative brass writing, about level $\frac{4}{5}$, depending on the tempi taken. A strong pre-college quintet could master it; a professional quintet could prepare it quickly but might not be as musically rewarded. $\ddot{Y}\ddot{Y}\ddot{Y}\ddot{Y}$

Till Time Shall Be No More for chorus, horn and organ James Eversole 1995.

The poem selected and set by Mr. Eversole is by Benjamin Franklin:

And thou supreme of beings and of all things! Who breathes all life and gives duration wings. Intense o let me for thy glory burn, Nor fruitless view my days and nights return. Give me to wonder at thy works to glow; To grasp there vision, and thy truths to know. To reach at length thy everlasting shore, And live and sing till time shall be no more.

The horn solo part is idiomatic and conservative, lying between d' and g" and not technically difficult. The entire work is less than five minutes in duration. This might be a very fine work for a high school choir with a good high-school level horn soloist. \(\begin{align*} \begin{align*}
Out of the Almanack for men's chorus, horns and piano James Eversole 1994.

The composer sent the score and a tape of a performance in Missoula, Montana for review. The text comes from Benjamin Franklin's Poor Richard's *Almanack* with domestic, homey messages. The texts include "What's Man's reward?" (a female friend's endearing smile), "Good death, Said a Woman" (when you come for me, here is my husband instead), "All Other Gifts" (pale to the gift of a good wife), "Knowledge, Fame, or Pelf (wealth)" (are not worth exchanging for what one has).

Again, the horn writing is idiomatic, conservative (g to g"), and generally homophonic. This work could be a superb selection for a community male chorus with a horn quartet from a local high school or college. ŸŸŸŸ

Three works were received from a new publisher: Manduca Music Publications, P. O. Box 10550, Portland, ME 04104. They are reviewed together both because of this fact and similarities in compositional style.

Dyad for horn and piano Jack Mormain Kimmell 1995.

Sonata for horn and piano Jerry L. Bowder 1995.

Snowflakes for horn and trombone Scott Vaillancourt 1995.

A dyad or pair/couple is an interesting title for this one-movement dialogue between horn and piano. From playing through the horn part one would be led to believe that this is a rather modal/tonal solo. The harmonic and rhythmic activity are rather intense, often with rapidly shifting subdivisions. The horn part is generally on the high side with two descents into the lower range, once down to d. By itself the horn part is challenging and offers good interest for the performer, however the piano part is quite dissonant and angular, not at all what one anticipates from simply examining the horn part. A unique composition. \(\vec{v}\vec{v}\vec{v}\)

Many of the comments above describe Mr. Bowder's three-movement sonata. The horn part is rather tonal and there is a great deal of rhythmic interplay and complexity. Typically, the sonata comes in a three-movement, fast-slow-fast pattern, where the second movement is a passacaglia and the finale a march. The weakest movement in this reviewer's opinion is the march, which seems to ramble at times in a somewhat disjunct manner. The crowning problem is the piano part, which is quite complicated and often very dissonant. $\mathring{\mathbf{Y}}\mathring{\mathbf{Y}}$

Snowflakes seems a very misleading title for this horn and trombone duet. The title suggests a rather uncomplicated duet, perhaps for two young brass players. Wrong, this is difficult! The melodies are angular, ranges wide, harmonies dissonant, and rhythms complex. It is a multi-sectional work with three slow sections alternating with three fast ones. The fast sections call for excellent rhythmic skills and could stand alone as good etudes. It would be an interesting challenge to conquer as a study. ŸŸŸ

Cupricités pour sextuor de cuivres Fred Gérard Published by Gérard Billaudot, 14 rue de l'Echiquier, 75010 Paris, France, 1993.

This is a difficult sextet for three trumpets, horn, trombone, and tuba. Although brief, perhaps three minutes in duration, the rhythmic complexities include a great deal of mixed meter and several changes in tempo. The harmonic language is post-Messiaen and there are four brief occasions for all six performers to improvise simultaneously. Since sextet combinations are rather rare, especially with three trumpets and no euphonium, it might take some organization to include this composition on a performance. The effort is justifiable, considering the colorful result. \begin{align*} \begin{align*} \begin{align*} \text{YYY} \begin{align*} \begin{align*} \text{The effort is justifiable, considering the colorful result. \begin{align*} \begin{align*} \begin{align*} \begin{align*} \text{The effort is justifiable, considering the colorful result. \begin{align*} \begin{align*} \begin{align*} \text{TYYY} \begin{align*} \text{TYYY} \begin{align*} \text{TYYY} \begin{align*} \text{TYYY} \begin{align*} \text{TYYY}
Loose Id for brass quintet (bass trombone) and percussion Steven Bryant 4201 Hazelwood Rd., North Little Rock, AR 72116, 1995. \$7 The composer's program notes state:

Id: In Freud's theory, the source of instinctual energy, which works on the pleasure principle (Lefton, 1991). Loose Id is an abstract realization in sound of the energy of the Id. Unleashed, without the counterbalance of Ego or SuperEgo, the Id generates unbridled instinctual energy, resulting in a hedonistic frenzy. Distinct from a state of dementia, this is a thoroughly lucid and intentional rampage of self-indulgence.

The piece might best be described as a four-minute sonic

eruption. The parts are intricate, difficult, and rest is scarce as the composer pushes the sound expectations of the ensemble. There are several timbral effects incorporated into the work, some of which may be lost in the thick texture. These include fluttertongue, wide vibrato, glissandi from ¹/₄ step to larger intervals, plunger mutes, multiphonics, and random pitch effects. The first trumpet ascends to a written g''' and it should be noted that bass trombone is used in place of tuba. The percussionist performs on five timpani and suspended cymbal, and the horn is featured in a brief, exhilarating solo near the midpoint of the work. This is a fine new composition clearly notated via Finale 3.2.1 software. YYYYY



INTERNATIONAL HORN SOCIETY MANUSCRIPT PRESS

Works Available

Barton, Todd. APOGEE; Woodwind Quintet. \$12.00 (score and parts)

Basler, Paul. Summer Dances; flute, horn, cello. \$12.50 (score/parts)

Bialosky, Marshall. What if a Much of a Which of a Wind; horn and chorus. \$5.00 (per chorus score...One horn part included per order)

Busarow, Donald. Death Be Not Proud; horn, voice, and piano. \$12.50

Hill, Douglas. Thoughtful Wanderings; natural horn and tape or percussion. \$12.00.

Jones, Stuart. Variations for Horn and Percussion; horn and two percussionists. \$19.00.

Pal, Rozsa. Introduzione e Cappriccio per 7 Strumenti; hn, fl, cl, perc, vin, vla, cello. \$33.50 (score and parts)

Schultz, Mark. Dragons in the Sky; horn, percussion, tape. \$19.50 (2 scores and rehearsal tape)

Wolfram, Mark. Brass Trio; horn, trumpet, trombone. \$12.50 (score and parts)

Wolking, Henry. Chamber Concerto; horn, violin, bassoon. \$24.00 (score and parts)

Willey, James. Sonata for Horn and Piano. \$12.50

ORDER FORM Music to be mailed to:					
Name:		Address:(Street or A	pt. no.)		
City	State	Postal Code		Country	
Composer	Title		Number	Price	Total
Send order	with check or money order payable to II	IS Manuscript Press to	o: Maili	ng Costs (US)	\$3.50
	Charles Gavin, Editor/Coordinator			Total enclosed	
	IHS Manuscript Press				
	Department of Music Box 13043				
	Stephen F. Austin State University				
	Nacogdoches, TX 75962-3043 USA				

Melodic Recital Pieces French Horn & Piano

Canzonetta Walter Ross
The lyrical first section moves into a spirited 6/8 conversation between the Horn and Piano.

Dur. 5 min. Cat.#38 (\$10.00)

Quintet for Horn (Mozart • K.407)
Arranged for Horn in Eb and Piano
Walter Ross has reduced the string
quartet part of Mozart's fifth horn
concerto to a playable piano
accompaniment which still retains the
flavor of the strings.

Dur.12 - 15min. Cat.#53 (\$13.00)

Brass Trio - 1,1,1

Caprice John Harmon

A delightful romp both for the performers and the audience.

Dur. 5 min. Cat. #35 (\$8.50)

FOR COMPLETE CATALOG: Call 1-800-327-0807

NICHOLS MUSIC COMPANY

Publisher of Brass Literature

49 Tomlin Street • Waltham MA 02154

INDIANA UNIVERSITY SCHOOL OF MUSIC

Natural Horn Workshop

Richard M. Seraphinoff, director June 10-15, 1996

Participants will receive two private lessons during the course of the week as well as daily master classes, ensemble sessions, and lectures. An informal concert will conclude the workshop. A limited number of school instruments will be available for those who do not own a natural horn. Inexpensive university housing is available.

Tuition for the workshop is \$300 Deadline for application May 1

For more information and application forms, contact: Leonard Phillips, Special Programs, Indiana University School of Music, Bloomington, IN 47405 (812) 855-1814



Berg Horns

Quality

Handcrafted Instruments

General Delivery Dunster, B.C. Canada VOJ 1JO

Ph. (604) 968-4463



Recording Reviews

John Dressler Contributing Editor

Readers who are interested in obtaining compact discs reviewed in this column are urged to place orders with dealers or record stores in your area. Should none of those dealers be able to help you, readers may contact one of two larger USA suppliers [Compact Disc World, 1-800-836-8742 or H&B Recordings Direct, 1-800-222-6872] or the distributors, themselves:

Distributors

Arabesque Recordings 10 W. 37th Street New York NY 10018 USA

Aricord (Horvath solo recording) c/o Roland Horvath Fleischmanngasse 5/27 A-1040 Wien Austria

Aricord (WWV recording) c/o Wien Waldhornverein 1080 Wien Postfach 134 Austria

Chandos Records & Summit Records c/o Koch International 177 Cantiague Rock Road Westbury NY 11590 USA

Denon Records 135 W. 50th Street, Suite 1915 New York NY 10020 USA

EMI c/o CEMA Distribution 21700 Oxnard Street, Suite 700 Woodland Hills CA 91367 USA

Fono Schallplatten Zum Hagenbach 4 48363 Laer Germany

Naxos Recordings 1165 Marlcrest, Suites E & F Cherry Hill NJ 08003 USA

Valois c/o Harmonia Mundi 2037 Granville Avenue Los Angeles CA 90025-6104 USA

Reviews

Disc Title: Haydn: Symphonies "Alleluja,"

"Lamentatione," "Mit dem

Hornsignal"

Artist(s): Orchestre de Chambre de

Lausanne

Jesús Lopez-Cobos, conductor

Label: Denon CO-78967

Timing: 53'14'

Recording Date: 8–10 February 1995

Recording Location: La Chaux-de-Fonds, Switzerland

Lopez-Cobos has chosen a set of three Haydn symphonies of contrasting horn writing. The ensemble demonstrates some truly artistic and elegant performances. The strings and winds are very convincing in changing from articulated to legato passage work. The soloistic nature as well as the wind duets in Symphony No. 30 are integrated as one with the strings. Symphony No. 26 features some second-movement horn fifths and some Oboe I-Horn I doubling, both of which are admirably executed. The thirdmovement pedal-points and re-articulated accompanying notes played by the horns are exemplary. It is refreshing to hear the intensity and subtlety these passages require as opposed to the sheer power and dynamic extremes of works by Wagner, Mahler, and Strauss. The major work on this disc for hornists is Symphony No. 31, subtitled "With the Hornsignal" for what will become apparent to the listener. This is a relatively early work by Haydn, c. 1765-66, and it utilizes some terrific experimentation for the time with four horns: one pair crooked in D, the other in G. Besides the introductory articulated triadic figure and the longer-note octave leaps of the first movement, the listener is directed to the exposed and marvelously sensitive performance of the G horns that appears at the opening of the second movement. The legato style here is to be emulated. The finale (theme and variations) again allows both the first horn and the whole quartet opportunities to shine. Lopez-Cobos and the Lausanne group are a pleasure to hear. Only the first horn, Sabina Pade, is mentioned in the liner notes. All perform tastefully with a true sense of blend and equality.

Contents:

Haydn, F. J. Symphonies Nos. 30, 26 and 31

תתתתת

Disc Title: Southwest BrassWorks: Music

from Russia

Artist(s): Jack Laumer, trumpet

Jay Rosen, trumpet Stephen Hager, horn Charles Hurt, trombone Keith Winkling, tuba

Label: Southwest BrassWorks CD-1

Timing: 62'36" Recording Date: 1994

Recording Location: Southwest Texas State Univ.

Mention the phrase "Russian music for brass" and one thinks of the Viktor Ewald works: three splendid late-Romantic pieces that epitomize the melodic and harmonic vocabulary of that era. Contained on this disc, however, are probably the first recordings of many nineteenth- and twentieth century character pieces, scores of which the group acquired on their 1993 concert tour. While a few intonation problems on octaves and unisons appear, the ensemble has a nobility to it fitting of many passages from this music. For my taste, the trumpets seem a bit more present than the horn and tuba, but overall the balance is quite good. Some very fine large-leap executions by Hager in the Ballet Suite and several nice lyrical passages by Hurt highlight the disc. The double-tonguing passage work in the final work is also first-class. Much of the music here consist of shorter-duration pieces averaging two-to-three minutes each, making them attractive to other quintets looking for "relief repertoire" from the major quintet literature. It is my guess that while the parts are not yet published, the ensemble may make them available to those interested in performing them. The quintet is comprised of faculty members of the Department of Music, Southwest Texas State University, San Marcos, TX 78666.

Contents:

Rakov, Nicolai Quintet No. 1

Anisimov, Boris Humoresque, Tarantella, Moscow

Nights

Bujanovsky, Vitali Ballet Suite Lebedev, Aleksandr Variations

Bortnyansky, Dmitry Choral Concerto No. 4 Shostakovich, Dmitri Prelude No. 15

Zagny, Sergei Quintet Oblov, Oleg A Joke

תתתתת

Disc Title: Die Fanfaren des Makart-Festzuges

Artist(s): Wiener Waldhornverein

Erhard Seyfried, director

Label: Aricord CDA-29408

Timing: 45'14"
Recording Date: Unknown
Recording Location: Unknown

Seyfried and the WWV have produced a recording of fanfares assembled by Josef Schantl in 1879 for the celebration of the Emperor Franz Joseph I and Empress Elisabeth's silver wedding anniversary. It must have been a truly festive occasion, spanning more than seven days as it did. As an act of homage to the imperial couple, a grand procession/parade was made by representatives from among the citizens of art and science, commerce and transport, forestry and mining, industry, and agriculture. These fortyeight, one- to two-minute fanfares, each assigned to a dignitary, are announced on the recording and are preceded and followed by an introductory and concluding fanfare. As Roland Horvath has stated in the liner notes, "At that time no four-voiced hunting fanfares were known in Aus-

tria, (so) Schantl composed (these) for the Dampierre horns in E-flat used at that time. Schantl, Anton Wunderer, Emil Wipperich, and Franz Pichler played in the quartet." These fanfares incorporate both personal characteristics of their dedicatees and local folk elements. On this recording there is more than one player per part, which contributes to a full-bodied timbre. Included in the liner notes (both in German and English) are details of other available WWV discs. The organization, founded in 1883 by Schantl, included Brahms as a member! A fine and historically important disc.

Contents:

50 four-part fanfares

תתתתת

Disc Title: Burt Hardin Plays
Artist(s): Burton Hardin

Eastern Illinois Choral Ensemble

Eastern Illinois Jazz Ensemble

Label: Burton Hardin CD-1

Timing: 67'26"

Recording Date: remastered, 1995

Recording Location: Hardin Library Studios, Colorado

This full-length disc features several rarities. It is a tribute to multi-track recording technology. Dr. Hardin presents to us three important works of Schumann, Schubert, and Brahms that combine horn and voice timbres. The liner notes are fully descriptive of the techniques he employed to produce these new editions of these works originally recorded seventeen years ago. In addition to the Romantic lieder, Hardin has included several swing arrangements. Starting with several 1993 recordings of the Jazz Ensemble, he took the "existing arrangements for Count Basie, Glenn Miller, et al., and penciled in appropriate tacets to make room for the horns, and wrote parts. In some cases they are the sax parts. In others, I made more or less elaborate arrangements for the horns to fit the chord progressions. The jazz solos were 'sort of' improvised ... I had the luxury of being able to listen to a take in the comfort of my library and pass judgment on the solos phrase by phrase." He has included many historically important jazz tunes in this collection. A truly unique disc; available for \$12.25 (including postage) from:

Burton Hardin 3780 Peak View Boulevard Monument CO 80132-8272 USA

Contents:

Schumann, Robert Jaglieder, Op. 137

Schubert, Franz Ellen's Zweiter Gesang, Op. 52,

no. 2

Brahms, Johannes Gesänge, Op. 17

various Swing-era arrangements

~~~~

Disc Title: Horn und Klavier 5
Artist(s): Roland Horvath, horn

Werner Pelinka, piano

Label: Aricord CDA-19408

Timing: 54'56"
Recording Date: Unknown
Recording Location: Unknown

This is volume 5 of a set of discs performed by Roland Horvath on this label. This particular disc features a set of modern French character pieces for piano in addition to just two works for horn: music of Bruckner and Pelinka. While I was not able to locate the Ekloge in the Bruckner works-list in the New Grove Dictionary of Music and Musicians, this work may have been constructed by one of these performers; the liner notes are unclear. It is, however, an eighteen-minute summary of Bruckner's orchestral writing and especially that for horn. The gem on this disc is the Pelinka composition. Written in memory of Jon Hawkins, the American hornist killed in a traffic accident, the work is in three movements of typically fast-slow-fast concerto design. However, the overall musical scheme is biographically descriptive of events in Jon's life. The first movement, cast in C minor, is prophetic of one's short time on Earth. An Oriental flavor accentuates the second movement, which depicts his time spent in Japan as an armed forces member. The final movement even illustrates the accident and his soul going up to Heaven. A return of the opening descending ostinato pattern juxtaposed against the rising melodic figure leads toward the ultimate C major chord depicting a fulfillment to the piece and to Hawkins's life in general.

#### **Contents:**

Label:

Bruckner, Anton Ekloge auf Richard Wagner
Dukas, Paul La plainte, au loin, du faune

Debussy, Claude Berceuse héroïque

Messiaen, Olivier Pièce (pour "Le Tombeau de Paul

Dukas")

Debussy, Claude Homage à Rameau
Pelinka, Werner Concerto for Jon, Op. 24

תתתתת

Disc Title: Richard Strauss: Horn Concertos

Artist(s): David Pyatt, horn

Joy Farrall, clarinet

Lulio Androws, bassoo

Julie Andrews, bassoon The Britten Sinfonia

Nicholas Cleobury, conductor EMI Eminence CD-EMX2238

Timing: 65'49"

Recording Date: 13–14 September 1994

Recording Location: Henry Wood Hall, Southwark

UK

EMI has produced an excellent disc of Strauss literature that favors the horn. The first concerto opens boldly enough, but, for my taste, is a bit too straightforward in tempo. The octave Fs at the end of the cadenza, however,

are beautifully placed. David Pyatt is a player with style and grace as evidenced especially in the second movement Andante. This interpretation of the finale has bounce and verve. A perkiness and jocularity not often evidenced in other performances of late come across to the listener. Pyatt's tone is full-bodied, and his delivery is without any extraneous push to the notes after their initial attacks. I particularly enjoyed the evenness of his timbre throughout all the registers, not favoring any of them for the sake of others. The nuances in the final sixteen bars, and especially that of the final four notes, were most welcome and individually interpreted. I only wish the liner notes spoke more about both the soloist and the ensemble, because I know very little about either. Watch for more discs of these performers! Pyatt begins the second concerto, written at the close of Strauss's career, with sensitivity and yearning. The ensemble follows his nuances superbly. Perhaps it is the miking, but I would like a little more presence from the ensemble underneath the soloist in general. Their discreetness and similarity of articulation is most appreciated, however. The artists combine forces beautifully to produce a fine Romantic interpretation of this work. The second movement captures the quintessential character of espressivo, and the third movement displays a contrasting witty but deliberate spirit to bring the work to a glorious and solid close. Also included on this disc is the E-flat Serenade for Winds (another brilliant early work) and the duet for clarinet and bassoon, a work rarely heard but true to Strauss's full musical palate.

#### **Contents:**

Concerto No. 1 in E-flat, Op. 11 Concerto No. 2 in E-flat

Duet Concertino for Clarinet and Bassoon Serenade in E-flat for Wind Instruments, Op. 7

תתתתת

Disc Title: Gliere

Artist(s): Richard Watkins, horn BBC Philharmonic

C: E1 1D

Sir Edward Downes, conductor

Label: Chandos 9379

Timing: 70'18"

Recording Date: 15-16 March 1994

Recording Location: Studio 7, New Broadcasting

House, Manchester UK

Richard Watkins continues to rise as a soloist, chamber music player, and now as professor of horn at the Royal College of Music and the Royal Academy of Music, London, as well as being principal horn with the Philharmonia Orchestra. His new release of the Gliere concerto attests to his musicality and technical mastery of the horn. The round, stately style adds a touch of resonance to the opening of the first movement not always realized by some others. The animato triplet section is adroitly maneuvered. The flute and harp accompanimental flourish that follow are particularly appreciated by this reviewer. Their ensemble and bal-

ance lends a brilliance not often detected in other performances. Watkins performs his own cadenza, which utilizes some of the upward glissando effects from the Polekh cadenza. The closing concert G and D major sections are sensuously rendered, as is the entire second movement.

His initial entrance in the third movement is right in character with the leggiero marking. He produces some terrific dynamic changes in the next passages and elicits a wonderful meno mosso at m. 120, very fitting to the style change to legato. At m. 192 he leaves out the last printed eight-note, which assists in making more effective the subito piano on the next downbeat. This reviewer appreciates how Watkins brings out the low Bis and Bis in the passage between mm. 250 and 262, as these are notorious for often being inaudible. Unfortunately the flutes cover the horn the first two measures of the piu mosso section at m. 342, and, in general, the horn sounds more distant from this point until the end of the work. However, the overall effect brought about by a clean execution of this entire passage brings the work to an electrifying conclusion.

The other two-thirds of this disc is devoted to a suite from Gliere's ballet, The Bronze Horseman, written about four years before the horn concerto. The Pushkin plot recounts the story of a St. Petersburg youth whose lover drowns in the River Neva. Distraught, the youth taunts the bronze statue of Peter the Great, founder of the city, but the statue chases him through the streets and eventually kills him. In 1950 the work earned Gliere the Stalin Prize and rivaled Gliere's earlier ballet, The Red Poppy, in popularity. Delightful and colorful orchestration, intriguing post-romantic harmonies, and wonderful melodies abound. Most of the music actually deals with the happiness of the two lovers, leaving only a small portion at the end to depict the tragedy. A final Hymn to the Great City brings the work to a heroic end.

#### **Contents:**

The Bronze Horseman Suite Horn Concerto, Op. 91

תתתתת

Disc Title: a) Christmas with Rekkenze

Brass FCD-97224

b) Promenade FCD-97792

c) Perpetuum Mobile FCD-97708

Peter Knudsvig, trumpet Artist(s):

Gary Ritson, trumpet Debra Luttrell, horn René Jampen, trombone

Chris Cranham, tuba

Label: Fono Schallplatten

a) 67'01"; b) 67'35"; c) 63'02" Timing: Recording Date: a) 1995; b) 1994; c) 1992 Recording Location: Dreifaltigkeitskirche Presseck

During the holidays just passed, three discs by the Rekkenze Brass came my way. The group, founded in 1978 by the principal players of the Hof Symphony Orchestra,

consists of two Americans, two Brits, and one Swiss. Their blend and uniformity of style belie their different backgrounds. The Christmas disc is particularly noteworthy for the convincing arrangements done by Knudsvig. From Bach to Leroy Anderson, these works for quintet (plus some bells and even a guitar) feature some fresh music for this medium. English as well as German and Swiss traditional carols have also been arranged into medleys by Knudsvig and Cranham. In particular, the transfer of Corelli's string orchestra work to brass is amazingly well done. I only wish the production crew would have split this work into different bands on the disc, making it easier to isolate the separate movements.

The Promenade disc features music typically heard at the London Proms concerts as well as turn-of-the-century outdoor band concerts in the USA. Again, Knudsvig shows great creativity in his transcription skills. Included is the Marais Le Basque, popularized by Dennis Brain as an encore piece some forty years ago. Barnum & Bailey's Favorite is a particular stand-out on this disc in its transfer from the original circus band instrumentation. While expertly executed, I would have liked to have heard a bit more nuance, rubato, and carefree spirit to the Herbert L. Clarke selection that would be more in character of the original soloist/composer.

The group's Perpetual Motion disc opens with Johann Strauss's music by the same name in a wonderful arrangement featuring tuba and piccolo trumpet in some dare-devil passage work. The "ever on the move" character of that piece is also true for the other repertoire on this disc. A robust set of Renaissance dances not often transcribed for this medium follows. The Praetorius is particularly representative of Knudsvig's art of transfer. Even the Debussy, Gershwin, and Waller selections are both graceful and technical and are true-to-character of their original settings. Les Mis for quintet? Yes, it is convincing! The listener can sense all the elements of this particular genre. The group performs on Yamaha instruments and is a remarkable ensemble of players. Their discs sell for approximately \$15.

Contents:

a. Bach, J. S. Von Himmel Hoch, In Dulci Jubilo,

Wie Schön leuchtet der Morgenstern,

Es ist ein Ros' Entsprungen

Pachelbel, J. Fuge Anderson, Leroy. Sleigh Ride

Corelli, A. Concerto Grosso, Op.6, No. 8

> Rekkenze Brass Christmas Medley Deutsche Weihachten Medley An English Christmas Medley Christmas Remembered USA Medley

Christmas in Central Park

Norris, L.

Schubert, F. Silent Night

b. Suppé, F. Light Cavalry Overture Offenbach, J. Intermezzo and Barcarole from

"Hoffmann"

Blumenarie from "Carmen" Bizet, G. Strauss, J. Gypsy Baron Overture Clarke, Herbert L. Maid of the Mist

Chopin, F. Polonaise Marais, M. Le Basque

A Tribute to Stephen Foster

Grandfather's Clock Salut d'Amour

Elgar, E. Salut d'Amour Scarborough Fair

Weill, K. From Berlin to Broadway
King, K. Barnum & Bailey's Favorite

c. Strauss, J. Perpetuum Mobile

Renaissance Dances by Gastoldi,

Vecchi, Byrd and Praetorius

Bach, J. S. Jesu, meine Freude

Handel, G. Aria from the opera, Amadigi Debussy, C. Golliwogg's Cake Walk; The

Little Shepherd

Debussy, C. Minstrels

Gershwin Medley from Strike Up the Band

Waller, F. That's Fats

Schönberg, M. Les Misérables Medley

תתתתת

Disc Title: Alec Wilder: Music for Horn

Artist(s): David Jolley, horn

David Oei, piano Alan Kay, clarinet Sam Pilafian, tuba Arabesque Z-6665

Label: Arabesque Z-6665

Timing: 64'15"

Recording Date: 19-21 November 1994

Recording Location: Recital Hall, State University

of New York at Purchase

This disc undoubtedly rivals Tom Bacon's Nighthawks disc (Summit DCD-170), as much of the repertoire is duplicated here. While the performances and sonics differ, the discs also make for interesting comparisons. Both have equal merit in all respects. As much as generalizations are nearly always unfair, I will submit that Jolley's performance is relatively more conservative that Bacon's in style and delivery. It is absolutely terrific to have both of these discs available, since the John Barrows LPs on the Golden Crest label have long been out of print. I strongly urge readers to purchase both of these recordings for enjoyment and study. The underlying unique feature to all of these works is the jazz vocabulary: melody, harmony, and especially rhythm, making them truly challenging to the hornist raised on only the "classics." Especially welcome is this recording of the clarinet, horn, and piano suite. Some treacherous intervals in the second movement for the horn are all solidly executed by Jolley. Written for both Barrows and Harvey Phillips, the first suite (horn, tuba, and piano) provides hornists with another unique chamber music timbre with which to experiment. As conical instruments themselves, it is something akin to a soprano and a bass tuba sound. The miking favors the total medium throughout the disc rather than just individuals, making the result truly more than just the proverbial sum of its parts.

Contents:

Sonatas Nos. 1, 2 and 3

Suite for Clarinet, Horn and Piano Suite No. 1 for Horn, Tuba and Piano

עעעעע

Disc Title: Fyre & Lightning

Artist(s): Raymond Mase, trumpet

Chris Gekker, trumpet
David Wakefield, horn
Michael Powell, trombone
John Rojak, bass trombone
with Mark Springer, trombone

Label: Summit Records DCD-181

Timing: 50'19"

Recording Date: August, 1994

Recording Location: Harris Concert Hall, Aspen Music

Festival, Colorado

The American Brass Quintet has a new disc of late Renaissance dances and madrigals. While coming in at just fifty minutes in length, the pieces here are representative of this genre of transcriptions for brass. What gives it a fresh perspective is the stylish ornamentation, especially that given by the trumpeters, who also use E-flat and piccolo trumpets and flugelhorns in addition to their regular instruments. Their highlighting of the agogic accents lends a solidity to the duple/triple meter juxtapositions. A good mix of both relatively known and unknown English and Italian composers is provided, although sitting through an entire playing of this disc may seem a bit like a run-on sentence. Most of the repertoire has not been previously recorded, so other ensembles may find these transcriptions to be fresh literature for their own programs. Raymond Mase is in charge of their editions, and parts may be available. The playing is bold and dramatic; the music courtly. A fine disc of these two-minute dance and song selections.

#### **Contents:**

Elizabethan Dances and Ayres of Adson, Weelkes, Morely and Wilbye

Venetian Canzoni of Guami, Merulo, Chilese, Monteverdi and A. Gabrieli

Three Madrigals of Monteverdi

Canzoni e Sonate (1615) of G. Gabrieli

Fancies on Italian Madrigals of Monteverdi, Marenzio and Vecchi

Suite of Dances of Simpson and Brade

Fancies of Ward, Holborne, Coperario and Giamberti

תתתתת

Disc Title: Reicha: Wind Quintets
Artist(s): Jonathan Snowden, flute

Derek Wickens, oboe Robert Hill, clarinet Michael Thompson, horn John Price, bassoon Label: Naxos 8.550432

Timing: 68'52"
Recording Date: Unknown
Recording Location: Unknown

It is always welcome to have another version of the Reicha quintets available for comparative listening. Michael Thompson's group has just brought out a disc of one of the most popular ones (Op. 88, No. 2) and one of the more rarely performed of the twenty-five quintets of Reicha's oeuvre. Written in the first quarter of the nineteenth century, these works constitute a major portion of the chamber music for horn of the period. Needless-to-say, scales, arpeggios, and oscillating patterns in these quintets challenge hornists yet today. It again reinforces the respect we pay to those early Romantic players. The music is well-played by all on this recording. However, there are some disconcerting moments where the miking tends to pick up the oboe's low register, especially in accompanimental passages, often obscuring the melodic idea at hand.

This disc should encourage more horn players to experiment with literature for the woodwind quintet. It provides a most valuable teaching tool for the hornist in many ways: to blend, to underplay, to project, and to match pitch in ways totally different from performing with the instruments of brass chamber music ensembles. Thompson shines particularly in the several technical spots in the first movement and in the lyric melody of the third movement of the Op. 88, No. 2. That latter passage arrives only after some eight minutes of accompanimental notes of longer duration and other notes of repetition: all tiring to the embouchure. The unison/octave passages that open the third movement of the Op.100, No.5 are particularly noteworthy for fine balance and intonation by the entire group.

#### **Contents:**

Op. 88, No. 2 (E-flat major) Op. 100, No. 5 (A minor)

תתתתת

Disc Title: Mendelssohn: Quintettes Op. 12,

No. 1 & Op. 13, No. 2

Artist(s): Michel Moragues, flute

David Walter, oboe

Pascal Moragues, clarinet Pierre Moragues, horn Patrick Vilaire, bassoon

Label: Valois V-4719

Timing: 52'30"

Recording Date: April 1994
Recording Location: Chatonneyres-Corsaux, Switzer

land

By way of comparison to the Reicha quintet musical language, these works are a couple of steps beyond. For the horn, there are many more chromatic opportunities both melodically and harmonically. In addition, there are fewer rests for the hornists. But this is primarily due to the reper-

toire on this disc being originally for string quartet. It remains, though, quite convincing as wind literature. These pieces date from around 1830, and they foreshadow the more mature Romantic vocabulary to come. Some fine playing is demonstrated by this relatively young ensemble from Switzerland, the Quintette Moragues. They exemplify cohesive articulation and intonation interpretation throughout all registers and dynamic levels. The title-labels are a bit misleading. The New Grove Mendelssohn works-list identifies more clearly String Quartet No. 1, Op. 12 and String Quartet No. 2, Op. 13. The data stamped on the disc makes it appear that Op. 12 and Op. 13 have component sub-parts when they, in fact, do not. This is truly satisfying music that other woodwind quintets should explore. Both the second and fourth movements of Op. 12 and the third movement of Op. 13 are reminiscent of passages of Mendelssohn's Midsummernights Dream incidental music. The ensemble's hornist demonstrates a fine sense of lyric style and sensitivity throughout, and his articulation always matches that of his colleagues. There are several exciting moments in this music for players and audiences alike; these works deserve to be performed. The Op.12 has been published by Editions Billaudot.



# SUBSCRIBE TO OTHER BRASS JOURNALS

#### **Brass Bulletin**

Jean-Pierre Mathez, Case Postale, CH-1630 Bulle, Switzerland

#### International Trumpet Guild Journal

Bryan Goff, Treasurer, ITG, School of Music, Florida State University, Tallahassee, FL 32306 USA

# International Trombone Association Journal

Vern Kagarice, College of Music, University of North Texas, Denton, TX 76203 USA

# Tubists Universal Brotherhood Association Journal

David Lewis, Treasurer of T.U.B.A School of Music, University of North Carolina at Greensboro, Greensboro, NC 27412-0001 USA

# ALTIERI BrassPacs





BACKPACKS and SHOULDER TOTES for the HORN. Carry your horn plus lots of accessories in the heavily padded ALTIERI gig bag.

Attention SCREWBELL Players: ALTIERI Bags are now available for you!

> Catalog: ALTIERI 5 South Fox #H Denver, CO 80223 303/744-7415



#### VERNE REYNOLDS MUSIC FOR HORN

- · Partita
- Elegy
- Hornvibes
- · Fantasy-Etudes, Vol. V
- · Calls For Two Horns



#### MUSIC FOR HORN BY HINDEMITH AND HIS STUDENTS

- · Hindemith: Sonata for Althorn and Piano in E-Flat & Sonata in F
- Cooke: Nocturnes for Mezzo-Soprano, Horn, and Piano & Rondo in B-Flat
- · Heiden: Sonata for Horn and Piano

expertly played, combining excellent technique with a fine sense of lyricism.

Greg Hustis

Principal Horn, Dallas Symphony

Professor of Horn, SMU

Gaboury-Sly has a clarity of interpretation and beauty of realization that illuminate the Reynolds pieces in a way that I've never heard. Hearing the Hindemith Sonatas with pieces of the same period illuminates them all. Her playing, beautiful; her sense of concept, unique. Phil Myers
Principal Horn, New York Philharmonic



\$15.00/CD plus \$1.00 shipping (no shipping charges on orders of both CDs)

Send cheeks to: Janine Gaboury-Sly
School of Music/Michigan State University/East Lansing, MI 48823
Phone: 517-355-7434 E mail: gabouryf@pilot.msu.edu
For Visa, Mastercard, Amex, or School POs: Mark Custom Recording Service, Inc.
10815 Bodine Road/Clarence, NY 14031-0406
Phone: 716-759-2600 Fax: 716-759-2329 E mail: markcustom@aol.com

#### HORN RECORDINGS

JOHN CERMINARO, former principal, New C York & Los Angeles Philharmonics.

CD676: Beethoven, Hindemith, & Bernhard Heiden: Horn Sonatas; also Bozza En Foret, F. Strauss Nocturno, Glazunov Reverie, Faure, Gliere, Schmid. S672: A New-Slain Night by Rand Steiger; Robert Schumann: Adagio & Allegro; Gliere:





GREGORY HUSTIS, principal horn, Dallas Symphony.

CD512 & C512: Treasures for Horn & Trumpet. With Richard Giangiulio, trumpet, and Dallas Chamber Orch. Leopold Mozart: Concerto for Horn & Orch.; Saint-Saens: Romances for Horn, op. 36 & 67; Beethoven: Sextet; Grimm-Freres: 2 Waltzes & a March; also Eccles & Hertel.

CD675: Huntsman What Quarry? Soprano, horn, piano. Schubert: Auf dem Strom; Berlioz: Le jeune Patre breton; Strauss: Alphorn; W.F. Bach, Aria; Simon Sargon, Nicolai and 3 songs by Vincenz, Ignaz, & Lachner. Nancy Keith, soprano; Simon Sargon, piano.



MEIR RIMON, formerly principal horn, Israel Philharmonic Orchestra.

CD510 & S510: Premieres of the Old & New. Bruch: Kol Nidrel; Karl Matys: Concertstücke for Horn & Orch; Dicledue: Horn Concerto; Stradella; Reichardt; Tchaikovsky; Lorenz; Glazunov, Israel Philharmonic.

CD802: Hovhaness: "Artik" Concerto for Horn & Orch; other orchestral works by Hovhaness.

CD513: Dances, Moods, and Romances. Saint-Saens: Romance in F; Glazunov: Serenade No. 2; also music by Rooth, Halpern, Zorman, Kogan, Graziani, Sinigaglia, Scriabin. Israel Philharmonic.



KRISTIN THELANDER, Natural Horn (valveless), solo artist, prof., University of Iowa. with Carol lei Post, Fortepiano

CD677: Beethoven, Sonata in F; Friedrich Kuhlau, Andante and Polacca; Carl Oestreich, Andante; Nikolaus von Krufft, Sonata in E; Dauprat, Sonata in F.

"Kristin Thelander is the best natural horn player I have ever heard", American Record Guide

NFB HORN QUARTET— David Kappy, Jay Wadenpfuhl, Ricardo Almeida, Bill Hoyt. All former students of John Barrows, now prominent principals around the world.

CD241 & C241: Hindemith: Sonata for Four Horns; Gallay: Grand Quartet, op. 26; Jay Wadenpfuhl, Tectonica for Eight Horns.

"this is a gorgeous disc". Fanfare





FRØYDIS REE WEKRE, former principal horn Oslo Philharmonic.

CD377: Chabrier, Larghetto; Tomasi, Danse Profane & Danse Corse; Cherubini, Sonata No. 2; Schumann, Adagio & Allegro; Saint-Saens, Morceau de Concert; Sinigaglia, Song & Humoreske; Cui, Perpetual Motion

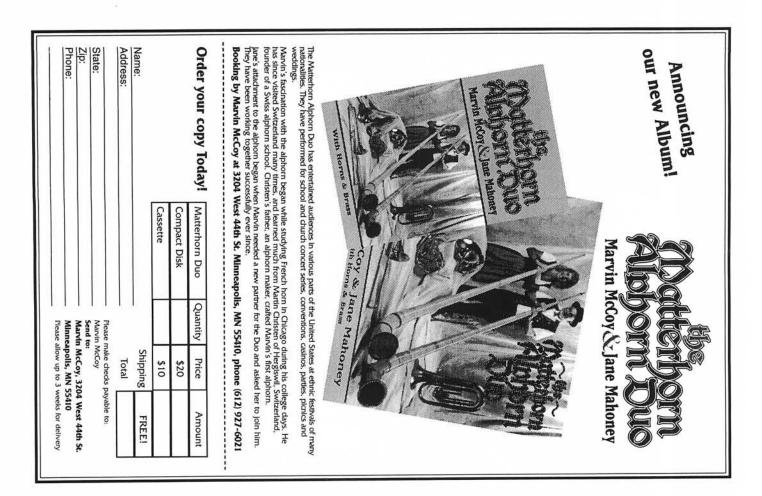
S numbers signify LP, C is cassette, CD is compact disc. Available only in formats shown. Send for free catalog listing over 300 recordings.

Compact Disc: \$16.95, LP: \$9.98, Cassette: \$10.98

FREE CD, LP, or CASSETTE with each purchase of three. If you order 4 items, delete payment for lowest priced one. \$2/order shipping. VISA or MC: Send # & exp. date. Foreign, add \$3/order + \$1 per recording (US currency)

#### RYSTAL ® RECORDS

2235 Willida Lane, Sedro-Woolley, WA 98284, USA phone 360-856-4779 (M-F 1-5), fax 360-856-4989 (24 hrs)





fresh name...fresh sound...fresh value



For Information contact: For Information contact: Brasswinds P.O. Box 90249 Austin, TX 78709-0249

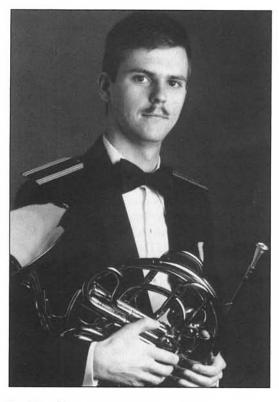
# IHS 1995–96 Scholarship Programs

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.
- 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 Ouixote, 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.





## Timber Ridge Music

reasonably priced, fun to play!

#### Music for Brass Quintet

| arr. by Robert Spaeth:                             | 123229 |
|----------------------------------------------------|--------|
| Revecy Venir du Printans (Le Jeune)                |        |
| Colonel Bogey March (Alford)                       | 8.00   |
| arr. by Philip Christner (Cathedral Brass series): |        |
| Prelude and Fugue in e minor (Bach)                | 8.00   |
| O Blessed Trinity (Palestrina)                     |        |
| Water Music - mvmts. 10 &11 (Handel)               |        |
| Sonata (Albinoni)                                  |        |
| arr. by Kenneth Bell:                              |        |
| Le Basque - horn feature (Marais)                  | 6.00   |
| Die Mit Tränen säen (Schein)                       | 7.00   |
| Hungarian Dance #5 (Brahms)                        |        |
| English Consort Suite (Brade)                      | 8.00   |
| Favorite English Madrigals                         |        |
| Pennsylvania Polka (Lee/Manners)                   |        |
| Horn Music (Bell)                                  |        |
| Prelude and Fugue - quartet (Bach)                 | 5.00   |
| Sarabande and Bourée- horn solo (Bach)             | 4.00   |

Please send check or money order in U.S. funds to: Timber Ridge Music, P.O. Box 562, Hanover, MD 21076. MD residents add 5% tax. Orders under \$10 add \$1.25. Send for complete catalogue!



SPECIALIZING IN
Restoration & Custom Work
FOR HORN PLAYERS

VALVE REBUILDS
SCREW BELLS
CUSTOM MODIFICATIONS
OVERHAULS

12094 Clark Road, Chardon, OH 44124 (216) 286-5612

# WIENER HORNMANUFAKTUR

# Authentic Viennese Valve Horns



This historic design, unchanged for over 150 years, embodies the ideal Romantic sound of Strauß, Mahler, Bruckner, and Brahms.

Now available in two bell sizes.

For more information, contact

Richard M. Seraphinoff
9245 East Woodview Drive, Bloomington IN 47401 USA
Tel. 812-333-0167 Fax 812-337-0118

# Proposal to Amend the IHS Bylaws

Submitted by Johnny Pherigo Horn Call Editor

Note to IHS members: You will find a current copy of the Bylaws in the front of your Membership Directory. These amendments will be voted on by the IHS general membership at the Annual General Meeting at the Twenty-Eighth Internationl Horn Workshop in Eugene, Oregon in June 1996.

- I. In Article XIV, section 2. Delete the last sentence: "Abstentions will be construed as affirmative."
- II. In Article XV. Delete the last sentence: "Abstentions will be construed as affirmative."
- III. Article XI, Section 2. Add a clause to the end of the last sentence so that the entire sentence reads as follows (new text in bold):

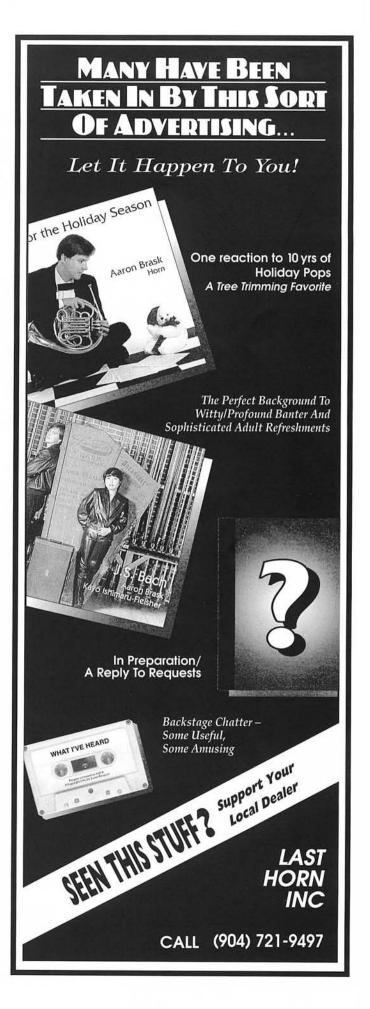
The Horn Call Annual shall be published once a year, provided there are sufficient approved articles to warrant its publication, and will include articles of a scholarly nature accepted for publication by members of the Board of Referees or other special publications approved by the Advisory Council.



#### **Classified Advertising**

For Sale: Lewis/Geyer model horn. Yellow brass with rose brass bell. Case included. \$4,000. Suzane George. Tel: 207-883-7739.

New Address to order Paul Austin's A Modern Valve Horn Player's Guide to the Natural Horn: P.O. Box 6371, Grand Rapids, MI 49516-6371 USA. Include \$25.00 per book (additional \$3.00 postage for non-USA orders; Michigan residents add \$1.50 sales tax.





Wiggins

# **Emerson Horn Editions**

# P.O. Box 101466 Denver, Colorado 80250 USA

\$ 8

**Christopher D. Wiggins** has appointed **Emerson Horn Editions** his exclusive North American distributor of The C.D. Wiggins Horn Library. This is the first time these original editions are available for purchase directly in the United States. Works include:

Dialogues for Two Horns, Opus 96

| V        | riggins                                                  | Dialogues for Two norms, Opus 30                                                                    | Ψ    | V  |    |
|----------|----------------------------------------------------------|-----------------------------------------------------------------------------------------------------|------|----|----|
|          | A contemporary duet with both parts of equal difficulty. |                                                                                                     | GW.  |    |    |
| V        | Wiggins Soliloquy I for Solo Horn, Opus 94, No. 1        |                                                                                                     | \$   | 3  | £. |
|          |                                                          | A display piece of moderate difficulty.                                                             |      |    |    |
| V        | Viggins                                                  | Concerto for Four Horns and Orchestra, Opus 93                                                      | 27   |    |    |
|          |                                                          | Premiered by the Jefferson Symphony, 1992. Score                                                    | \$   |    |    |
|          |                                                          | Solo parts and piano reduction                                                                      | \$   | 35 | 5  |
| Emerso   | n Horn Editio                                            | ons features original music and arrangements for large Horn                                         |      |    |    |
| ensemble | es, including:                                           |                                                                                                     |      |    |    |
|          | Viggins                                                  | Intrada for Eight Horns, Opus 115                                                                   | \$   |    | 7  |
|          | 00                                                       | Curtain-raiser of two minutes duration.                                                             |      |    |    |
| V        | Viggins                                                  | "Conclusions" for Horn Sextet, Opus 80                                                              | \$   | 10 | C  |
|          | Viggins                                                  | Introduction and Allegro for 12 Horns, Opus 97                                                      | \$   | 20 | 0  |
|          | 00                                                       | Premiered at IHS 23, Denton, Texas.                                                                 |      |    |    |
| F        | imsky-Korsal                                             | kow / Emerson Procession of the Nobles                                                              | \$   | 20 | 0  |
|          |                                                          | Arrangement for eight Horns with optional tuba and                                                  |      |    |    |
|          |                                                          | percussion for added audience appeal.                                                               | 7    |    |    |
| N        | lozart/Emers                                             |                                                                                                     | \$   | 1. | 2  |
|          |                                                          | Six Horn arrangement of the well-known "Allegro."                                                   |      |    |    |
| ŀ        | landel/Emers                                             |                                                                                                     | \$   | 2  | )  |
|          |                                                          | An arrangement for 10 Horns with optional tuba.                                                     |      |    |    |
|          |                                                          | on E. Hardin:                                                                                       |      |    |    |
| ŀ        | lardin                                                   | "Hornissimo" for Eight Horns, Opus 24                                                               | \$   | 1  | 2  |
|          |                                                          | Out-of-print for many years. Now available exclusively from EHE.                                    |      |    |    |
|          |                                                          | Approximate playing time: 5-1/2 minutes.                                                            | 4    |    | _  |
| I        | lardin                                                   | Flights of Fancy, Opus 23                                                                           | \$   | 1  | 0  |
|          |                                                          | A suite in five movements for Horn, tenor (or soprano) and                                          |      |    |    |
|          |                                                          | piano. Also available orchestrated for strings by the composer.                                     |      |    |    |
| Original | music for Ho                                             | rn by Susan Salminen, including:                                                                    | 1400 |    |    |
| 8        | Salminen                                                 | <b>Fanfare for Horn and Timpani</b> , Opus 33<br>A brilliant program opener.                        | \$   |    | 5  |
| 5        | Salminen                                                 | Concerto for Horn and Brass Ensemble, Opus 39<br>A virtuostic Solo Horn part with the accompaniment | \$   | 2  | 2  |
|          |                                                          | playable by a student ensemble.                                                                     |      |    |    |

Send for our free complete catalogue of Horn music. For orders less than \$25.00, please enclose \$2.00 for shipping and handling (US dollars drawn on a US bank, please).

Availability and prices subject to change without notice.

# **The Horn Call**

# **Back Issues Order Form**

| Issues available @ \$3.00:                                                                                                                                                                                                                    | Issues available @ \$10.00:                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | Issues available @ \$10.00: |  |  |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------|--|--|
| Vol. I no. 1 (Feb. 1971)   NA                                                                                                                                                                                                                 | <ul> <li>Vol. XI no. 1 (Oct. 1980)</li> <li>Vol. XII no. 2 (Apr. 1981)</li> <li>Vol. XII no. 1 (Oct. 1981)</li> <li>Vol. XIII no. 2 (Apr. 1982)</li> <li>Vol. XIII no. 1 (Oct. 1982)</li> <li>Vol. XIII no. 2 (Apr. 1983)</li> <li>Vol. XIV no. 1 (Oct. 1983)</li> <li>Vol. XIV no. 1 (Oct. 1984)</li> <li>Vol. XV no. 1 (Oct. 1984)</li> <li>Vol. XV no. 2 (Apr. 1985)</li> <li>Vol. XVI no. 1 (Oct. 1985)</li> <li>Vol. XVI no. 1 (Oct. 1986)</li> <li>Vol. XVII no. 1 (Oct. 1986)</li> <li>Vol. XVII no. 1 (Oct. 1987)</li> <li>Vol. XVIII no. 1 (Oct. 1987)</li> <li>Vol. XVIII no. 2 (Apr. 1988)</li> <li>Vol. XIX no. 1 (Oct. 1988)</li> <li>Vol. XIX no. 1 (Oct. 1989)</li> <li>Vol. XX no. 1 (Oct. 1989)</li> <li>Vol. XXI no. 1 (Oct. 1990)</li> <li>Vol. XXI no. 2 (Apr. 1991)</li> <li>Vol. XXII no. 1 (Oct. 1991)</li> <li>Vol. XXII no. 1 (Oct. 1992)</li> </ul> |                             |  |  |
| Surface postage included; add \$3.00 per issuair mail. Send this order form with payment international money order, or purchase/required Johnny Pherigo Horn Call Editor School of Music Western Michigan University Kalamazoo, MI 49008-3831 | in US funds, sition order to:  Name  Address  City  State  USA  Country                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |                             |  |  |



# WORLD'S ONLY 'NON-TOXIC

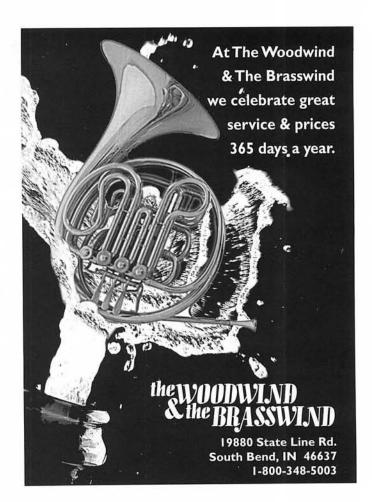
**VALVE AND SLIDE LUBRICANTS** 

TRY THE **SAFE** ALTERNATIVE FOR YOURSELF

Available at local music dealers

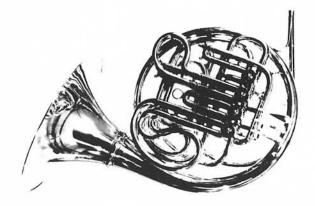
Distributed by: HARRIS-TELLER • MUSICORP KAMAN AFFILIATES

Products of MAMCO, P.O. Box 1417, Decatur, GA 30030



# MASTER **Dieter Otto**

FRENCH HORN AND WAGNER TUBEN SPEZIALIST



MY INSTRUMENTS ARE ALL PERSONALLY HANDCRAFTED

84494 Neumarkt-Sankt Veit TEISINGERBERG 15 (GERMANY) TEL. (0 86 39) 15 64 FAX (0 86 39) 56 44

# RAYBURN

#### MUSICAL INSTRUMENTS

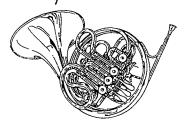
"The Hub of Music in Boston"

Next to Symphony Hall

- \*Servicing Students to Recording Artists Around the World Since 1939.
- \*Specializing in Instruments and Accessories for the Brass Player.
- \*Lee Walkowich, manager of the Brass Department, is available to answer your questions and to assist you with your purchases.

New/ Used/ Vintage instruments in Stock!!!

We Buy Used Instruments



#### We Ship World Wide

Piccolo Trumpets to Tubas •All Popular Brands A to Y including: E.M.Winston-Blessing-Holton-Courtois-DEG-Schilke-Calicchio-Monette-Stomvi-Getzen Besson-Jupiter-Miraphone-Black/Hill-Giardinelli-Hirschburner-Wilson-Reeves-Jet Tone JoRat-Tom Crown-Denis Wick-Berkeley-Mega Tone-Pro Tec-Reunion Blues-Stork-K&M

263 Huntington Avenue Boston MA 02115 USA

TEL(617) 266-4727 EXT:15 • FAX(617) 266-1517



- \* Center your sound, build strength, add resonance--an isometric for the lips.
- \* Learn how to keep your air moving between notes.

## MEW

#### **BRASS BASICS & THE BERP**

An indispensable learning tape, this 45 minute cassette starts beginning brass players off correctly and expands fundamentals for all.

Horn BERP by mail \$19.96 + \$2. p/h. BRASS BASICS & THE BERP cassette \$7.99 + \$2. In California add 8% tax.

Ask your local music dealer or contact:

MUSICAL ENTERPRISES

P.O. BOX 1041

LARKSPUR, CA 94977-1041

Treat yourself to an

## Original

# Engelbert Schmid Horn

- which has an especially noble sound
- which entices you to play magically,
- with optimal intonation and response,
- unique patented valves, permitting smoother curves of the tubing, with qicker action, better slurs, and a practically unlimited service lifetime,
- can be tuned a half step higher or lower,
- and, and, and ... all that, and it looks fantastic!

Engelbert Schmid, with 14 years of experience as a horn player in the best German orchestras, is a master craftsman you can trust completely!

#### **Engelbert Schmid GmbH**

Kohlstattstr. 8 D-87757 Kirchheim-Tiefenried © ++49-(0)8266-1579 – Fax: ++49-(0)8266-1874





# Subscribe to The Instrumentalist

The Instrumentalist brings you the perspectives of composers, conductors, teachers and artists. From inspiration to intonation, from fingerings to phrasing, from rehearsal techniques to auditioning, every aspect of being an instrumental musician is covered in depth.

See for yourself. Subscribe to The Instrumentalist; you'll be glad you did.

#### Books Available from The Instrumentalist

Brass Anthology

Leading brass players and teachers share their secrets of breathing, technique, and equipment. Arnold Jacobs, Vincent Bach, and Philip Farkas are featured along with many others. Students and teachers alike will find the last word on warm-ups, articulation, breathing, embouchure, intonation, and literature. Illustrations, music examples, and diagrams included. 924 pages, \$53, hardbound.

Philip Farkas: The Legacy of a Master. This volume looks at the man and his career through the eyes of his students, fellow musicians, and close friends. His reminiscences of conductors and orchestras are included along with excerpts from his writings on horn playing and musicianship. Compiled by M. Dee Stewart, hardbound, 168 pages, \$18, plus \$2 shipping.

Arnold Jacobs: The Legacy of a Master, compiled by M. Dee Stewart. A collection of the comments and recollections of 33 students and colleagues of the legendary tubist and teacher. 148 pages, \$18, hardbound.

Add \$3 per volume for anthology shipping/handling in U.S.; outside U.S. add \$8 per volume. For other books add \$2 in or outside U.S. Schools with purchase orders will be billed; others include payment with order.

| The Instrumentalist, 200 Northfield Road, Northfield, Illinois 60093 | Please send the following books:        |
|----------------------------------------------------------------------|-----------------------------------------|
| Please enter my subscription to The Instrumentalist for              |                                         |
| ☐ 1 year \$22 (\$31 outside U.S.)                                    | A CALL DO NOT THE PARTY OF THE PARTY OF |
| ☐ 2 years \$37 (\$55 outside U.S.)                                   |                                         |
| ☐ 3 years \$50 (\$77 outside U.S.)                                   |                                         |
|                                                                      | Charge my □ Visa □ Mastercard           |
| Name                                                                 | Acct. #                                 |
| Street                                                               |                                         |
| MM1 /=                                                               | Exp. Date                               |
| CityStateZip                                                         | Signed                                  |



Academy for Music and Dance presents its 1996 Horn Symposium from June 2 to 16

HERMANN BAUMANN (Germany)
EUGÈNE RITTICH (Ontario)
JOHN ZIRBEL (Montréal)
and
GUY CARMICHAEL (Québec)

Le Domaine Forget
St-Irénée, Charlevoix
Québec, CANADA G0T 1V0
Phone: (418) 452-8111 - Fax: (418) 452-3503

#### **BURT HARDIN PLAYS HORN**

#### New CD!

#### **Voices with Horns**

Schumann: Hunting Songs, Op. 137, Men's Choir, 4 Horns

Schubert: Ellens' Second Song, Op. 52, No. 2,

Women's choir, 4 Horns, 2 Bassoons

Brahms: Songs Op. 17

Women's Choir, 2 Horns, Harp

#### Horn In Big Band Swing

Old Man River (Like you never heard it before!), Send In the Clowns, Li'l Darlin', Laura, Teach Me Tonight, Satin Doll, Don't Get Around Much Anymore, Take The "A" Train, Misty, Moonlight Serenade, Cheers!

#### ALL ON ONE CD

\$10, plus \$2.25 postage and handling anywhere (U.S. Funds)

Burt Hardin 3780 Peak View Blvd Monument, Colorado 80132 U.S.A.



# GIARDINELLI . . . Now On The WORLD WIDE WEB

Giardinelli Band Instrument Co. has established a presence on the WORLD WIDE WEB to keep our customers and interested musicians informed and up to date. Information Guides will assist you in the purchase of a new instrument, mouthpiece or accessory. Product Guides offer you a chance to look at each particular manufacturer's product description and specs. Of course, you will also find our GIARDINELLI product catalog containing thousands of instruments & accessories. We welcome your call!

WWW Address http://www.giardinelli.com E-MAIL Address music@giardinelli.com

If you are not on the World Wide Web, please be sure to contact us at 800-288-2334 for the same information and superior service!





## Giardinelli Band Instrument Co.

7845 Maltlage Drive • Liverpool • NY • 13090 800-288-2334 • 315-652-4792 • Fax: 800-652-4534



#### FERREE'S TOOLS INC

WORLD'S LARGEST MANUFACTURER OF QUALITY BAND INSTRUMENT REPAIR TOOLS

#### FREE 175 PAGE CATALOG



Our catalog has the tools and supplies you need to repair band instruments .....whether you're a beginner or a pro.

Let our 45+ years of experience help you. Call 24 hours a day: **TOLL FREE** 800-253-2261

#### FERREE'S TOOLS INC

1477 E. Michigan Avenue, Battle Creek MI 49017 (616) 965-0511 or Fax (616) 965-7719

#### Brass Arts Unlimited

401 Mace Avenue, Baltimore, Maryland 21221

# PIRESENTS

#### The Hard-Shell Gig Bag and Mute by Marcus Bonna (MB), Brazil

These fine cases, adaptable for all detachable bell horns, are light-weight, stylish and offer protection for you born that is second to none! For carrying ease, they are equipped with a handle, backpack straps and a shoulder strap. The Bono Bag is available in a variety of colors to satisfy all tastes. The timable mute unscrews in the middle and neatly fits and neatly fits in its own padded mute bag.

> Marcus Bonna Case - \$375.00 Marcos Bonna Mute - \$110.00

Phone: (410) 686-6108

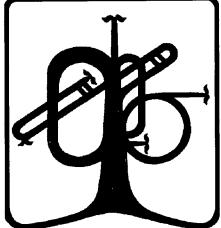
# Harmony Ridge Brass Center Festival '96!

## Congratulations!

Harmony Ridge Artist-in-Residence Jerome Ashby, Associate Principal Horn of the New York Philharmonic; and all of us at Harmony Ridge, wish to congratulate the participating horn solo artists at HRBC Festival '95:

> **HRBC Fellow** Daniel Culpepper, New York City, NY and Sara Aubin, Wallingford, VT Heather Beyrent, Gilford, NH Lydia Busler-Blais, Townsend, MA Diane Doig, Toronto, Ontario Eric Kofoed,

> Hartford, SD Deborah Marcroft, Ashland, NH Anita Miller. New York City, NY



Ginger Culpepper, Founder and Artistic Director

#### HRBC Mission:

To provide an opportunity for brass musicians to enrich their skills as concert artists.

Box 573 East Poultney, Vermont 05741 (802) 287-2462

Ridge Brass Center Harmony

July 7 - 13 **Green Mountain College** 

Poultney, Vermont

Festival Features:

Only ten horns, selected by audition, as participating solo artists; daily repertoire sessions, solo and ensemble playing, recitals and concerts through out the week professional pianists provided, all in glorious Vermont location. Fellowships available. Limited auditor spaces available (no audition required).

Tuition:

Participating Artists – \$450.00 Auditors - \$250.00 On campus Room & Meal Plan:

\$200.00 (dbl. occ.)

For required audition list or more information, call or write the address to the left.



# Join the International **Horn Society**

The IHS is more than an organization. It is an opportunity to participate in the very best of what the **HORN** has to offer. Get the best in and from your horn playing!

One year membership: \$30.00 Library Membership: \$45.00 Three year membership: \$75.00 Life membership: \$500.00

Send name and dues with permanent mailing address for your membership to:

> **Ellen Powley IHS Executive Secretary** 2220 N 1400 E Provo, UT 84604 USA

56th Season Norfolk, Connecticut

## Wind & Brass Chamber Music Fellowships

July 1 - August 10, 1996 Intensive coaching and performance opportunities. Open to individuals and preformed ensembles.

#### ARTIST-FACULTY

Samuel Baron, flute Ronald Roseman, oboe David Krakauer, clarinet Frank Morelli, bassoon

William Purvis, horn Allan Dean, trumpet John Swallow, trombone

**New York Woodwind** Quintet\*

\*visiting artist

Fellowships cover up to full tuition & housing. Applications accepted thru March 15th.

Call or write:

Norfolk Chamber Music Festival YALE SUMMER SCHOOL OF MUSIC

96 Wall Street, Box 208246 New Haven, CT 06520 203 - 432 - 1966

# Chamber Music Festiv

#### UNLIKELY FUSION

The members of the American Horn Ouartet perform chamber works by:

Kerry Turner

Prologue Sonata for Horn & Piano Sonata for Horn & Strings Kaitsenko (brass 5tet) 6 Lives of Jack McBride Bandera

Epilogue

A great musical experience in Western music performed by world-class artists.



To order write to:

Unlikely Fusion c/o K. Turner 4. Rue du Kiem L-8030 Strassen Luxembourg

You will be billed \$12.00 plus postage & bandling.



# **Index of Advertisers**

| AAIIRR Acoustic                       | 49      | Lawson Brass Instruments                |                   |
|---------------------------------------|---------|-----------------------------------------|-------------------|
| Gebr. Alexander Mainz                 | 12      | Leblanc/Holton                          | 9                 |
| Altieri Instrument Bags               | 81      | S. W. Lewis Orchestral Horns            | Inside Back Cover |
| American Brass Quintet                | 49      | The Magic of Music                      | 25                |
| American Horn Quartet6                | 64, 95  | Mamco                                   | 42, 90            |
| Berg Horns                            | 74      | Manhattan School of Music               | 11                |
| Kendall Betts Horn Camp               | 49      | Matterhorn Alphorn Duo                  | 82                |
| Birdalone Music                       | 14      | McCoy's Horn Library                    | 43                |
| Blair School of Music                 | 12      | Michigan State University               | 81                |
| Brass Arts Unlimited                  | . 8, 94 | Musical Enterprises                     | 91                |
| Brass Journals                        | 80      | Nichols Music Co                        | 74                |
| Classifieds                           | 87      | Norfolk Chamber Music Festival          | 95                |
| Cleveland Institute of Music          | 31      | Orpheus Music                           | 38                |
| Crystal Records                       | 81      | Osmun Brass Instruments                 | 32                |
| Discount Music                        | 50      | Dieter Otto Metallblasinstrumentenbau   | 90                |
| Le Domaine Foreget                    | 93      | Paxman Musical Instruments 1            | nside Front Cover |
| Emerson Horn Editions                 | 88      | Phoenix Music Publications              | 64                |
| Ferree's Tools                        | 94      | Rauch Horns                             | 43                |
| Finke GmbH & Co                       | 63      | Rayburn Musical Instrument Co           | 91                |
| Giardinelli Brass Instruments         | 93      | Engelbert Schmid GmbH                   | 91                |
| Burton Hardin                         | 93      | Richard M. Seraphinoff                  | 68                |
| Harmony Ridge Brass Center            | 94      | TAP Music Sales                         | 30                |
| Kenneth C. Henslee                    | 59      | Timber Ridge Music                      | 86                |
| Horn Music Agency Prague              | 59      | TrumCor                                 | 26                |
| IHS Back Issues                       | 89      | TuneUp Systems, Inc.                    | 63                |
| IHS Manuscript Press                  | 73      | United Musical Instruments, U.S.A., Inc | 3                 |
| IHS Sales Items                       | 67      | Chuck Ward Brass Instrument Repair      | 86                |
| IHS 28th International Horn Workshop1 | 15–16   | John Wates Promotions                   | 68                |
| Indiana University5                   | 59, 74  | Wichita Band Instrument Co              | 44                |
| The Instrumentalist                   | 92      | Wiener Hornmanufaktur                   | 86                |
| IVASI                                 | 37      | Wind Music                              | 60,               |
| Jupiter Band Instruments              | 82      | Woodwind & Brasswind                    | 90                |
| Kalison S.n.c                         | 7       | Yale School of Music                    | 4                 |
| Robert King Music Sales               | 36      | Yamaha Corp                             | 37                |
| Last Horn Inc                         | 87      |                                         |                   |





Orchestral Horns • Chicago

Maker of the finest handcrafted custom horns

Established 1977

1770 West Berteau Avenue, Chicago, Illinois 60613 U.S.A. Telefax 312-348-1182, Telephone 312-348-1112



#### **Honorary Members:**

Hermann Baumann, Germany
Bernhard Bruechle, Germany
Domenico Ceccarossi, Italy
Kaoru Chiba, Japan
Peter Damm, Germany
Holger Fransman, Finland
Mason Jones, USA
Edmond Leloir, Switzerland
Harold Meek, USA
Verne Reynolds, USA
William C. Robinson, USA
Lucien Thevet, France
Barry Tuckwell, Australia
Frøydis Ree Wekre, Norway

#### **Deceased Honorary Members:**

John Barrows, USA Vitali Bujanovsky, Russia James Chambers, USA Alan Civil, England Philip F. Farkas, USA Carl Geyer, USA Max Hess, USA Herbert Holtz, USA Anton Horner, USA Wendell Hoss, USA Marvin Howe, USA Fritz Huth, Germany Antonio Iervolino, Argentina Kurt Janetzky, Germany Ingbert Michelsen, Denmark Richard Moore, USA Reginald Morley-Pegge, England Wilhelm Lanzky-Otto, Sweden Max Pottag, USA Lorenzo Sansone, USA James Stagliano, USA Willem A. Valkenier, USA

