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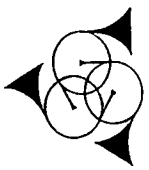

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November 1996, Vol. XXVII, No. 1

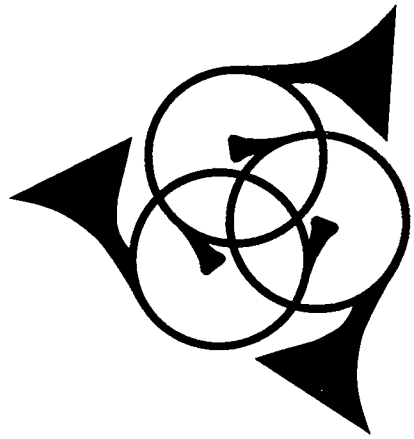
the Horn Call

Design: Joel Barg

THE HORN CALL

Journal of the International Horn Society

Volume XXVII, No. 1, November 1996



Edited by Johnny L. Pherigo

ISSN 0046-7928

Kalamazoo, Michigan, USA

Printed by JB Printing

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

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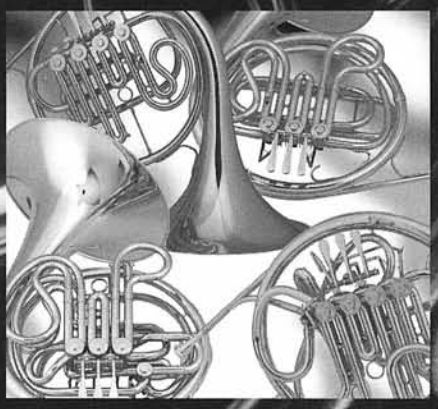

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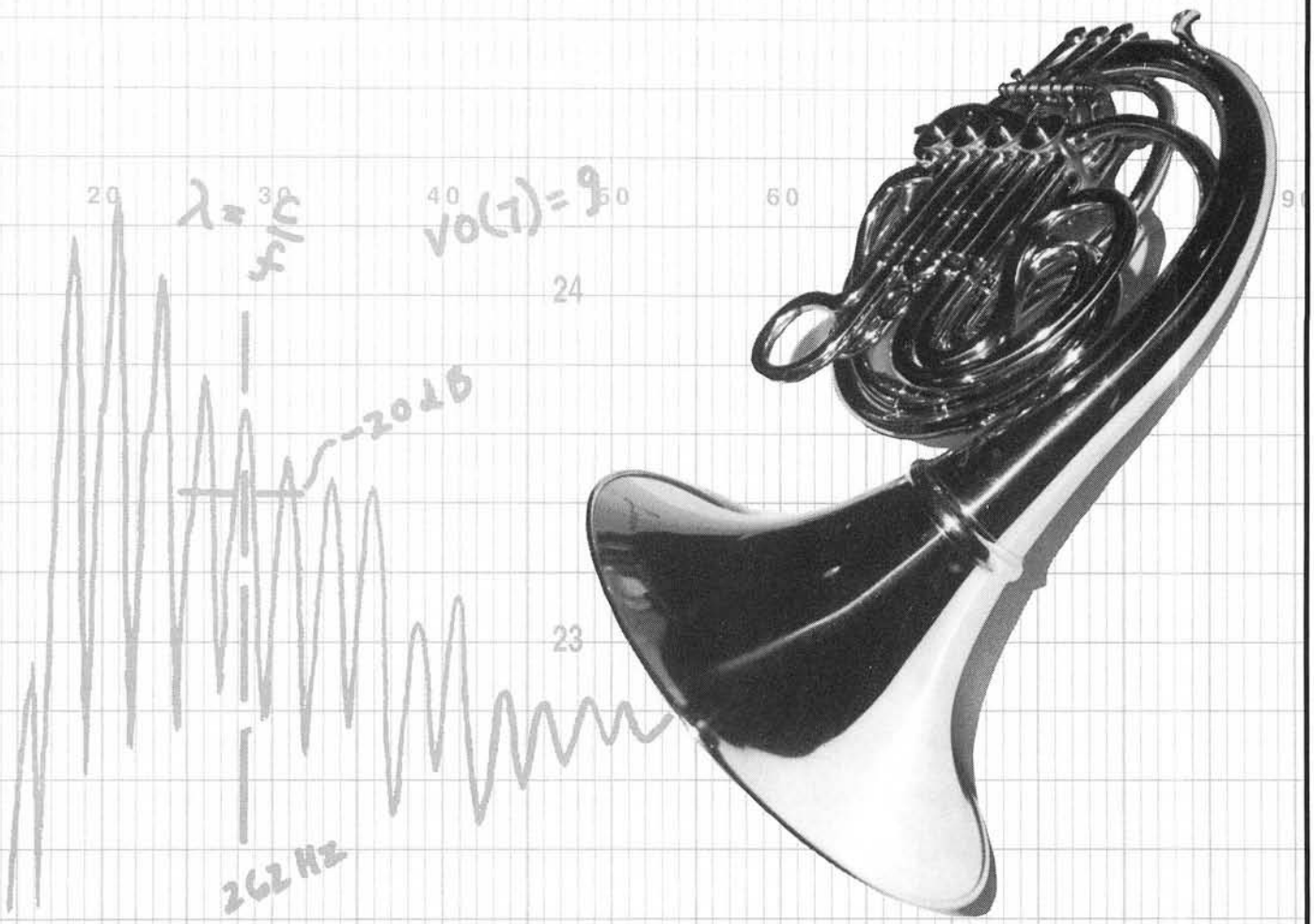

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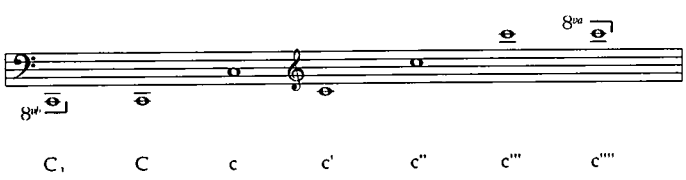

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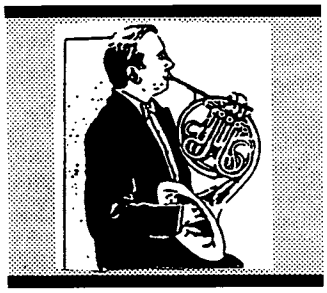

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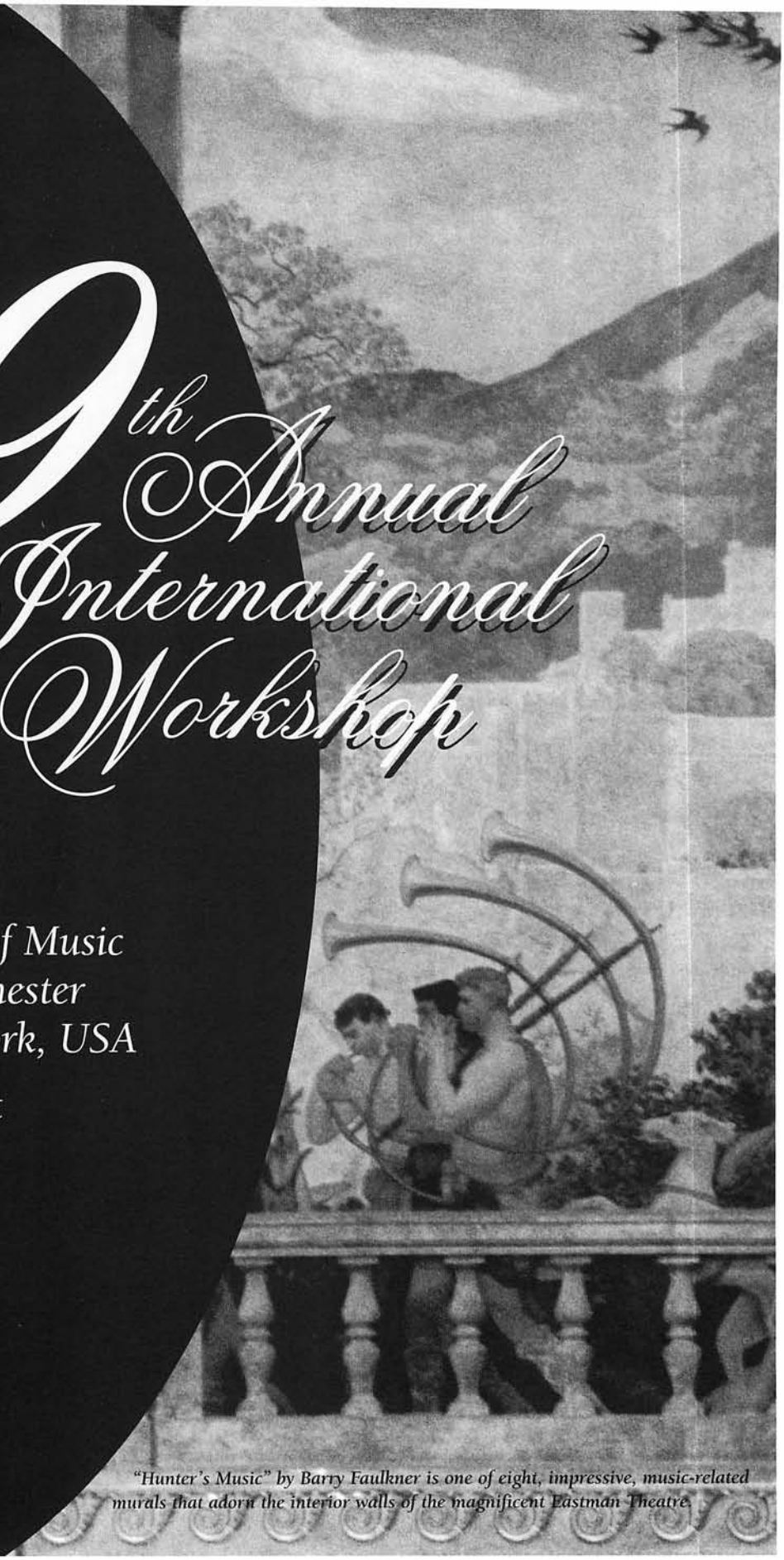

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Readers are invited to write in response to articles, with questions, or to make suggestions. Please indicate in all correspondence whether it is intended for publication.—Editor

May 29, 1996

I enjoyed reading the interview with Howard T. Howard, whom I knew when we were at the University of Michigan. I'd like to add an anecdote. During Howard's time in Detroit, he auditioned for Leonard Smith, who had a band that played summer concerts. After playing, Mr. Smith asked Howard, "is that the only horn you have?" Howard, who was playing his Geyer, said, "No, I also have an 8D. It's a bit larger bore ...." "I don't care about that! Is it shiny? All the men in my band have shiny horns!" He did not get the job.

John Morse
402 S Main St
Payne, OH 45880 USA
morpayne@aol. com

♪♪♪♪♪

August 11, 1996

I have read with great interest David R. Sprung's well written article "Hidden Stopped Notes in 19th-Century French Opera," which appeared in the May 1996 *Horn Call,* and I must state that I agree entirely with his call for the observance of stopped effects which are generally overlooked or simply ignored by valved horn players.

Unfortunately, not everyone will be able to benefit from the experience (or pleasure) gained by playing the natural horn. As a provisional cure for this, I might suggest that horn players first experiment with handhorn technique on their modern instruments to gain an appreciation for the nuances in timbre determined by variants such as musical context, dynamics, and hand position. This should greatly help in interpreting what Mr. Sprung rightly sees as two diametrically opposed categories of stopping, that of "hidden" stopped effects which the composer tacitly expected to be carried out (a "given" on the natural horn), and that category of stopped notes which have a more lyrical character and function, calling for a minimalization of nasal timbre.

It would appear that Mr. Sprung considers the problem of stopped effects and their non-observance primarily from the viewpoint of a practicing musician. For those readers interested in instrumentation applications of the natural horn and wanting to further explore the historical and aesthetic aspects of what I in German termed the "lyrisch-melodisch" and "rhetorisch-dramaturgisch" categories of stopped notes, I would suggest an article of mine published in the February 1994 issue of the German periodical *Das Orchester,* entitled "Stopftöne beim Horn als strukturelles Ausdrucksmoment: Harmonische Dissonanz durch Klangfarbenveränderung." This is essentially the text of a paper I read at the International Natural Horn Festival which took place in 1993 in Essen, Germany, which in turn was based on research findings which I included in my Ph.D. dissertation, "'L'Instrument le plus romantique': Das Naturhorn in der Klassik und Romantik," available on microfiche from the Ruhr-Universitat Bochum, Germany. For those unable to read German, the article which originally appeared in *Das Orchester* is due to be published soon in an English translation by the *Historic Brass Society Journal.*

Sincerely,
William J. Rogan
Erlenbruch 19
D-58339 Breckerfeld
Germany

♪♪♪♪♪

David Sprung responds:

September 2, 1996

Thank you for sending me the letter from Dr. Rogan and a copy of the rough draft of his forthcoming article, which is scheduled to appear in the *Historic Brass Society Journal.* Although for many years I have been germinating and putting into practice the ideas behind my article "'Hidden' Stopped Notes in 19th-Century French Opera," it is very gratifying to note that scholarship of the caliber that Dr. Rogan has demonstrated corroborates and complements my efforts. I am neither a musicologist nor a natural horn performer, but in addition to my work as a horn player, I am a trained and experienced conductor, composer, and orchestrator. It is this training that has always encouraged me to take a historical view of the horn and horn playing.

As Dr. Rogan points out, it behooves all horn players to be aware of the historical perspective, particularly the role of the natural horn and the subtleties of its technique prior to the application of valves. Considering that technique, particularly to the realm of 19th Century French opera, where the natural horn persisted almost until the end of the century, led me inevitably to the notion of the two categories of stopped notes, which I discuss in my article and is also proposed by Dr. Rogan: category A, those notes stopped primarily for pitch ("lyrisch-melodisch" in Dr. Rogan's term) and category B, those stopped primarily for color ("rhetorisch-dramaturgisch" in his more succinct description). The fact that we developed this concept quite independently and unknown to each other is one of those fascinating situations where a seemingly significant idea emerges spontaneously and simultaneously in disparate places. Evidently, restoring important yet unmarked stopped notes, even in performance with modern instruments, is an idea whose time has come.

Dr. Rogan's excellent article provides quotes from sources that allude to the vocal character of the natural horn

continued on page 14

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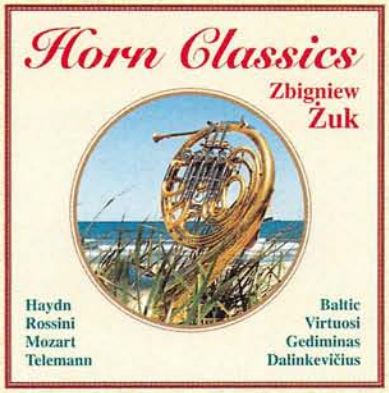

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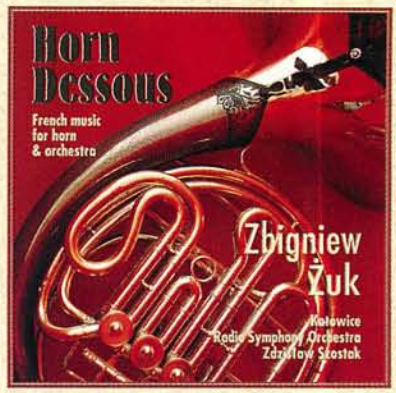

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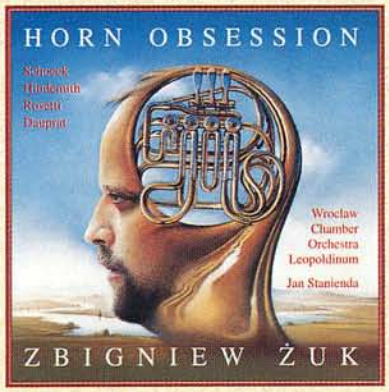

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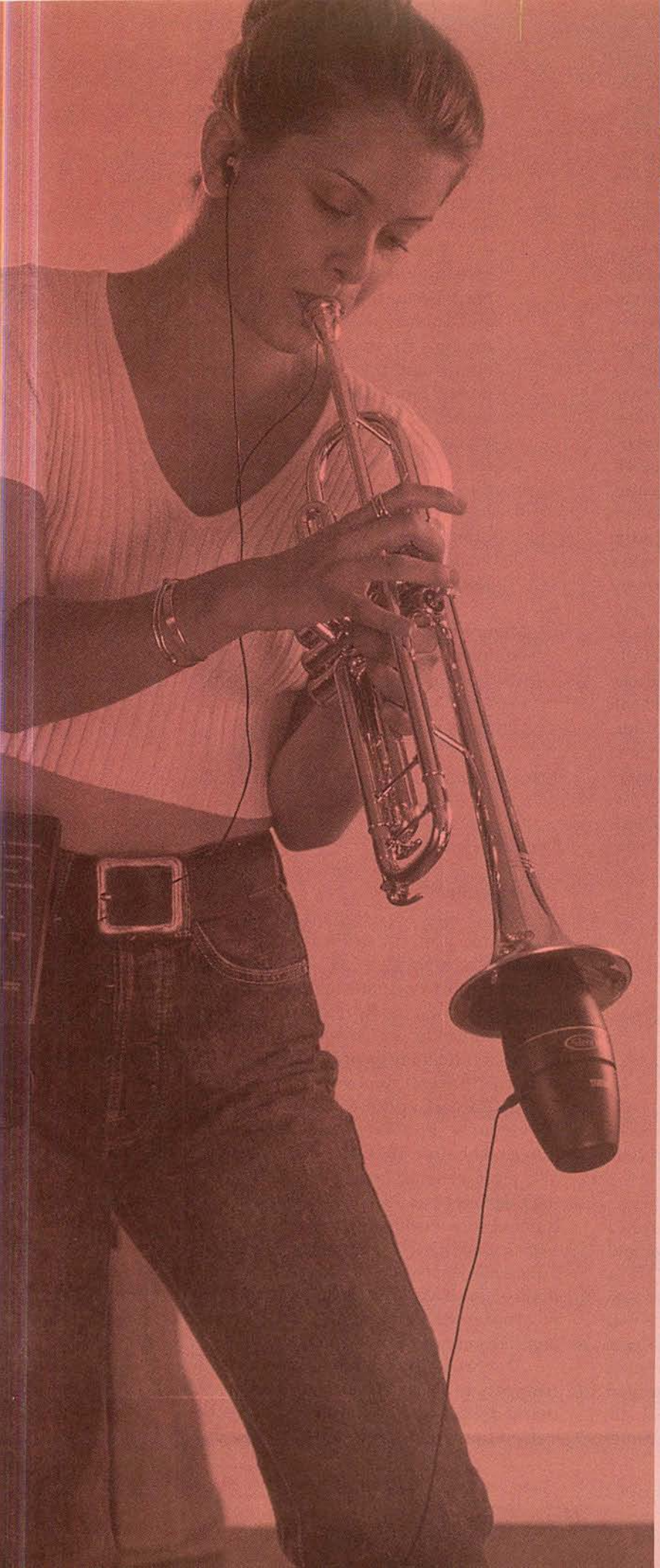

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in which the use of stopped notes was an inherent part and, far from being considered a liability, was considered an integral part of its personality. To those writers, the valve horn was highly controversial, because routine stopping of unmarked out-of-series notes became neglected (as it is today), and Rogan notes that as late as 1893 Richard Hoffman's orchestration book recommends the use of natural horns in the performance of works by the "old masters." However, for better or worse, today the valve horn is no longer considered controversial, and for that very reason the work that Dr. Rogan and I have undertaken can be considered all the more meaningful if an important orchestral effect is to be restored to the appropriate compositions.

There are some minor differences between Dr. Rogan's perspective and mine. For example, he is more secure than I am about identifying "intentional" strongly stopped notes in compositions written prior to the invention of valves, and I have yet to be convinced that Beethoven, whose orchestration became increasingly problematic as he became deafer, really sought the stopped color as a dramatic effect. He does make a good case for Weber, particularly in the "Freischütz" overture, which I have also considered, but I have confined my work in this regard almost exclusively to later works from the 19th-century French operatic repertoire. Also, Dr. Rogan directs many of his comments to today's natural horn players, advising them to carefully minimize the difference between open tones and those stopped notes he refers to as "lyrisch-melodisch" and I call category A. This is certainly true, but my advice, as indicated in my article and directed to valve horn players, is simply to play those notes open in modern performance.

I commend Dr. Rogan on his excellent work, I look forward to seeing the finished article in the *Historic Brass Society Journal*, and I highly recommend it to readers who are interested in this topic.

David R. Sprung
3901 Oakmore Rd
Oakland, CA 94602 USA

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20 August 1996

I think, that J. Q. Ericson's story about the Levy brothers [*The Horn Call Annual*, No. 8, 1996] is not complete. Therefore I will give you the following facts:

1. The first performance at Dresden of Beethoven's 9th symphony was conducted by the composer and "Hofkapellmeister" Carl Gottlieb Reissiger (1798–1859) on August 27, 1838 in the "Palais des Grossen Gartens." The second Dresden performance was also conducted by Reissiger, in November 1838 in the "Hoftheater." (See Kurt Kreiser's dissertation on Carl Gottlieb Reissiger, Leipzig, 1917; printed in Dresden, 1918. Also see *Das Orchester*, No. 13, 1886; and A.M.Z. [*Allgemeine Musikalische Zeitung*] 1838, p. 800.)
2. In the September 1837 (no. 37, pp. 608 ff.) issue of the A.M.Z. Reissiger has written his opinion about the valve horn; this means his opinion as conductor and as composer, too.
3. Reissiger has written only two pieces for the horn. One of them, the "Solo per il corno" was played by Peter Damm at the Horn-Symposium Trossingen (Germany) 1980. The other is for most horn players not known; this is the song "Mit geheimnisvollem Dunkeln" for soprano, horn, and harp. Because Reissiger was friend of Louis Spohr and Spohr's wife was a harp player, perhaps this explains the frequent parts for harp in Reissiger's operas and this miniature with harp in chamber music, too. (The harp with double pedal was invented in 1811.) As a publisher of music—and so much of horn music—I will publish this song in the next weeks. The manuscript of this song is from the collection of Lewy!
4. In Vienna not only Schubert has written for the other Lewy. What about Franz Lachner (*Das Waldvoeglein*), Ignaz Lachner (*An die Entfernte*), Enrico Proch (*Aria di Concerto*), and many others?

Manfred Fensterer
edition mf@aol.com
Mittleseestr 44
D-63065 Offenbach/Main
Germany

♪♪♪♪♪

John Ericson responds:

September 7, 1996

Thank you for forwarding a copy of Manfred Fensterer's response. C. G. Reissiger is indeed a very important figure to examine in understanding the valved horn technique of J. R. Lewy. Reissiger served as Hofkapellmeister in Dresden during the entire length of Lewy's tenure there as principal horn (1837–1851) and also composed several solo works especially for Lewy.

The largest of these works was the *Elégie et Rondeau (Elégie suivie d'un Rondeau agréable)* Op. 153, which was published before 1844; the *Elégie* portion of this work has also more recently been published and performed under the title *Solo per il Corno*, as Fensterer pointed out. Two additional solo works of Reissiger also deserve mention: the *Vier Gesänge, Op. 117* for soprano, horn, and piano and *Der wandernde Waldhornist* for tenor, horn, and piano. Notably, none of these works make use of the oft-noted unique technical approach of J. R. Lewy, which combined valved horn and natural horn techniques.

The article by Reissiger on valved horns and keyed trumpets is also a fascinating document, as Fensterer remarked. Reissiger points a very unfavorable picture of the valved horn, giving a clear context for the development of

Lewy's technical approach, as can be deduced when Reissiger states:

> I hear such a beautiful, sustained solo performed in a colorless monotone on a valve horn, and it seems to me as if the instrument is moaning: "my love, I am a horn. Don't you recognize me any more? I admit that I am too severely constricted, I am somewhat uncentered and hoarse, my sweetness is gone, my tone sounds as if it has to go through a filter sack in which its power gets stuck.[1]

As to the other works mentioned by Fensterer of the Lachner brothers and Proch, they are all noteworthy, but I believe that several of these works may actually have been intended for performance by Richard Lewy (1827–1883), son of E. C. Lewy.

The story of the Lewy brothers is indeed incomplete. I will examine the Lewy family and several of the above works in greater depth in an upcoming article focusing on J. R. Lewy in the period from 1835 through 1850. I look forward to Fensterer's new publications and thank him for his input into the very interesting topic of early valved horn technique in Germany.

Sincerely,

John Q. Ericson
601 Village Trace Ct.
Nashville, TN 37211 USA
ericson@afm.org

[1]C. G. Reissiger, "Über ventilhörner und klappentrompeten," *AmZ* 39 (September 1837), 610; translated in Ernest H. Gross III, "The Influence of Berlioz on Contemporary Nineteenth-Century Use of Brass Instruments," Part 1, *The Brass Bulletin* 67, (1989), 21.

♪♪♪♪♪

September 1, 1996

A Future for the Horn?

Over 15 years ago I wrote a book on extended techniques for the horn because there was nothing on the subject available for performers, students, or composers. A few years ago the book sold out and was no longer available. During that time a few people asked about it, but I got the impression that to many others the old saying "out of sight, out of mind" was more the case. To my knowledge there is nothing else available as a reference for composers or performers that addresses contemporary performance potentials for the horn. Thanks to Thom Proctor, a horn player and editor for Warner Bros. Publications, my book has just been reissued in a second edition which includes a CD instead of casette tape for easier access to the 72 examples.

My point here is not to advertise (which of course I've just done) but to set in context a question I've been quite concerned about over these many years. ***How many of you are sincerely concerned about the future of our repertoire and the growth of the horn as a viable instrument with a future?*** Having recently accepted a position as a music review editor for the *Horn Call*, this question seems to me to be the most important one.

Regarding repertoire, there has admittedly been a very large amount of newly published music for the horn, but almost all of it has either been transcriptions of every stripe or photocopies of old manuscripts. A comment made to me by our editor, Johnny Pherigo, which I found quite timely and insightful is that the vast majority of horn players seem to be driving with their eyes in the rearview mirrors most of the time. If we lose sight of what's up ahead we might just run off the road.

Arnold Schoenberg in a 1924 essay on the future of music gave the horn a very strong vote of confidence as one of two orchestral instruments with a strong potential future. This has proven to be true, I'm sure we all agree, with the growth of the horn as a legitimate jazz instrument. But how about the horn as a voice for the most innovative and well-established "classical" composers, or as a voice for the talented younger composers?

There are some of you, I know, who have an interest in this challenging music, have encouraged composers to write and have performed innovative new works. You are the ones who can help me and the rest of the readers. Please send me your lists of the best ***truly new and musically effective*** horn music you have performed or discovered (or composed). Also let me know how I can get a copy for possible review purposes, or inform composers or publishers of my desire to study such works for possible review. Everything that is sent to me will at least be listed in future articles if not chosen for review. I am not simply interested in the "avant garde" but am interested in creativity applied to the contemporary horn as an instrument of today and the future.

I would also like to encourage those of you who have performed important new and innovative works which feature the horn to submit your own review or brief article about these piece(s) directly to me. Others who have performed such works and would like for me to interview you regarding your experiences with these new compositions, please write with the information I might need to contact you.

My plan is to bring to the fore the pieces and the players that are causing a future for the horn through the performances of works by the innovative and creative composers of our time. The more perspectives, the better for us all. Thank you for your interest in this project.

Sincerely,

Douglas Hill
School of Music
University of Wisconsin
Madison, WI 53706 USA

Are You a Runner or a Jogger?

Johnny Pherigo, Editor
The Horn Call

I love to run. No, I don't mean I love to jog. ***Run.*** What's the difference? It's not speed, nor distance, nor how much you paid for your shoes. It's attitude; attitude and motivation. Joggers jog for recreation, to lose weight, or for physical fitness, all of which are worthwhile goals. Joggers jog when they feel like it or are prodded into it. Motivation is an issue for them, and it is sometimes hard to stay motivated. They may feel a pang of guilt if they skip a day (or more), but otherwise they feel no psychological ill effects from occasional sloth. And if it is too hot/cold, or they are too busy/tired, or it is too rainy/snowy/foggy/dark, they stay in the house and channel surf or practice the Macarena. Put another way, joggers choose to jog. Joggers remain the master of their habit. There is nothing wrong with being a jogger. Runners, on the other hand, run. No matter what. Motivation is not something a runner even considers. Ask a runner why he/she runs, and he/she may have difficulty articulating an answer. Only the worst weather will discourage a runner, and a runner will persist in running even with an injury that desperately needs rest. The entire week may be planned around the running schedule. Blisters, cramps, tendonitis, extreme heat or cold, dogs, cars, international travel; it really doesn't matter. A day off is either a tactical move to set up a later run or a major cause of stress. Runners run because they have no choice—they are compelled; they are chosen. They become the servant, the slave even, of their habit.

I also love to race. Why? Not because I think I will win. I won't. It's not in the genes. (Not in the shoes, either.) Racing gives focus to and purpose for daily running. Racing demands a plan—a course of training: hills, long runs, speed intervals, pace runs, easy runs, days off. If you want to run a good race, then you can't train by mindlessly "jogging" around the neighborhood, smelling the flowers and waving to neighbors. No. You have to plan; you have to focus; you have to ***think.*** There are no great runners who are stupid. Every run has a purpose, a place in the overall plan. You have to know what you can do and what you cannot do. You don't push for a sub-three-hour marathon or a thirty-five minute 10K if you are not ready for that. You set reasonable, attainable goals and build upon success. To do otherwise risks frustration and injury. You get enough rest, you are careful about your diet, and you drink lots of water. Most of all, when you are in a race, you have to concentrate. And you push it to the edge—the razor's edge that separates leg-burning, lung-bursting exhilaration from total catastrophe—from "hitting the wall," that horrible moment when it isn't your body as much as your ***will*** that breaks. If that happens, all you can do is get up, learn from it, and try again.

Sound familiar? It should. Serious horn playing is not unlike serious running—or entering the ministry. One does not ***choose*** it as much as one is ***called*** to it. Tony Brittin, my first horn teacher, told me many years ago that, if I wished to become the master of the horn, I must first become its slave. It is the most profound thing about horn playing anyone ever said to me. If you want to play the good concert/recital/audition/lesson, you have to prepare. You have to ***plan*** and ***think*** when you practice. There are no great horn players who are stupid. (We'll discuss other brass players another time.) Scales, long tones, quality tones, lip slurs, finger technique, legato, staccato, high range, low range, etudes, excerpts, solo/chamber repertoire—all these are necessary parts of the long-range plan for the serious hornist. Every practice session must have a purpose and must fit into the overall plan. Your time and your lip are too precious to waste on unfocused practice. You have to know what you can do and what you cannot do. It doesn't matter if the Weber Concertino or Schumann Adagio and Allegro is your favorite piece. If you are not ready for it, then insisting on playing it will lead to frustration at best and injury at worst. Play repertoire that is challenging but achievable. Build upon success. Get enough rest, be careful about your diet, and drink lots of water. When it comes time to perform, concentrate totally and push it to the razor's edge. Have you ever "hit the wall" in a concert? I have. It's ugly; it's humiliating; but all you can do is get up, learn from it, and try again.

A razor's edge? Actually, that is much too crude a description. A razor's edge is like an eight-lane super highway compared to what I am describing. It is that infinitely small point at the edge of a cliff that separates the sky from the canyon. On one side you are flying free through the firmament—even if for only a moment. On the other side you are plunging into the abyss below. Fighter pilots know about the edge; race car drivers know about the edge; runners (but not joggers) know about the edge. Some horn players—especially orchestral principal horn players—know about the edge. Why push it to the edge? Why not "play it safe"? Because only there, at the razor's edge that separates triumph from humiliation, exhilaration from catastrophe, order from chaos, the stars from the canyon, genius from insanity—***there,*** if you are very quiet and listen very hard—*God will talk to you.* And from that moment you no longer choose; you are chosen.

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Natural Horn Column

Jeffrey Snedeker
Column Editor

Nodal Venting on the Baroque Horn: A Study in Non-Historical Performance Practice

Richard Seraphinoff

One of the most exciting aspects of the performance of early music on period instruments is the great wealth of unanswered and probably unanswerable questions that arise every time one picks up the natural horn to perform or study a piece of music. Differences of opinion among performers are inevitable, because each person finds solutions based upon individual interpretations of the sparse existing written and physical evidence, and upon personal philosophical views of the balance between the scholarly study of historical performance practices and the artistic making of music. Many of these controversies benefit us by keeping curiosity alive and keeping us moving forward in our quest for the Truth (whatever that is). Indeed, if we had all of the answers, some of the thrill of the historical chase would certainly be gone. Because we are, above all, performers, the main point is to make fine music. In the case of historical performance, we have decided to do it using the equipment and (as much as we can ascertain about) the styles with which the composers were familiar.

One of the current controversial subjects in natural horn performance concerns the use of vent holes, or "nodal venting," on the Baroque horn. The discussion of this subject will be approached in two different ways. First of all, myths, misinformation, and rumors of any historical precedent for this technique having been applied to the horn in the Baroque period will be explained and dispelled at the outset, so that the technique can be put into perspective in terms of its place in historical performance on the horn. Secondly, nodal venting will be discussed from the standpoint of the twentieth-century natural horn player, and whether any truly legitimate argument can be made for using vent holes in the context of historical performance.

To begin with, a little background on the Baroque horn and what we know (and what we don't know) about how it was played would be in order. Physical characteristics of the instrument varied greatly throughout Europe and evolved over time, but the horn in use during the first half of the eighteenth century can generally be described as being smaller in bell and bore size than the later Classical period horn, and it did not have a tuning slide. It was simply a round, coiled horn, either of fixed pitch (in a single key) or built to accept terminal crooks for the purpose of changing keys. We know very little about what was considered to be a "normal" mouthpiece, since the small number of suspected original Baroque horn mouthpieces that have survived cannot be accurately dated or identified, and they are remarkable not for any general tendencies that they exhibit in their design, but rather for their vast range of shapes and sizes. Ultimately, this should not be surprising, and we might assume that, due to the lack of quick communication and easy travel in the eighteenth century, there would be far greater variations, not only in horn design, but also in stylistic and technical aspects of playing, than we are accustomed to today.

That there was not a single universally accepted way to play the Baroque horn is illustrated very well in the book *New Instructions for the French Horn*, published in London around 1770, which is one of the most concise and detailed writings on the subject up to that time. The anonymous author tells us that the horn is to be played "with the right hand nearly in the middle of the hoop, the bell hanging over the same arm ... sometimes with the bell perpendicular, which last method is generally used in concerts." He goes on to say that "should you want to make the chromatic tones, you may hold the horn with your left or right hand as near as you can to the mouthpiece, the bell to bear against your side, one hand must be within the edge of the bell ready to put into the 'pavillion' or bell of the horn as notes may require. ... Mr. Ponto [Punto] and many others, famous on this instrument, constantly uses this method, by which means the half tones are expressed, which is not to be done by any other method, but it is deemed by Judges of the Horn that the principle beauty, the Tone, is greatly impaired thereby." The use of the hand is not discussed here as a new, revolutionary improvement to horn playing. The improvement of intonation is not given as a benefit of using the hand in the bell, nor is it apparent that the author felt that the intonation of the horn necessarily needed to be improved.

To date, there is no evidence of the vent hole having been applied to any brass instrument in the Baroque period.

Does this mean that all players in England were still playing the horn without the hand in the bell at that late date? Or is this just the opinion of one person who wanted to perpetuate an old-fashioned style? If the anonymous author was a respected horn player, we might take this as good evidence that hand-stopping was used in Germany, where Punto was trained, long before it was accepted in England. The question of when the technique began on the continent, however, still remains. The fact is that we have only vague information of this sort, from which we cannot say with any great degree of accuracy who used their hand in the bell of the horn and when they first did it.

Another intriguing bit of evidence in support of early hand-stopping comes from a French publication on the clari-

net and cor de chasse as used in military bands, entitled *Essai d'instruction à l'usage de ceux qui composent pour la clarinette et le cor* by Valentin Roeser (c. 1735–82), published in Paris in 1764. Roeser, who was trained in Germany and moved to Paris around 1760, explains how to correct the out-of-tune overtones by using the hand in the bell of the instrument. He also says that one can produce other notes, and indicates B♮, F♯, and A♭ in the staff. This information is also not treated as a new discovery, but in a matter-of-fact way, as if it were a standard part of a horn player's technique. Even if the technique had come into use twenty years earlier, in the 1740s, it would still have been considered a "new invention." In our own fast-moving twentieth century, it still took a few decades for the descant horn to become a familiar and accepted tool of horn playing, known to an entire generation of horn players.

The horn was used in a serious musical way much earlier in Germany than in France, as evidenced by the horn writing of Bach, Telemann, Zelenka, et al. It seems reasonable to assume that if French military band players knew about and used the techniques of hand-stopping to correct out of tune overtones around the middle of the century or before, they were probably known and used much earlier in Germany.

Additional questions arise when playing Bach's horn parts. There are so many non-harmonic series notes in Bach that one might think that the players must have had some method of altering the pitch of the open overtones other than bending the notes with the embouchure. One theory, put forth by Lowell Greer, speculates that parts marked with the notation "corno di tirarsi," which are some of the most chromatic of Bach's horn parts, may not have been intended for some sort of "slide" horn, but may in fact have been played on the normal Baroque horn using the hand to "slide" or pull the pitch down from an harmonic series note to its chromatic neighbor. This is an interesting and plausible theory, but one for which there is no evidence at present.

After all of this, we are still left without an answer to the question of whether the Baroque horn should be played with the hand in the bell to correct the eleventh and thirteenth partials and produce the occasional non-overtone-series note, or whether it should be played with the hand out of the bell, allowing the intonation of the overtones to fall where it will, and having the embouchure as our only recourse for pitch variation.

It is at this point, knowing the nature of the Baroque horn and the controversy of hand use vs. open horn, that the question of the application of vent holes to the horn arises. The concept of nodal venting can be described briefly as follows. If a natural horn or trumpet is pitched in, for example, the key of C [see Figure 1], it will produce an overtone series based on C, with the eleventh partial (corresponding to F) being higher than F in either equal temperament or any of the historical unequal temperaments, and the thirteenth partial (corresponding to A) being too low.

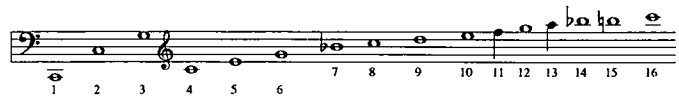


Fig. 1. Harmonic series for an instrument in C

One solution to this is to place a hole in the instrument at the point about one-third of the way from the end of the bell to the mouthpiece. When the hole is closed (with a finger or bit of cork), the instrument sounds its C overtone series, but when opened, the instrument acts as though it were now pitched in F [see Figure 2], and the F and A become usable notes as the eighth and tenth partials of the series based on F.

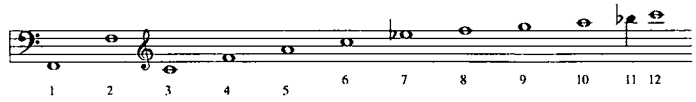


Fig. 2. Harmonic series in F produced by a nodal vent

By alternating between these two series on the open horn, the player can use the best notes of each series to play more in tune than with the single overtone series of the instrument. Because we are altering the effective playing length of the instrument and choosing overtones from one series or another, much as we do from the various valve combinations on the modern horn, such an instrument can no longer be called, in all honesty, a "natural" horn. Nor can it be called an "historical" or "authentic" Baroque horn.

To date, there is no evidence of the vent hole having been applied to any brass instrument in the Baroque period, either through existing instruments or documentation. Written sources would in fact seem to confirm that such methods were not used. Johann Ernst Altenburg (1734–1801) published his *Versuch einer Anleitung zur heroisch-musikalischen Trompeter- und Pauker-Kunst* (*Art of Trumpet and Kettledrum Playing*) in Halle in 1795, for the purpose not only to instruct, but also to document the art of the clarino trumpet players, whose style of playing and writing for the trumpet was going into a decline by the end of the eighteenth century. Altenburg states clearly that the player must bend the out of tune notes into place as much as possible and, not until an Appendix concerned with improvements that should be made in the trumpet to complete its range, does he mention the possibility of adding keys or holes to the instrument. This would indicate that holes had still not been put to use as a normal aid to playing the trumpet even at that late date.

There is a trumpet which is still in existence, made by William Shaw of London, dated 1787, that has holes similar to those used today for nodal venting. (E. Halfpenny: "William Shaw's Harmonic Trumpet," *Galpin Society Journal*, xiii (1960), 7). There are also many examples of Post horns, made in the nineteenth century, with a single vent hole for raising the instrument by a fourth. But all surviving examples fall fifty to one hundred years after the period in question, and with the exception of a few

experiments involving the application of keys to the horn before the turn of the nineteenth century (Anthony Baines, *Brass Instrument, Their History and Development*, London, 1976), the concept of holes appears not to have been used at any time on the orchestral horn.

In our own century, nodal venting was first used in the 1950s and '60s on Baroque trumpets when period instrument groups were first beginning to play eighteenth-century orchestra music that required trumpets. Early string, woodwind, and keyboard instruments can play in equal temperament and in any number of historical unequal temperaments, but with truly "natural" brass instruments, using only the harmonic series, it is extremely difficult to match the system of intonation used by the rest of the orchestra. It soon became clear that there were two possible explanations of how horns and trumpets were played in the Baroque period: either the players were very good at bending notes into tune with the embouchure (or, in the case of horns, possibly using the hand), or audiences were simply used to the system of intonation used by the brass, which did not match with the intonation of other instruments, and accepted this fact as part of the character of those instruments. The truth probably lies somewhere between these explanations, with players striving to bend the out of tune notes, and audiences with expectations that were sympathetic to, and accepting of, whatever the brasses were able to do.

In spite of the fact that the overall intent was that of giving "authentic" performances on period instruments, audiences, conductors, recording engineers, and other musicians were not likely to tolerate such an arrangement in the twentieth century. The solution chosen by trumpet players was to use vent holes, and thus sacrifice total authenticity for better intonation and accuracy, and consequently the better acceptance of the concert-going public. This had both positive and negative effects on the early brass-playing world. On the positive side, many performances and recordings of some of the most important Baroque works including trumpets were undertaken, which could not have been done in a way that would have been publicly (and hence, commercially) acceptable without vent holes. As a result, we can now listen to performances of Bach, Handel, Telemann, et al., that, even with the compromise of holes on the trumpets, probably come closer to what the composers actually heard than performances done on modern instruments. The negative effect of this is twofold. Many people are, even now, uninformed as to how the trumpet was played in the Baroque period, thinking that holes were common at that time. Players, having found a solution that has made the instrument workable, are less likely to turn their efforts toward practicing the natural instrument (i.e., without holes), and trying to develop the ability to bend notes and accustom the listener to the actual character of the Baroque trumpet. A few players have pursued the trumpet in its original form with encouraging results, and it is to be hoped that the next generation of trumpet players will build on their efforts.

The situation with the horn, however, is a bit different in regard to vent holes. As with the trumpet, there is a philosophical question of justifying the use of a compromise such as holes or correcting with the hand. But since horn players have, and always have had, the resource of the hand to correct intonation, and we also have evidence to suggest that, at least in some places in Europe, the horn may have been played that way, should that not be the preferred compromise? It seems much more likely that evidence of even earlier hand stopping will some day come to light than that confirmation of a vent hole theory will be found.

Holes were first applied to the Baroque orchestra horn in the 1980s in Europe, mostly in London, and quickly came to the U.S. The main justification offered for playing with holes is the large number of paintings and engravings that show horn players holding the instrument with the bell up, and therefore obviously not using hand technique at the same time. The argument is made that "if" this is the way the horn was most often played, then the use of holes preserves the open horn, bell-in-the-air quality of sound, which would be lost with the bell downward and the use of the hand. When the Baroque horn is heard in the orchestral texture with the bell up, the sound is really quite remarkable for its bright, projecting quality, and surprising lack of "edge."

Whether or not to use a vented instrument ... is a practical decision based on a willingness to introduce a compromise into the re-creation of Baroque horn technique.

Assuming that hand stopping did not come into the picture until the middle of the eighteenth century, one could use the same argument that trumpet players have given for vent holes: that is to say, in order to satisfy critics, conductors, and the CD-buying public, and at the same time hold the bell up (removing the possibility of hand-stopping), the vent holes are the only solution that gives consistent results in intonation and accuracy. Accuracy is certainly improved: the first octave interval of the B Minor Mass "Quoniam" (d' to d''), for example, is the eighth to the sixteenth partials on the D horn. By opening the vent hole for the top note, it becomes the twelfth partial of the G horn, which is a much larger and friendlier (i.e., slower-moving) target than the sixteenth of the D horn. Whether or not to use a vented instrument in this case is a practical decision based on a willingness to introduce a compromise into the re-creation of Baroque horn technique, and one cannot completely discount the value of performances on instruments with holes. We do, after all, live in the twentieth century, and play for twentieth-century audiences. The decision to use vent holes, however, is based on the assumption that the hand was never used, and it is my belief that this was not the case. The written evidence and the music itself, while not absolutely conclusive, point strongly to hand-stopping having been used quite early in some areas by the best players, and much later by others elsewhere. Mozart's "wrong" notes in the

Minuet of the "Musical Joke" (K. 522) would indicate that listeners were not unaccustomed to the written F and A played badly out of tune by the horn players of town bands. The effect can be gotten very easily by simply not stopping these notes on the natural horn.

My own approach to the Baroque horn is that I will play with vent holes when requested by a conductor or leader of an early instrument group. But when given the choice, I prefer to work under the assumption that by using hand stopping, I am emulating the technique of the best horn players of the Baroque era. We must give the players of that period the benefit of the doubt and assume that they were clever enough to try the experiment of putting the hand into the bell to correct intonation when asked by a conductor or violinist or oboist to "please do something about those out of tune notes," a request that was probably made more than once in the early part of the eighteenth century. Job security has always been the mother of invention.

The other reason that I prefer not to use holes when I have the choice is more philosophical, and brings us to the question of why we bother to play on old instruments in the first place. I play the natural horn because I am fascinated by the pursuit of good music-making on the old horns in their original forms, as we found them, and enjoy developing the necessary skills and working out methods of playing as closely as I can to the way in which I think audiences of the period heard them and composers expected them to sound. No one should be condemned for playing the horn with vent holes if they feel that the compromise is necessary to produce what they believe to be an authentic Baroque sound, and at the same time make the intonation acceptable to audiences in the twentieth century. I would hope, however, that when we play with holes, we would be well enough informed on the subject to know that this is no longer a true Baroque Natural Horn, and especially that we would not intentionally lead anyone to believe that we are using an historical technique.

Richard Seraphinoff teaches natural horn and early music at Indiana University, performs and records on natural horn, and is in great demand as a builder of natural horns.

The Creative Spirit, the Creative Process, and You

Douglas Hill

Editor's Note—This is the final installment of a series on creativity by Professor Hill. Previous installments published in the Horn Call *have included "Compose Yourself" (November 1994), "Jazz and Horn and More" (November 1995), and "Derivative Etudes: Create Your Own" (May 1996). We are all indebted to Professor Hill for sharing with us his thoughts on creativity.*

So, What Do You Think?

So, ***what*** do you think? So, what do ***you*** think? So, what do you ***think***? ***So*** ... whadoyouthink? Notice how the actual meaning of a phrase can change with the simple shifting of an accent. How does a string of words or a series of pitches actually acquire a meaning? From where does that meaning come? Who creates that meaning? What do you think? My guess is that the only place meaning can come from is from what ***you*** have ***decided*** to ***think*** based on what you have experienced and what you understand to be true.

This may seem simplistic until we dig a bit deeper into the relevance and power of thought. I wish to discuss the activity of thinking and especially of creative thinking: what it is, why it is so important, and what we can do about and with it. And I hope that by the time you have finished reading this article and have had a chance to think about your own personal power of thought, you will accept the challenge to compose a piece of music for yourself, to improvise an original song or variations on a favorite melody, to write a great new cadenza, or to create a terrific etude that can help you to work through a technical problem. Think about these things as you read, after you've finished reading, and for the rest of your life. To be creative is to be in contact with your own best thoughts. Why spend time going only part of the way in this musical world? Why specialize ourselves into a small set of musical experiences, closing off so much of our potential insights and abilities? Why be a player who only performs, or a teacher who only meets with students, or a student who only does what he or she is told? We, each and every one of us, have the potential to do it all at one level or another. Let's all be students and practitioners of the creative process for ourselves as fully functioning and, ultimately, as fully realized musicians.

This article is organized around the three major components of its title:

What ... You ... Think.

Think

Let's begin with thought, with thinking. Thought is our power. It is our greatest power. It is the one thing over which most of us actually have any consistent control. Thought is also where we are, where our being actually exists most of the time, so it is our primary environment, our place of being—we exist within our own thoughts.

It has been said many times by the greatest philosophers that nothing has ever existed that didn't begin as a thought. Such a thought as that has very important implications. For instance, by comparing the collected creation mythologies from the many cultures and religions of the world, we can recognize a surprisingly large number of similar elements. A greatly simplified synthesis suggests that Life as we know it began as The Eternal Parent, The First Spirit resting in an unconscious, dreamless sleep, thinking of nothing. Then, as the glimmer of thoughts formed, there was illumination, there was light and dark. As these and other pairs of opposites were thought of and thus sprang into being, time also began, and there was the past and the future. All of life, the light, and the spirit of life came to be from the power of thought.

If this wonderful power of thought is the illumination, the stuff which initiates all of creation, then it also must be the substance of all creative acts. Our own creative powers as performers, teachers, students, and composers could quite easily be imagined as a mirror or even a parallel version of that very same power that originally created us and all that is around us. We have within us as individuals that same potential power to create, to be creative, to be creators. That power is housed in our thoughts simply waiting to be made manifest by our actions upon them.

Every original, musical thought that you have had which has remained unobserved, misunderstood, unstudied, or simply undeveloped possibly cost you a composition, a brilliant performance, or perhaps the improvement of an existing problem. Conversely, every original thought that you have pondered, studied, understood, and acted upon has probably brought with it new knowledge and growth, not to mention a bit of pride and self-esteem. Thoughts are things. They can be observed and studied, developed and acted upon. They can be ignored and left to decay into nothingness. We create our thoughts, they are our own, and we can improve our lives by understanding and feeling their fire, their energy, their illumination. The more we observe, consider, and define our thoughts as things the more seriously we may treat them.

I was brought up and consistently encouraged to respect objects and the physical aspects of existence far more than those "silly daydreams" or those "fleeting thoughts which seemed arbitrarily to cross my mind." I was taught to believe that since there was no measurable substance to such thoughts, I should not trouble myself to place any true or lasting value upon them. They were simply fanciful distortions, figments of my distracted imagination, a useless hodgepodge of unsubstantive chatter originating from nowhere in particular. Other thoughts, ideas, and facts that I was instructed to remember, even to memorize, were based upon what I had been taught in school, read from the as-

signed texts, or had been told by others "wiser" than myself. As I look back now with the power of hindsight, most of what I must have considered the truly "important thoughts" were simply a collection of random facts needed to pass the next set of exams. Does this sound familiar?

Without respect for our own personal thoughts, without respect for our own creative powers, we just might go through life looking only to the outside of ourselves—to schools, teachers, computer programs or networks, books, repertoire, and etudes for all of the answers to all of our needs as performers, teachers, scholars, and human beings. To do so, however, would be a serious mistake. That would be the relinquishment of our only true and consistent power, the only thing we actually have any consistent control over in our lives: that vast power of personal thought.

What can we as students, performers, and teachers do to make the most of our best thoughts? How can we develop those thoughts into a broadening of our musical powers of understanding? How can we think our way into becoming more complete musicians? Through a thorough understanding of the ***creative process*** and its design, we can learn to use our best personal thoughts to grow through original actions.

The so-called "creative process," according to many researchers on this interesting subject (e.g., Howard Gardner, Daniel Goleman, and D. N. Perkins), can be generally defined as following six progressive steps. First we have to identify the problem, the need, or the wish that requires a creative solution. This step is called identification. Next we must indulge in the multitudes of ways of studying that problem and researching all possible solutions. This step is often called preparations. Third we experience the inevitable frustrations that come from the usual lack of a focused and easy answer. (This is the point at which many of us give up on the creative process all together, feeling that we are not capable of such a venture.) Fourth, many will distract themselves with other activities or lack of activities and allow the frustrations to incubate, to recede into the unconscious mind where additional work actually seems to take place. This is called the incubation period. Often, after such unfocused and unrewarding periods of instability, the creative person finally experiences that incredible moment of "ah-ha," that feeling of illumination. ("And then there was light!") This is the stage of the creative process that seems to get all of the glory and attention—that sudden feeling when we say: "I think I've got it!" However, that all-important moment is not yet a creative act in the fullest sense. What happens next is the diligent and conscientious hard work. This stage is called the translation, because you take the thought and translate it into an action or an object. So, to review the six stages of the creative process: 1. identification, 2. preparation, 3. frustration, 4. incubation, 5. illumination, and 6. translation.

Our primary purpose as performers is to communicate our own feelings, thoughts, and attitudes about the feelings, thoughts, and attitudes of the composer.

Another way to describe this process is as follows: You've got a problem; you've figured out exactly what it is; but you can't quite solve it; you decide to forget about it, but it stews away in your sub-conscious; then one day when you least expect it, you suddenly know the answer; and then you decide to take action to solve the problem so that you can get on with your life. Sound familiar? If so, consider yourself actively involved with the creative process. You are already a creative problem solver, at least on occasion. So, what do you think? Could you apply this natural skill to an original composition without experiencing the fear that it is beyond you? Could you apply this natural skill to the solving of a technical performance problem without the aid of a master teacher's guidance? Could it really be possible for each and every one of you to identify consciously your musical problems, needs, or ideas, and then create new and innovative musical solutions? Could you, by simply acknowledging that you have thoughts worth studying and developing, actually create new ways to interpret music? Of course you could! It's simply a matter of paying attention and observing those important and original thoughts, studying them from every angle, believing in yourself, and taking the time necessary to learn, through trial and error, how best to translate it all into sound.

When I was growing up in Lincoln, Nebraska, I was fortunate to have a very special junior high school music teacher, Kenneth Freese. He freely shared his simple yet intense love for music in all of its facets whenever I decided to stay after school and hang out in the band room. He encouraged me to learn to improvise on the string bass and the horn and to chord at the piano. Then he showed me how to write down the tunes that grew out of those chords. They were my tunes. I got comfortable with the creative process long before I could possibly have known how such music might be compared to Johannes Brahms or Duke Ellington. This wonderful man opened my eyes to the magical possibilities of my relationship with music. I vividly remember a response he gave me once when I came to him with a playing problem I was experiencing on my horn. "How will I ever play this glissando to a high A?" "You'll figure out a way. You always do." (And I did.) An interesting parallel was one of my father's favorite phrases which has stuck with me as well. Often when I presented him with a problem of mine he would generously respond: "You are just the guy who can do it." So all of you teachers, be sure to share these important truths about personal creativity and problem solving with all your students by encouraging them to be creative and by showing them how to translate their own creative thoughts into musical solutions.

It is best, however, to do such teaching as the result of some hands-on experiences of your own. So, if you have yet to exercise the creative process for yourself to the extent that I've been discussing, then do the process along

with them. Students love to watch their teachers learning. It makes learning and growth seem like the most important goal for musical success, which, of course, it is. It is absolutely true that creativity is a natural attribute for all of us, to one degree or another. The visible (and audible) results come from common folks who decide to think a little harder, spend a little more time searching for their own answers, to be patient a little longer, and then have the confidence and capabilities to act when those moments of illumination begin to shine through.

You

All music revolves around the compositions of the past up until yesterday. Even jazz improvisation and aleatoric compositions, to a great extent, are based on composed songs or pre-established criteria by innovative composers. In order to communicate these ideas of others adequately we must understand them. Working directly on the first performance of a new composition with the actual composer helps a great deal, but such an opportunity is rare. (However, take that opportunity every chance you get!) Then what about Mozart, Brahms, or Strauss? How can we communicate their messages or their musical ideas without any personal contact? Empathy is the key, and empathy is defined as being "the intellectual identification with, or vicarious experiencing of the feelings, thoughts or attitudes of another person." Simply stated, if we are empathetic we can put ourselves in another person's shoes.

If musical performance is a form of communication, then what is there to communicate but feelings, thoughts, and attitudes? Whose feelings, thoughts, and attitudes are we wishing to communicate to our audiences? Our primary purpose as performers is to communicate ***our own*** feelings, thoughts, and attitudes ***about*** the feelings, thoughts, and attitudes ***of the composer.*** We have a very sophisticated symbiotic relationship here. Performers and composers need each other. Composers are ultimately dependent upon performers' skills and understanding. In turn, performers are dependent upon the personal integrity and musical substance of the compositions being performed. Since the composers have, in most cases, already completed their job and produced that piece of music we wish to perform, it is up to us to apply our skills and understanding to what they mean in every detail. Our skills, craft, and technical abilities to perform on our instruments are being exercised consistently throughout practice sessions. It is our understanding of the music and its message that is important. How can we understand or empathize with a composer if we have never fully experienced the thrills and tribulations of original composition? Looking at it from the other way around, how do we as performers tend to react to the compositions by composers who have no understanding of the way our instruments work or sound? Taking this idea just a little further, I would venture to guess that more composers have experienced high levels of performance than have most performers experienced the full process of composition.

So, if understanding is the key and performers are charged with conveying this understanding to audiences, we must find some effective way to develop a solid foundation for our empathy. Since we can't truly know anything outside of our own experiences, then we should work on the actual activity of composing, be it through cadenzas, etudes, or original compositions. When applied to musical composition, this exciting, creative process is the stuff of our understanding of all composers and their feelings, thoughts, and attitudes.

That's just one of the most important reasons for applying the creative process to our musical growth. Another great reason is the incredible thrill of the actual experience of creating something of your own. Some psychologists call this "flow"; others call it "the white moment"; still others call it "peak experiences." This is when everything "clicks." This is when your skills and interests are so perfectly suited to the challenge at hand that you seem to lose all sense of self-consciousness. Your attention is so totally immersed and involved in what you are doing that time seems to stand still. You become utterly lost in the present. During such a time all about you becomes timeless, self-less. You lose your sense of place entirely while you feel totally alive and full of vibrant energy. So, not only do you develop a better understanding and empathy for the great composers by experiencing what they have experienced through the creative process of personal composition, you will also experience what feels like an actual time warp!

Trust me, you can do this. ("You'll figure out a way. You always do!") Go ahead and give yourself a controlled and conscientious attempt at the creative process. ***You*** are the one who is bound to benefit, and, ultimately, ***you*** are all you've got to work with.

At this point I can imagine a possible argument against the idea of musical creativity ***for all of us.*** We all know what great musical literature is when we hear it, and we all know that there are finely composed etudes and exercises already available, so why should we feel committed to write ones that probably won't be as good? What need is there for us to compose an original cadenza when we could easily copy our favorite one off a CD? Who needs more chamber music when Mozart and Brahms, among others, have already written such great music for us? These are important questions, but only if we are considering merely the product and its importance to the history of our instrument.

Consider this thought. If you were to create some new etudes, or a cadenza, or perhaps a solo for your instrument, who do you think would pay all that much attention to the details of your endeavors? In fact, such creative activities would initially be just between ***you*** and ***you.*** If you were to begin to experience the creative process through an original composition that you would write in the privacy of your own space, who in fact would notice? Probably no one, unless you decided to share it with others. It is the process of doing that I am advocating. Do it for yourself. Compose it only for yourself—that's really good enough. It's what you experience that's important. It's what you learn from thinking about what you've done that is the first reward. It's what you learn from thinking about how your creative experience relates to the next new work you plan to perform that becomes your next reward. ***You*** are all you've got to work with, so work enthusiastically and optimistically

on developing all of your untapped creative musical talents.

To paraphrase my favorite thinker, Ralph Waldo Emerson: "There comes a time in everyone's life when they arrive at the conviction that they must take themselves, for better or worse, as their only portion; that nothing good can come to them but through their own toil bestowed on that plot of ground which is given to them to till." I interpret this to mean that we must work on what we have to work with, or we will wake up one day and find our own personal "plot of ground" to be all dried up.

What

Now it is time to get more specific about ***what***, exactly ***what*** we can do to take this all-important and expanding turn toward a more creative work ethic and a more creative musical life. During the past few years, I have made assignments to my students that address many of these ideas. Each has had as its ultimate goal an act of creative thinking. Of all these assignments, the least frightening was writing original cadenzas. It probably seemed most like a common theory assignment for which the limitations were all laid out, and the traditions surrounding the specifics are rather well known. However, cadenza writing is a great place to start to develop a sense of confidence in one's own potential compositional capacities.

All art, literature, and true and lasting music is autobiographical.

It is useful to relate the writing of a cadenza to the six stages of the creative process. Begin with ***identifying*** the problem: the need for a cadenza that best represents our own capabilities and our musical feelings about the pre-existing piece. Then begin ***preparations*** (stage two) by studying the traditions of cadenza writing and performance practice at the time of the piece's composition. In Mozart, for instance, a cadenza serves to ornament the fermata near the end of the movement that then leads into the final coda. It should sound improvised (though it usually isn't). It should take into account what Mozart wrote harmonically, rhythmically, and melodically for both the solo voice and the orchestra. The limitations of the solo instrument of that period should also be considered as a matter of taste and artistic unity. This original cadenza should take on a harmonic, melodic, and technical shape of its own design, a mini-composition in its own right, without distracting from the actual piece.

These points, among others, should be part of the preparations. As a means to this end, many of my students extracted into notation each individual motive from the entire movement and began to work out their cadenzas as if they were puzzles, by rearranging the ideas into clever and new orderings. This method often required originally composed transitions to link the "puzzle pieces" together and make the overall cadenza more successful. Such a project certainly sets a stage for some creative musical arranging, if not actual original composing. However, working with the themes of a master like Mozart can be, and apparently was, rather intimidating for some of my students. It was obvious that a number of them were still in that third stage of the creative process, the one called ***frustration,*** while they were presenting their cadenzas to the class. They waited too long to get started. They apparently hadn't fully understood the magnitude of the full creative process. Perhaps they had thought it would be more like the numerous assignments which so often fill up their academic lives, those which require little or no original thought.

Making full use of the creative process in its complete six-part design requires an extensive amount of time and thought, even when applied to the creation of a rather short, derivative cadenza. After the difficult and tedious exercise of organizing your ideas, you should let it sit, come back to it now and then, and edit as it comes to you. Your subconscious will work for you if you have planted the right information and if you continue to care. When the appropriate amount of time has passed and the ***incubation*** period is over, it will all fall together and you will ideally be able to say to yourself: "this is just right. I really enjoy playing my own cadenza and am proud to perform it in the context of a Mozart concerto. It may not be as grand as Mozart's music, but it is as well as I can do right now." When you can say all of those things then the cadenza is done. You probably will be proud of what you've done, and you certainly will understand the concerto, its style, and its compositional design much better than before you had worked creatively within it. You will have actually shared some themes with Mozart himself. That's the beginnings of true empathy.

Another assignment was a little more abstract and personal and thus required more of the students at the first level of the process. They were encouraged to create some derivative etudes. I defined this exercise as the creation of a series of progressive studies built upon the specific difficulties and requirements of a pre-existing work of music. I wanted them to identify a problem spot in a solo, chamber, or orchestral piece that had been frustrating them for a while. I asked them to then sit for a long time and ponder the root or roots of the difficulty. Were the problems technical, artistic, or conceptual? What personal playing weaknesses might be contributing to the problem? What have they always assumed about this particular problem; now turn that around, or inside out. Question all previous assumptions. Try to look at it for the first time all over again. I encouraged them to write down their thoughts and reread them over and over in the following days. After such a thorough and creative ***identification*** has occurred, then begin to decide what can be extracted from the original piece and modified or developed; what could be used to make an effective set of exercises that, when practiced frequently, would help to solve the need.

During this ***preparation*** period, modify the exercises while the practicing continues, improving on the studies as if a book of exercises with one's own name on it was being prepared for future publication. After having spent a period of time with these exercises, I suggested that they return to the original piece and consider thoroughly its

musical content. Then return to the content of their own original exercises and develop those materials into a more complete, extended etude of greater musical substance. This is not as easy to do, so here is where one might possibly experience ***frustration.*** However, after an ***incubation*** period has occurred and the musical etude has been created and the student has actually played through it and the exercises many times, then return to the original piece, and its problem spots should seem much more familiar and much easier to perform. That was certainly the plan, and it worked, especially for those who spent the time and energy appropriate for sincere, personal growth. Because of this creative and thought-provoking exercise, each of the students had a much greater understanding of the piece in question and the composer's intentions. They also seemed to have discovered some new tools for improvement that might be needed next time in a similar situation. There was also the sense of accomplishment in knowing that one can, alone, solve problems with a bit of creative thinking and persistence.

Now, what about creating our own personal music through improvisation? How does that work? What should be done? My suggestion is simple and to the point: ***Start!*** Put your horn to your face and just do it! Do something that is not found on a piece of music somewhere. Give yourself permission to try something new. Go to a quiet room away from everyone, turn off the lights, sit back in a chair, and spill your soul into your horn. Don't be afraid of anything, expect nothing in particular, enjoy what happens for a while, and then stop when you start to get bored. Don't stop when you simply get frustrated; wait until you are truly bored. Do come back again soon and improvise some more, trying out new ideas, or maybe redo some of the old ideas from before if they still come to your mind. By doing this, you will get to know your way around your instrument much better. While you improvise, notice what moods you go through and then, more important, how you choose to turn those feelings into sound. After it begins to feel more natural, bring in a tape recorder, turn it on and forget about it. Just let it run. If, after a session, you remember having had an especially good time, listen to the tape for a while. If what you improvised seems to have lasting appeal for you, notate its contents on a piece of manuscript paper—or not.

There is really nothing wrong with letting your original ideas last only as long as they last. That's the way it is with the vast majority of the music of the world. Songs and chants from around the world are rendered, often improvised, for all sorts of reasons and left only to the memories of those who were there. However, our commercial as well as our academic cultures seem to demand that we document and collect every possible event for posterity, possible research projects, or profit. Consequently, most of us have been conditioned to accept that value system. We feel compelled to collect tapes of all that we do as performers so that those moments "will last forever." This attitude helps to make the act of improvisation seem less important, of a lesser value, or of no true lasting value at all. It's here and then it's gone.

Do you value casual conversation with your friends? Do you enjoy taking a walk with nowhere in mind to go? Do you enjoy telling and hearing stories? If you answered yes to any of these questions, then as a second stage for developing your improvising skills, invite to your practice room one of your musical friends and start to take "a walk" nowhere in particular through your instruments. Enter into musical conversations about nothing special. Make up some sounds to, with, and for each other. Respond musically to each other's ideas and sounds and moods of seriousness and silliness. Share your stories through abstract sounds. Loosen up. This could also be done with a larger group of compatible friends. However, start with only one or two. Let it grow gradually. Keep it simple so you can focus on your own comfort factor and your own creative spirit. Such experiences can be life changing and thus don't need to be captured on tape.

Cadenza writing is a great place to start to develop a sense of confidence in one's own potential compositional capacities.

If composition is important to you, some of these improvisations could easily become the catalysts for new compositions. If you do find yourself repeating a particular melody or rhythm incessantly, perhaps you should tape it and transcribe it onto manuscript. It must be important to you for some reason, especially if you can't get it out of your mind. It could be the germ of a fine new composition. To notate it will also help you to get it on the table so that you can consciously develop it, or so that you can simply save it and move on to other ideas, coming back to it later. Perhaps that particular idea, once clarified, will incubate in your subconscious for a while, eventually to illuminate a future "masterpiece."

I would like next to discuss in more detail the ultimate creative experience for us classically trained musicians—what it is like to compose your own music from ground zero. First let me share a couple of ideas as to why this particular musical activity is at once both compelling and repelling to so many of us. What might be at the root of the fear and anxiety that accompanies original composition? One thought suggests that such an activity invades our privacy. It pierces our armor. It potentially reveals too much about ***you*** and ***what you think,*** and what you feel, and who you are, and what you have experienced, and what you know, and what you have to say, and how you find yourself saying it. True, honest, original composition is all about ***us,*** and digging deep down inside the one we should know best, and the one we are most responsible to protect from all dangers, including the invasion of privacy. When we put it that way, original composition holds some pretty exciting possibilities for self discovery, too. At these earlier stages in our expanding creative activities, we must remember to objectify and ask ourselves over and over again, "Who

is really paying all that much attention to my attempts at composition? Who else really cares enough to listen so carefully that they might actually be able to psychoanalyze my deepest thoughts and feelings?" Do not forget that this is all about ***you*** working with and for ***you.*** All of this should also help to eliminate the more obvious fear of creating something that is inferior to what we know as great music. It is the activity, not the product, that counts for us as serious and complete students of music. Worry about the critics after you start getting commissions from the major orchestras of the world—or not.

Original composition does, however, require a certain optimism, a certain sense that you can solve your own problems, that you can rely on your own abilities, that you can trust your instincts and intelligence. So don't forget that all of these requirements can be learned and developed along with your conscious effort just to do it. If it turns out in the end that a particular composition isn't all that you might have hoped it would be, just don't tell anybody. But do try again!

How does one start? This is the most challenging and unique part of creating a new piece of music. The way music and musical tastes have been going in these last few decades, almost anything that organizes sound has been considered music. That's just too many choices! When I assigned my students to write a piece of music, with every aspect about it being their choice, many of them found this moment of identification to be the most difficult part. They had no clue what to do. After they relaxed a little and started to forgive me for making such an outrageous assignment, many of them found themselves writing pieces which grew from within their own experiences. That's a great place to start! Look inside yourself, not outside like we normally do for answers. All art, literature, and true and lasting music is autobiographical. It can't help but be. You can only know yourself. Your experiences are you, they are unique to you, you are like no one else. So when you tap into your own personal biography with your own personal creative spirit, chances are you might have something unique to say.

Start with the smallest of ideas. Something you love is a great place to begin. Let's say you love being outdoors. How does that make you feel? Get into that feeling, that mood. Does this bring with it visual images, or does it recreate sounds in your memory? Go to your own instrument or to a piano and just begin to doodle around. Make some appropriate sounds. Was there ever a poem that made you feel as if you were experiencing the outdoors? What in particular do you enjoy most about being in touch with nature? Is it watching the birds? Seeing a hawk circling on the wind? What does a hawk circling on the wind sound like in your imagination? Can you find it on your instrument or on the piano? Keep trying. Keep listening to your thoughts.

After a while you could search out that poetry you were thinking about and just read for a while. Or you could go outside and look for that very hawk you've been imagining. If you find a special poem that gives you the feelings you've had watching that hawk, that symbol of unbridled freedom, that creature whose abilities you might envy in some way, then maybe you should write a piece for voice based on that particular poem. With this decision made, you must then begin to think about song and singing and all that that requires. You have ***identified*** and next you must ***prepare.*** Live with the words of the poem. Read them over and over for rhythm, sound, texture, and meaning. Read about hawks. Watch them move and sit silently. When anything grabs you, even faintly, write it down or play it into a tape recorder. Sing through your thoughts. This is when the fun begins, when one thing leads into another and you begin to feel the flow! The flow of ideas comes and goes just like the hawk on the wind, everything begins to remind you of a hawk, you see hawks everywhere, and you become submerged and maybe even a little obsessed within your own creative spirit. You might develop envy for this wild and beautiful creature.

Live with composer problems for a while and your depth of understanding and empathy for other composers will inevitably come through your own performances as communication.

This all sounds quite romantic, doesn't it? That's because it is. "Romantic" is good, especially if it has developed from something that you have realized you feel strongly about. It is actually quite thrilling. That very set of experiences I have just described was much like the beginnings of what has became my most recent composition, "A Place for Hawks" for Mezzo Soprano, Horn, and String Orchestra, which was premiered on March 2, 1996 in Madison, Wisconsin. By including the horn in this piece I was able to fly like that hawk along with the singer. The whole experience caused me to feel musical nuances I have never felt before on my horn, because I created those moments to be that way. It helped me connect both my playing and my writing with a wonderful Wisconsin poet whom I admire, primarily because I have lived within his poetry. This new compositional experience has given me a much greater appreciation for and understanding of melody and words and the possibilities of vocal timbre. I have also thought more about the problems of string players, their bowings and finger patterns, and their potential for lushness and harmonic flow.

In other words, I, as the performer, experienced the full gamut of intentions of the composer, because in this case I was the composer. This is the most important reason I can think of for each and every one of us who loves to perform other people's music to begin to dabble in composition. Live with composer problems for a while and your depth of understanding and empathy for other composers will in-

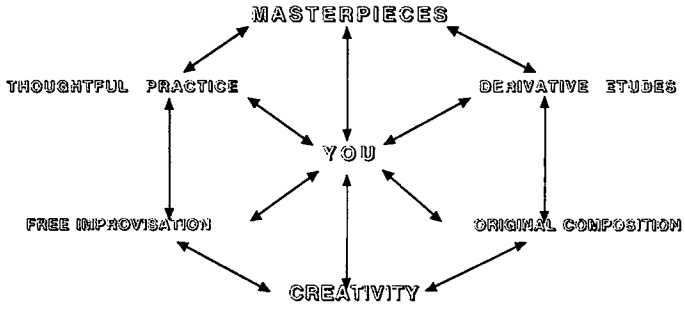
evitably come through your own performances as communication.

You are what you think. So, what do you think? Everything we know has come only from our thoughts about our own personal experiences. We simply can't know anything else. That's good! That's good enough! That's as good as it is going to get!

So if you want to be a more well-rounded or a more complete musician, be sure to use the greatest power you have, that wonderful power of thought, to look at music from the inside out and the outside in.

Use your creative spirit to carry you into new ways of seeing and hearing what music really means—to ***you.*** Let that spirit, that creative spirit, carry you like the wind carries the hawk.

I will conclude with another look at the title: "So, What Do You Think?" Have I said it all? Of course not! It's up to you to finish what has started here. The bulk of this article, this literary composition, has centered around the three main words: ***what*** and ***you*** and ***think.*** What have I left out? ***Do So! So Do What You Think.*** Create your own thoughts, collect them, combine them, trust them, allow them to incubate for a while, then let them flow through your music, creating new and wonderful places for your mind and your heart to be.



Reading List on Creativity and Music

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Csikszentmihalyi, Mihaly. *Flow, the Psychology of Optimal Experience.* Harper Perennial, 1990.
A study of the states of "optimal experience." Flow—a state of concentration so focused that it amounts to absolute absorption in an activity.

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Gardner, Howard. *Art Mind and Brain, a Cognitive Approach to Creativity.* Basic Books, 1982.
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Gioia, Ted. *The Imperfect Art.* Oxford University Press, 1988.
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Goleman, Daniel, Paul Kaufman, and Michael Ray. *The Creative Spirit.* Penguin Books, 1992.
A companion book to the PBS television series; discusses how "creativity can be cultivated by anyone." Includes a series of practical exercises.

Hamel, Peter Michael. *Through Music to the Self.* Element Books, 1976.
An expansive view of world music and its natural laws and seemingly magical properties, by an active German composer, sociologist, and psychologist.

Perkins, D. N. *The Mind's Best Work.* Harvard University Press, 1981.
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Storr, Anthony. *Music and the Mind.* The Free Press, 1992.
How and why music evokes emotions in the listeners. The psychology of the creative process and the healing powers of the Arts.

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The Art of Brass Playing—by Philip Farkas $15.00
A Practical Guide to French Horn Playing—by Milan Yancich $20.00
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Grand Duets for Horns—by J. Blanc ..... $ 4.50
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Edited by Joseph Mariano ..... $ 4.75
The "Complete First Clarinet Parts to Johannes Brahms'
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The "Complete First Horn Parts to Johannes Brahms'
Major Orchestral Works" $15.00
The "Complete First Horn Parts to Peter I. Tchaikowsky's
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Duos for Horn and String Quartet, by George Perle

David Jolley

There is a small miracle happening in Shelbyville, Michigan, and it is called the Fontana Concert Society. Actually, the miracle began in 1969 when Neill Sanders—a well-known and beloved figure to many *Horn Call* readers—came to teach at Western Michigan University in Kalamazoo. He had already enjoyed a distinguished career in London, playing with Dennis Brain in the Philharmonia Orchestra, as well as principal horn in the London Philharmonic and co-principal horn in the BBC Symphony. He also was a member of the Melos Ensemble, one of England's premier chamber groups, which performed and recorded prolifically in the late 1950s and '60s.

When he came to Kalamazoo, Neill Sanders no doubt looked around and said, "what this place needs is a music society, a festival where people can hear old masterworks of chamber music and be challenged by new ones, in a setting that is not stuffy, where performers and listeners can enjoy music and one another in a free and easy way." No doubt he thought this, for it is exactly what he and his wife, visual artist Ann Meade, brought into being: the Fontana Concert Society, to perform at the Shelbyville Art Emporium, an art gallery fashioned out of a hundred-year-old general store.

The miracle is now not just the fine concerts given by a thriving, dynamic concert society—supported by an alert, almost militant audience of avid music lovers—or the beautiful art which adorns the walls of the gallery, though these are wonders, too. The current miracle is the way in which the patrons and supporters of Fontana have chosen to honor Neill's memory: "The Neill Fund." Monies from the Neill Fund are to be used for the commissioning of chamber works that include horn, and on July 29, 1996, in Shelbyville, we gave the première of one of the fruits of the fund's bounty: Duos for Horn and String Quartet by George Perle, distinguished composer and theorist, winner of both the Pulitzer and MacArthur prizes. Mr. Perle's work, commissioned jointly by Fontana and the Chamber Music Society of Lincoln Center (it will receive its New York première in November), is beautiful and challenging; a study in light and shade, by turns witty and somber, intimate or gruff, and all most characteristically Perle-ian with its elusive, delicious shifts of mood and character. It was given a thrilling premier performance by Fontana artists Nicolas Danielson and Katherine Votapek, violins; Erika Eckert, viola; and Karen Buranskas, cello; with myself joining in on horn. "Duos" is clearly masterwork, ready to take confidently its place beside works by Mozart and Brahms, Harbison and Ligeti.

Another miracle would be if we all followed Fontana's lead and commissioned works for horn, or let's say "got pieces written." Because it doesn't always take money. Ask a composer friend. If you are a student, ask a composition

George Perle at the première of "Duos"

major you know. Of course, it's nice to be able to offer money, but it is not always possible, and we shouldn't let that stop us. You never know when you're helping a composer to the next stage (where they might get paid) with performances, exposure, etc. A little "chutzpah" helps. Where would we be if Brain had not asked Britten for the Serenade? Where would we be if Leutgeb had not pestered Mozart for pieces? Sometimes we are too modest. Commissioning new music is everyone's job. Don't leave it to others. Then, what a flood of new works we would have to play. We would all be stretched, challenged, and refreshed.

So there is joy in Shelbyville. Neill Sanders is lovingly remembered, his life and legacy celebrated with fine music. And there will be many fine pieces we all shall enjoy over the years and into the future as the project unfolds. Fontana has found the most generous way possible to honor Neill and we all are beneficiaries of their regard. Not a small miracle after all, really, but quite a magnificent one.

David Jolley has commissioned works by Bruce Adolph, Vivian Fine, John Harbison, Akmal Parwez, George Perle, and Ellen Zwilich. In recent seasons he has appeared as soloist with the Detroit, Memphis, Oklahoma City, Phoenix, and Rochester Symphony Orchestras. His latest CD, Villanelle, *is reviewed in this issue of the* Horn Call. *Mr. Jolley is on the faculties of the Manhattan School of Music, the Mannes College of Music, the Hartt School, and was recently appointed Visiting Associate Professor of Horn at Queens College-CUNY.*

Editor's Note—There is always electricity in the air when an important new work is about to be premiered, and this was certainly the case at the première of George Perle's Duos for Horn and String Quartet. The "warm-up" piece for the evening was

Mozart's Quintet in E-flat, K. 407. Mr. Jolley negotiated this challenging work with almost disarming ease, projecting a light, supple tone that, combined with his uncanny accuracy and brilliant facility, belied common perceptions as to the difficulty of playing the horn. So it was also with the Perle. Duos is not a work to be casually thrown together. The Fontana Ensemble, famous (some would say notorious) for never risking a stale performance by overrehearsing, devoted over nine hours of rehearsal to this work during the week of the première, much of it in the presence of the composer. This extra effort was amply rewarded with a spectacular performance. From the listener's point of view, the difficulty of the work lies not so much with the demands of individual parts (although challenges abound here as well) as with fitting all the parts together into a seamless ensemble. "Duos" may be heard as a sonata for two instruments: a horn and a string quartet, because the string writing is very much as a unit, and strings and horn are equal partners throughout.

The première of George Perle's "Duos." L to R: Nicolas Danielson, Kathryn Votapek, David Jolley, Karen Buranskas, Erika Eckert

George Perle was highly influenced by Schoenberg, Berg, and Webern, and serial technique has remained an important part of his compositional language. An academician and theorist as well as a composer, Perle's music is often perceived as being highly intellectual and cerebral. While these aspects no doubt were important in the compositional process for "Duos," they are not apparent to the listener. "Duos" is expressive yet not sentimental; logical yet never predictable; intellectual but never dry; exhausting but invigorating; full of variety and change yet also seamless and totally integrated. The work is sectional within a single movement. I found myself held spellbound throughout the work, and upon checking my watch at the end was surprised that it had lasted over eighteen minutes—time had ceased to exist during the performance. It is a work that probably will not be performed as often as it deserves, because while it is marvelously effective, it is also extremely challenging from an ensemble point of view. I hope many chamber groups will accept its challenge and put the time and effort into preparing the work that the Fontana Ensemble and David Jolley gave it, because "Duos" is well worth the effort. Congratulations to George Perle, David Jolley, and the Fontana Concert Society.

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Horn Faculty

Bruce Roberts
Assistant principal horn with the San Francisco Symphony and principal horn with the California Symphony since 1988, Bruce Roberts is also horn section coach for the San Francisco Symphony Youth Orchestra. He was a founding member of the Mexico City Philharmonic, and subsequently performed with the Utah Symphony for seven years. Mr. Roberts attended California State University at Northridge and California Institute of the Arts. He studied with Ralph Pyle, Lawrence Christianson, Fred Fox, and Wendell Hoss.

Jonathan Ring
San Francisco Symphony hornist Jonathan Ring joined the orchestra in 1991 after holding positions in the Columbus Symphony and the Fort Wayne Philharmonic. In addition to teaching at the Conservatory, Mr. Ring also teaches at California State University at Hayward, and is a founding member of The Bay Brass. Mr. Ring earned his B.M. in 1983 from Northwestern University, where he studied with Dale Clevenger. He also studied with Robert Fries at the Oberlin Conservatory and with Jerry Peel.

Bruce Roberts (left) and Jonathan Ring (right)

San Francisco Conservatory of Music

Norman Schweikert: A Profile

Tim Gregg

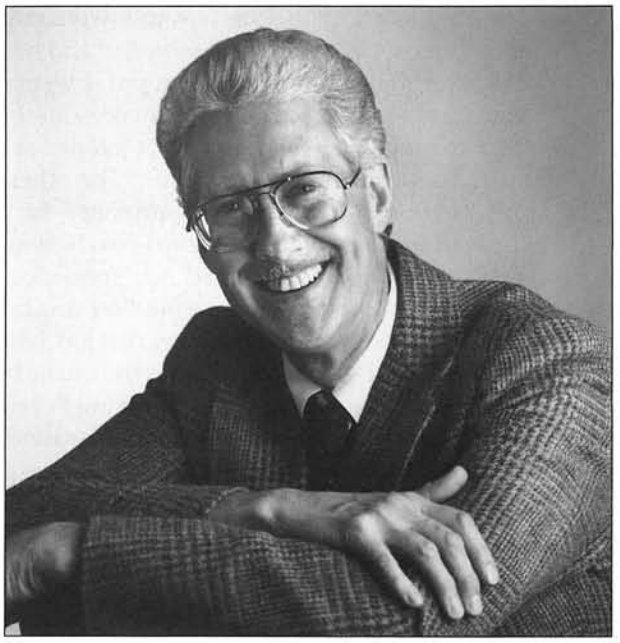
Editor's note—At its annual meeting last summer at the 28th International Workshop in Eugene, Oregon, the IHS Advisory Council elected Norman Schweikert to Honorary Membership in the IHS. Congratulations to this distinguished colleague.

In February, 1994, while attending a post-recital reception, I asked Barry Tuckwell about my former teacher, Norman Schweikert, and his involvement in the formative years of the IHS. His succinct response: "Without Norman Schweikert there would be no International Horn Society," made me realize how little I knew about the crucial behind-the-scenes activities of this modest man during the early days of the organization. A look through the "Horn Call Index 1971–1995" gives an indication of a portion of his critical initial support: ten articles in the first two volumes of the *Horn Call* were written by Norman Schweikert. There is, of course, much more to the story than that.

Born in 1937 in Los Angeles, Mr. Schweikert studied at the Eastman School of Music while a member of the Rochester Philharmonic. He spent three years as a member of the United States Military Academy Band at West Point, and he later joined the faculty of the Interlochen Arts Academy at the request of the late Thor Johnson. In 1971 he joined the Chicago Symphony as assistant principal and has played second horn in that section for the past twenty years. Mr. Schweikert is an Associate Professor at Northwestern University, where he has served on the faculty for twenty-three years. For more than thirty years he has been involved in research on the history of horn playing in the United States, is currently working on an bio-bibliographical index of symphony and opera musicians in the major U.S. organizations from 1842 to 1992, and additionally, a biography of the nineteenth/twentieth century Bavarian-American horn players Josef and Xaver Reiter. He has been married for thirty-four years to Sally, a professional member of the Chicago Symphony Chorus (soprano) whom he met at Eastman, and they have a son, Eric, who is principal timpanist of the Fort Wayne Philharmonic Orchestra. I spoke with Norman at his home in Lake Forest, Illinois, on May 19, 1995.

Tim Gregg: Could you tell me a bit about your early life in Los Angeles?

Norman Schweikert: My parents were both amateur musicians (mother a pianist and father a violinist), and I was taken to concerts and recitals starting at an early age all over Los Angeles. I developed very early a desire to do something in the arts, started piano lessons at age six and then gravitated to the violin, since I wanted to play in an orchestra. I then discovered the horn on my own. I think it was a very good route to take, starting with those instruments. When I got to the horn, music I knew. I just needed to learn how to blow!



Norman Schweikert. Photo courtesy of the Chicago Symphony Orchestra

TG: With whom did you study in L.A.?

NS: I began with an elderly Italian gentleman, Odolindo Perissi. He was the fourth horn in the Philharmonic (his son Richard is a well-known studio player). I used to go to his old house in downtown Los Angeles for my weekly lesson. After he became ill I went to the first horn player, Sinclair Lott, who had studied with Perissi years before, and he gave me a very good grounding. I had an opportunity, still in high school, to play extra horn in the Philharmonic because of my association with him, and that was a big thrill. I got to play eighth horn in *The Rite of Spring* with Alfred Wallenstein conducting! Just a week or so later they happened to be doing the Bruckner Seventh, and they got a set of Wagner tuben from the New York Philharmonic, and I was hired to play one of them. Wendell Hoss coached the four of us before we put it together with the orchestra. Mr. Lott also got me interested in the L.A. Horn Club, which had just been formed, and I soon became a member. It was great fun! I got to meet many of the great studio players of the time, including Alfred Brain. I missed out on their first recording, because I had just left town at that point. I was just a kid in high school and it was so exciting to be around all those great players. It was a marvelous time and place to be growing up in music.

TG: You mentioned Wendell Hoss; I recall a very touching article you wrote for the *Horn Call* following his death (*THC* XI:1).

NS: Yes, he was a very special man. Even though I never studied with him, he was always there in so many ways for all of us. His influence reached into many, many areas.

TG: What did you do after high school?

NS: I had planned to go to UCLA to continue studying with Sinclair Lott, but my academic grades were not good enough. So, I enrolled in L.A. City College in the fall of 1955 to get my grades up. And then word came to me that they were looking for a fourth horn in Rochester, and that

the Music Director, Erich Leinsdorf, was in town conducting the San Francisco Opera in *Der Rosenkavalier* and he was going to hear horn players at his hotel room. I went and played for him, and to my amazement only one other person showed up to play. There wasn't a lot of interest at that time in a fourth horn position in Rochester! The other fellow, Henry Sigismonti, had more experience—he had played a couple of seasons in New Orleans—so he wanted more money. I, on the other hand, had no experience but was a good enough player to be acceptable. So I was hired! I was off to Rochester at age eighteen for my first job. I didn't care if it was fourth horn—I had my start in the music business! I went to school then, starting the following February at Eastman. It was very handy, fitting in classes around the orchestra schedule, and I pecked away at my degree over the next four or five years and finally got my Bachelor's

Norman Schweikert, February, 1955, age 17, in his first set of tails, just before his first perfromance with a major orchestra: 8th horn in The Rite of Spring, *Los Angeles Philharmonic Orchestra, Afred Wallenstein, conductor. Photo by his father, Carl Schweikert*

degree. I studied with Morris Secon until he left in 1959, and I finished my studies with Verne Reynolds. Verne was kind enough to write a piece for my senior recital, the Partita, and we've kept up a close friendship ever since. In 1959 I moved from fourth to second horn. The second horn (John Dobbs) wanted to take life a little easier, so he switched jobs with me. So I joined Verne as his partner, and played two years on second horn. Then Milan Yancich decided to leave the orchestra. I auditioned for Ted Bloomfield (who was then the Music Director) and moved to third. I only spent a few weeks on third horn, and then the army got me! So I had to leave everything, and went to West Point to audition for Major William Schempf, who had done graduate work at Eastman. He accepted me, and I started there in March, 1962, getting out in the winter of 1964. I was anxious to get back to my job! I played one more season in Rochester before moving on to Interlochen. There was quite a lot of playing when Thor Johnson was there—touring with the Chicago Little Symphony during school breaks, the Peninsula Music Festival at Fish Creek in the summer, and the resident woodwind quintet was very active at that time. It was actually a move up—a better financial situation and more variety of playing than in Rochester.

TG: You had five years at Interlochen, and then won the assistant job in Chicago?

NS: To start with they had only one opening, and Tom Howell won that out of our group of finalists. But another position opened up, so they took Tom as associate principal and asked me if I would like to be assistant. I got that news on New Year's eve, and I can tell you we had a party that night!

TG: I'll bet you did.

NS: So I started in June, 1971, and at the end of the summer came the first European tour of the orchestra, which was good timing! We went for six weeks to Europe. It was the fulfillment of a dream for me.

TG:I seem to remember an article you wrote for the *Horn Call* about that tour.

NS: Yes. "Horns Across the Sea" (*THC* II:2) talks about that tour from a horn player's viewpoint—all the places we visited, meeting with the Wiener Waldhornverein, all the parties and so forth. Soon after joining the orchestra the Konzertstück was programmed. There were two veteran players in the section—Frank Brouk and Joe Mourek—and they didn't want to participate, so that left the rest of us to play it. I got to play fourth on that, and later we recorded it, of course. We also got to do the first professional performance of it in Japan while on tour in 1977. We had a day off while in Sapporo, and flew to Tokyo where we played with Ozawa and the New Japan Philharmonic that evening. The reaction was unbelievable. The audience treated us like "rock" stars afterward!

TG: You moved from assistant to second horn at some point.

NS: Yes, after four years. I started that in the fall of 1975, twenty years ago.

TG: How have things changed over those twenty years?

NS: The schedule is harder. We're playing more concerts; touring more. It does take its toll. The subscription series has changed over time, with more concerts at night. It's possible now to play the same program Thursday night, Friday night, Saturday night, Sunday afternoon, and the following Tuesday night. I used to have a lot more free time than I do now. Of course, recordings have increased, too, and a lot of those are done on days off, which fills up your time. It can get complicated and very busy; but great fun, most of it.

TG: When do you find time to do your historical research?

NS: I can do quite a lot of work in town between rehearsals and performances. I find time here and there, but it is difficult.

TG: Speaking of history, I assume that the late Philip Farkas was one of those who got you involved in the orga-

nization of the IHS back in the early days. Did he also help you with your research?

NS: I never did get down to visit him. He asked me to, and at one point said, "You really should come down and have a visit," but I never did find the time. It was a big loss in my life. But I did spend a little time in his studio at Indiana University one time, went through his scrapbooks, and found some things of interest to my research, so at least I had that. And of course we talked on the phone from time to time.

TG: He and Bill Robinson were the ones who came up with the idea for the first International Workshop in 1969?

NS: Exactly.

TG: You attended that workshop, and after that was it Mr. Robinson who contacted you and asked you to become involved in forming the International Horn Society?

NS: I had let it be known to him that I would be interested in helping out in any way I could, since he was asking for volunteers. I had no idea he was going to ask me to chair the organizing committee! Several days after I arrived back home at Interlochen the phone rang. It was Bill, and he asked me if I would take on that responsibility. So I said, "Why not?" It would be an adventure, certainly an honor. I took it on and started the ball rolling, writing letters to the rest of the committee members so that we could get a working constitution and some guidelines of how to run the organization and so forth. We actually had categories of members at first; we had professional members, amateur members and whatnot, and in the very first directory I think there was even some coding of that with numbers, but I'd have to look back to see. That went by the boards after a while. The very first person to join as we sent out our application forms was John Barrows. We had, for a while, member numbers, and he was number one! I jumped in and became number two. He was a member of the committee, of course.

The Interlochen Arts Quintet on the school campus, 1969–70: Max Schoenfeld, flute; Lewis Lipnick, bassoon; Norman Schweikert, horn; Fred Ormand, clarinet; Jay Light, oboe. Photo by Wayne Brill

TG: Who else was on the organizing committee? Do you remember?

NS: I can remember most of them. Wendell Hoss, of course, and Barry Tuckwell, Bob Marsh, Bill Robinson, John Barrows, myself—that's six. There were nine of us. (Philip Farkas, Lowell Shaw, and David Berry were the others.) At this point we were looking for an editor. Harold Meek was thought of right away because he had an inclination for history, was very erudite, and was a respected professional in the horn world. He was very happy to do it, became our first editor, and was responsible for putting out the first *Horn Call*.

We committee members had a lot of correspondence among us to make decisions on what to do to get this society going: getting applications printed up and sent out, advertising in music periodicals, getting the word out, you know. I remember making a trip down to Kalamazoo, where Neill Sanders was giving a clinic, and as part of his clinic I made an announcement about the new Horn Society and passed out applications. That was an early "blowing the horn," shall we say, of the new society. And from there, it just snowballed. I opened a bank account and had a post office box at the Interlochen Post Office. We quickly got members from many different countries, so even in the first directory you'll see several countries represented. We got a big bunch from Finland, I recall, through an industrialist who was a horn enthusiast, Karl Pentti, who sent in a check for several different memberships for horn players there in Helsinki.

TG: What were your duties in the early days?

NS: Well, I became the first Secretary-Treasurer, so (except for putting together the *Horn Call*) I actually did most of the work!

TG: And that was in the pre-computer era, of course.

NS: Yes. this was 1970, you see. I believe the first issue of the *Horn Call* came out in 1970. I did all the correspondence with members, handled all the money, wrote the first several newsletters, and did all the mailings, except for the *Horn Call*. It really was a lot of work. As my wife says, I was always down in the basement of that little Interlochen faculty house, tapping away on the typewriter, folding newsletters and putting them in envelopes, putting on stamps. It was really something. I wanted to get everything out quickly, so that people wouldn't lose interest. I sent all the newsletters first class, just so they would get places quickly and we would establish a good core of members. Later on, they were able to get a bulk mailing rate, and things became more efficient very quickly. But in those early days I was the old manual labor guy, and I actually got a lot of joy

out of it. But as soon as I joined the Chicago Symphony, I could see that it was going to be too much time taken up, so I resigned from the position at the workshop down in Bloomington in 1972. I became a member of the Advisory Council for the next four years, I believe, and kept in touch that way. Those were turbulent years, because the two secretary/treasurers who followed me did not do a first-class job, shall we say, and things really got into a sorry state. We had a lot of emergency phone meetings and finally we got Nancy Fako to step in and help us sort things out. It was a black period in our history. Nancy got things back on track and was very efficient in helping us pull things together. From then on it's gone very well.

TG: Reading through back issues of the *Horn Call*, particularly the earlier issues, there always seems to be an article popping up by Norman Schweikert, often regarding a historically interesting player.

NS: I've contributed a few, yes.

TG: And I recall reading several brief vignettes or small pieces which were not credited to anyone but seem to be written in your style.

NS: There are a few—little player portraits—three or four, maybe.

TG: I remember from my student days at Interlochen that you were very interested in the history of horn players in this country, and I wonder how that research has progressed since then?

NS: Oh, it has mushroomed, shall we say! It doesn't just include horn players now; it includes orchestral musicians of all instruments. That's the problem; I've bitten off more than I can chew, probably. But of course it's all compatible research. If I'm looking for things on horn players I find material on other instrumentalists. I just make more notes now, copy more things from the microfilm. I started with symphonic horn players, from colonial times to whenever I decided to cut it off. I went through all kinds of dictionaries, music periodicals, "Who's Who," what have you, to find information on players. I sent letters out to those who were either retired or currently active in orchestras, hoping to get some responses. Maybe fifty percent actually replied. Some of the most famous ones were the most cooperative; people like Wendell Hoss, Max Pottag, Lorenzo Sansone, Arthur Berv, all responded very nicely. Some others who were also fairly well known but not in the top group kind of fluffed it off, which was interesting. That was fun! I started that while in the army at West Point, the sending out of letters. My interest started in high school when I was given a copy of (Birchard Coar's) *A Critical Study of Nineteenth Century Horn Virtuosi in France.* I read it from cover to cover and was amazed at all the information that was available about all the old French players. I started looking around for information on our American players and found almost nothing. So I said to myself, "I'm going to do something about this, and write an encyclopedia of horn players in the U.S." When I arrived at Eastman to join the Rochester Philharmonic and go to school on the side, I discovered the resources of the Sibley Music Library, which is one of the great music libraries of the world. I found hundreds of bound volumes of programs from all the major orchestras. So I went through every one, looking for personnel lists, and that was the start of my name collection. Then I started writing and sending out the letters when at West Point in the 1960s. From there it gathered momentum. The files grew, and by the time I got here (Chicago) I realized that I was looking at an awful lot of material that had to do with other instrumentalists, and thought, "Why not put some basic information down about everybody?" That's what started this index of major symphony and opera musicians in the U.S. from the founding of the New York Philharmonic in 1842 to 1992. It's a little bit of a problem to decide what is a major orchestra, and I may have to cut down my numbers.

TG: What do you consider a major orchestra?

NS: Some decide it by budget, others by some other criteria: population of the city or whatnot. I consider the general importance of the orchestras. Take an orchestra such as San Antonio, which has a comparatively small budget but has been very important in giving young players a real start in the business. it's a "feeder" orchestra, let us say. So many players came through there and went on to bigger jobs; they had a terrific turnover. New Orleans, the same story; Kansas City. All those types of orchestras I want to include if I can. The project is so big that I may not have the luxury of going that far afield. I may have to limit it to the ten oldest orchestras, for instance.

TG: What form will this take?

NS: I plan to publish it as an index of source material, you know, so that anyone writing a thesis on a particular group or player, someone doing genealogical studies of family members who were musicians, could use this as a source of information. It's like reading a telephone book, as my wife says, so it doesn't have any great prospect as a money maker, but I think it's something which must be done. It's a labor of love—something I want to contribute to the musical world—to leave this great source of information on symphony players, because they're the ones who really make these orchestras, you know, not just the conductors and soloists. The rank and file who are putting it out day after day, making the music, they are the orchestra.

TG: It sounds like a tremendous resource. And you are doing this entirely on your own, with no assistance or grants?

NS: No financial support at the present time. I plan to apply for grants to be able to do more when I retire. But I am not without help in gathering information. I've got contacts here and there who send things to me. I've had help from many great institutions, like the Paris Conservatory, and from friends in Germany. It's not that I don't have some help, but I could use secretarial assistance; someone to key information into the computer. That sort of thing.

TG: With this project, and your biography of the Reiter brothers, you should have no problem keeping busy and active in your retirement, when that comes.

NS: I've got more than I can handle. I need three lifetimes to do it all!

Tim Gregg is a physician and active amateur horn player in Lexington, Kentucky. He is a member of the Horn Club of Central Kentucky and a life member of the IHS.

Tom Ritter

IHS Punto Awards: J.Christopher Leuba and Douglas Campbell

Paul Mansur

The IHS Advisory Council, meeting at Eugene, Oregon during the Twenty-eighth Annual Horn Workshop, named J. Christopher Leuba and Douglas Campbell as Punto Award recipients. Punto awards honor notable persons who have been highly influential in the art and science of horn-playing nationally or in an extensive region. Fields of such service normally include at least two areas of service, such as: solo performance, orchestral and ensemble performance, pedagogy, recordings, composition, arranging, historical research, publication, or technical/scientific endeavors.

Douglas Campbell, Professor Emeritus of Michigan State University, served on the faculty at this institution for forty-five years. He continues to teach at Interlochen in the summer. His students teach in high school, college, and university positions, and many are performing in American orchestras. His performance record includes the National, Houston, Grand Rapids, and Lansing Symphony Orchestras. He was hornist with the Richards Quintet, which has two recordings issued, toured China, and once played for a State Dinner at the White House.

Doug, with Neill Sanders, hosted the Michigan event of 1970 known as Horn Fandango, which set the stage for the development of regional horn workshops. In 1978, he hosted the International Horn Workshop at Michigan State University. Mr. Campbell now resides in Eugene, Oregon, where his wife, Ellen, is the horn professor at the University of Oregon.

Julian Christopher Leuba has had a colorful performance career notable for his term as solo horn with the Chicago Symphony during the last years of Fritz Reiner's term as conductor of that orchestra. His orchestral service also includes the Milwaukee and Minneapolis (now Minnesota), and Seattle Opera orchestras, and the Philharmonia Hungarica. He still plays with the Portland Opera Orchestra, having begun performing with this group in 1984 as principal horn.

Chris performed with *Soni Ventorum*, a wind quintet, during his tenure as horn teacher at the University of Washington. He taught also at Western Washington University and the Conservatorio de Musica de Puerto Rico. He has issued several recordings and made numerous solo and guest artist appearances. He served the *Horn Call* as Recordings Editor for well over two decades. His monograph, "A Study of Musical Intonation," is now published in its fourth edition and is a landmark study in intonation perception.

The International Horn Society extends its most sincere and enthusiastic congratulations to these newest Punto honorees: J. C. Leuba and Douglas Campbell.

Douglas Campbell and J. C. Leuba, IHS Punto Award recipients

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Nizhny Novgorod Brass Competition

Lev Yevgenyevich Gorokhov

Ancient walls encircle the Kremlin in the city of Nizhny Novgorod, standing at the confluence of the great Russian rivers, the Volga and the Oka, in the center of Russia. It is the year in which the city will celebrate its 775th anniversary. It is an industrial city with a rich historical past and strong cultural traditions. The competition, Nizhny Novgorod Brass, took place in this city between May 27 and June 4, 1996. The competition emerged from a desire to stimulate mutual enrichment of various performing schools through contact of young Russian musicians with colleagues from other countries. It continues to be economically difficult for young Russian players to go abroad for workshops and competitions.

Fifty-two young musicians, age 17–35 from the United States, Australia, Holland, Germany, Turkey, Bulgaria, Ukraine, Kazakhstan, and Russia expressed their wish to participate in the competition. By the time the ballot began, thirty-five participants were present at the event. The organizer of the competition is the joint stock company "Brass Guild," a firm founded by wind players to develop wind instrument performance. Brass Guild produces mouthpieces for all wind instruments, collaborates with Yamaha and other firms, and runs competitions, festivals, master classes, and concerts such as the "Sounds of Wind Instruments" at the concert hall of the Nizhny Novgorod Conservatory. Co-organizers of the competition are the Ministry of Culture of the Russian Federation, the Mayor of Nizhny Novgorod, Ivan Petrovich Sklyarov, and the Nizhny Novgorod Music Society. Such support testifies to the important state status of the competition. The Yamaha firm was for the second time a sponsor of the competition, and it donated two "Silent Brass" mutes for horn and trombone to be used as prizes. The competition is very grateful to Yamaha for its support and hopes for future cooperation.

Famous musicians from a variety of countries served as jury members of the competition. They were Professor Nancy Cochran Block, President of the International Horn Society, Kansas City, USA; Professor Anthony Parsons, principal trombone of the BBC Orchestra and Vice President of the International Trombone Association, London, England; Professor Stoyan Karaivanov, Plovdiv, Bulgaria; Professor Magdalena Zavadska, Gdansk, Poland; Professor Victor Batashov, Moscow Conservatory; Professor Nikolai Filippov, Moscow Gnesin Music Academy; Professor Victor Sumerkin, St. Petersburg Conservatory; Associate Professors Shamil Skakirov and Alexander Pavlov of Nizhny Novgorod; and Professor Arkadyi Nesterov, also of Nizhny Novgorod, who served as chairman of the competition.

The complicated program of the three rounds helped to reveal the high level winners of the competition. Ivan Vachev, hornist from Bulgaria, won the horn first prize, and

Nizhny Novgorod Brass Competition judges. L to R: Lev Gorokhov, Athony Parsons, Nancy Cochran Block, Stoyan Karaivanov, Nikolai Filippov, Arkadyi Nesterov; Front: Magdalena Zavadska

Yorgan van Rien, trombonist from Holland, won the trombone second prize. The rest of the prizes were won by young musicians from Moscow and St. Petersburg, the cities where the most gifted musicians study and master their profession. These included Vitaly Polekh, hornist from Moscow, second prize; and Alexey Pozin, hornist from St. Petersburg, third prize. The competition brilliantly realized its main aim, which was to acquaint musicians with the performing level and culture of different countries of the world. This acquaintance is interesting for both young musicians and mature professors who are responsible today for the fate of their profession—for the upbringing of the young generation of musicians, the future masters.

The organizing committee of the competition is very grateful to Professor Nancy Cochran Block for her coming to the competition, for her wonderful goodwill and a great sense of tact, for donated music (from the Hornists' Nest) and mutes (Trumcor) that she brought from the USA. We are also thankful to Professor Anthony Parsons, who accepted our invitation to work as a jury member and brought music difficult to get in our country but necessary for our everyday work. Our poor financial possibilities in running the competition did not change his decision to come to our country. We are extremely and sincerely thankful to all colleagues from different countries for their professional solidarity. The organizing committee hopes for new meetings at the competition, Nizhny Novgorod Brass, and will be glad to see again our colleagues. All those who did their best to organize the competition felt empty and sad when it was over. There were tears in our eyes when we parted with our guests, but we do hope that the third competition, Nizhny Novgorod Brass, will take place in spite of all difficulties to organize and run it.

The Director of the Competition
General Director of the joint stock company, Brass Guild
Lev Yevgenyevich Gorokhov

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Mel Broiles
Principal, Metropolitan Opera Orchestra

Chris Gekker
Orchestra of St. Luke's
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The 28th Annual IHS Workshop: *Welcome to the Pacific Northwest*

Jeffrey Snedeker

Over 400 hornists descended on the University of Oregon June 17–22 to attend the first IHS international workshop held in the Pacific Northwest. Host Ellen Campbell, horn professor at UO, compiled a very balanced and impressive program that included international, national, and regional artists, soloists, orchestral players and sections, chamber groups, horn choirs, and specialists in fields of jazz, studio, and film music, historical instruments, and performing practices.

The workshop began with a fitting and heartfelt tribute to the late Edward Kammerer, longtime professor of horn at the University of Oregon. I had the good fortune of meeting Ed at a workshop some years ago, and the outpouring of warm feelings from friends and colleagues, particularly Dr. Jeffrey Williams, UO's trombone professor, infused the workshop with a sense of celebration and joy for music and music-making that truly reflected Ed's spirit.

There are many possible goals in putting on a workshop. One goal can be to showcase the best performers or ensembles in the world as well as representative performers from the region. Another goal can be to provide opportunities for a variety of experiences enjoyable and interesting to a wide range of players. Yet another is to have (or hope for!) some distinctive event or performer, to make the workshop memorable or give it a particular identity. All three were satisfied in Eugene.

So, what sticks out in my mind? Well, first the absolute thrill to have a workshop at a place I could drive to. Horn players in the Northwest will be eternally grateful to Ellen and the IHS for bringing a workshop of this magnitude to this region. While every workshop is worth the time and expense it takes to get there, it was wonderful to have it so close by. I was proud to see such a fine representation of players, ensembles and participants from the Northwest, demonstrating the high quality of horn-playing here. It was especially gratifying to celebrate the latest Punto Award recipients, longtime Northwest resident J. Christopher Leuba and recent arrival Douglas Campbell, appropriately rewarded for their longtime contributions to the field. It was also a very special opportunity to congratulate Barry Tuckwell on his long and truly remarkable playing career, and to wish him well in the next phase of his life. As usual, Barry's musical presence as the true class of the horn world was felt throughout the week, from the stirring version of Verne Reynolds's *Calls for two horns* with Gail Williams to the acrobatics and musical maturity required in Gunther Schuller's *Five Pieces for Five Horns* with the NFB Horn Quartet.

What else? Plenty! What a divine inspiration to pair Peter Damm and Frank Lloyd in recital! Though very different in sound and personality, these two had firm, common ground: purposeful and undeniable musicality. Lloyd's amazing control of the instrument and clarity of musical line was complemented by Damm's phrasing "from the heart," which created a sense of inevitability in his musical expression. So many other wonderful moments! Here are some (not all!) that I found particularly memorable: Gail Williams's ease and power, especially in the Heiden Sonata; Peter Kurau's beautiful, lyrical lines in a transcription of Schumann's *Fantasiestücke;* Marty Hackleman's depth of expression in a suite of Russian pieces; the blend and obvious goodwill of the San Francisco Symphony Horn Section; the warmth and purity of sound from Francis Orval; Peter Gordon's colors and stylings in a variety of jazz pieces; Rick Seraphinoff's smooth, refined natural horn playing on the Amon Quartet; the "insight" for audition etiquette, provided by the Oregon Symphony Horn Section (and its guest auditionee); the love between performers, music, and poetry, expressed by Greg Hustis, Donnie Rae Albert and Simon Sargon in the premiere of Sargon's *A Clear Midnight,* for horn, baritone and piano; and the charm of Peter Damm's arrangement of *Sleeping Beauty's Bridal Procession,* a perfect ending to a wonderful week.

Workshop host Ellen Campbell enjoys a rare moment of repose at the workshop picnic

And there were many other hot topics and special presentations that received much comment from participants: Chris Leuba's insightful "Eye-openers" every morning ***before*** breakfast—well-received (and well-attended!); informative master classes with Frank Lloyd, Peter Damm, Doug Hill, and Frøydis Ree Wekre; jazz workshops on a variety of topics, led by Doug Hill, Kevin Frey, and Peter Gordon; a panel discussion on the subject of studio playing with Peter Gordon (New York), Tom Greer and Steve Durnin (Los Angeles), and Frank Lloyd (London), coupled with a demonstration of performing a film score, led by renowned Hollywood composer David Raksin; recitals featuring regional artists, contemporary music, and historical instruments; a lecture by Thomas Hiebert on the early history of the horn and some recent revelations and clarifications regarding playing techniques in the Eighteenth Century; an-

other presentation on staying in shape by Gail Williams and Drew Sutcliff; Morris Secon's late-night talk sessions; a visit to the Oregon Bach Festival to enjoy a performance of J. S. Bach's Mass in B minor.

Every individual performer, from guest artists to master class participants, and every ensemble, from the NFBHQ and the Army Brass Quintet to university, community, and massed horn choirs (especially the horn choir formerly known as "C") demonstrated the wide range of styles, sounds, and interpretations that enrich our horn "palette." This is always inspiring and encouraging to me, particularly in musical and practical contexts—so many possibilities to choose from, yet all with integrity and intriguing musical potential.

The U.S. Army Band Brass Quintet entertains the workshop participants at the picnic

There are also many non-musical reasons that make workshops enjoyable. The representation of businesses dealing sheet music, recordings, equipment, instruments, and musical accessories was quite significant in Eugene. My own students really enjoyed the opportunity to play *Don Juan* with Jim Decker's IVASI program and to try out Yamaha's new Silent Brass practice system. We also enjoyed trying so many instruments, all with unique characteristics, from all over the world. I personally replenished my sheet music and recording collections (while emptying my bank account!). Workshops also provide opportunities to meet heroes, network and make contact with peers, colleagues, future teachers, potential students, and especially to see old friends. I myself was especially pleased and grateful that so many friends from all over the world decided to come to Eugene.

Congratulations to Ellen Campbell and her helpful, friendly staff; congratulations to the UO School of Music for the gracious support; thanks to the IHS for allowing the international workshop to come to our neighborhood; and thank you to all performers and participants who joined in making this workshop an obvious success. We enjoyed showing you what we are up to out here, and hope you had a good time in our "neck of the woods." We hope you'll all come back again any time!

Why Should I Go to the Workshops?

John Cox

There is something about the experience of an IHS Workshop that is different from study at conservatories, summer festivals, or private instruction. Of course it is informative and entertaining for participants of all ages and levels of horn playing. For many, deep friendships have developed that get renewed yearly. At the Eugene workshop it became evident that my evolution as a player was a result of the early influences of past workshops.

I hadn't been to a workshop in quite some time, and I enjoyed this one thoroughly. It was during one of the artists recitals that I realized just how much my playing was influenced by what I had experienced during the early workshops—the player I am today was shaped by the artists I heard during my formative student years. I had fine teachers that taught me the processes and musicianship of playing the horn. It was my exposure at the workshops that shaped me to make the artistic decisions I do.

In 1972, while a high school student and green farm boy, Paul Nolte, my teacher and a former Pittsburgh Symphony member, gave me a bus ticket and voucher for expenses to go to the Fourth IHS workshop in Bloomington, Indiana. Having no idea what awaited me there (but a good idea of the work I'd get to skip on the farm!), I was immersed with the sounds of great playing by the artists there. Two years later I was at the Ball State Workshop, and I later attended the Canada and Michigan workshops. Those four weeks had as profound an impact on me as any teacher or summer festival.

What do I remember? Hearing Fripperies for the first time in 1972 and at a later workshop being assigned as

Peter Damm enjoys the wine and socialization at the workshop picnic

Lowell Shaw's roommate. We have had a little contact since then and still talk about that. His work may have had an influence on my attempts at arranging. The exposure to the live performances of Barry Tuckwell and his sense of refined nobility, assured manner, and commanding stage presence gave me the confidence to go out and believe in what I have to offer an audience. Peter Damm's thrilling the audience with the opening call of Dukas's *Villanelle* made me want to have that effect on listeners—capturing them with just a few notes. Michael Hoeltzel's fearless high register made me seek him out when he was teaching at Indiana University one summer, and I credit my upper range to that experience. Charles Kavalovski's careful attention to detail and pure sound led me to study with him for two years. Frøydis Ree Wekre seemed to breathe music, allure, and mystery and inspired me to try to turn a mysterious phrase now and again (though sometimes with more amusement than amazement). The straight-forward approach of Dale Clevenger and fearlessness of extreme dynamics both soft and loud made me stretch what I attempt. Then there was Alan Civil, who not only was a superb performer, but also who conveyed the sense that playing the horn should be fun for both the performer and audience. The list goes on to include David Krehbiel for his sense of solid orchestral style, Hermann Baumann for his lyricism, Mason Jones for his non-showmanship of being comfortable with dragging out a stand and chair and inspiring me with beautiful phrasing of simple melodies. And of course there was Philip Farkas and his incomparable sound, and, later, when I had worked up the nerve to approach him for lessons (which I never would have done had I not met him at the fourth workshop in Bloomington), his gentle, nurturing approach to teaching and encouragement to play well. Some things are forgotten, but a lot was crammed into those few weeks of exposure.

A lot of questions can be raised as to what were the most important events for me at those workshops. Was it the performances? Surely the chance to hear the artists lay it on the line and how they did it was a great influence. Maybe it was the lectures and clinics when a little of the personalities of the artists came through, exposing me to thought processes and philosophies. How about trying horns and mouthpieces, looking at new music, meeting people that I have run into throughout my career? Hearing people I would eventually spend some serious study time with, including Farkas, Hoeltzel, and Kavalovski? Maybe the total package? I do know that the performances I heard opened a window in my mind that added to what I imagined possible on the horn.

James Decker and Frank Lloyd at the IVASI exhibit

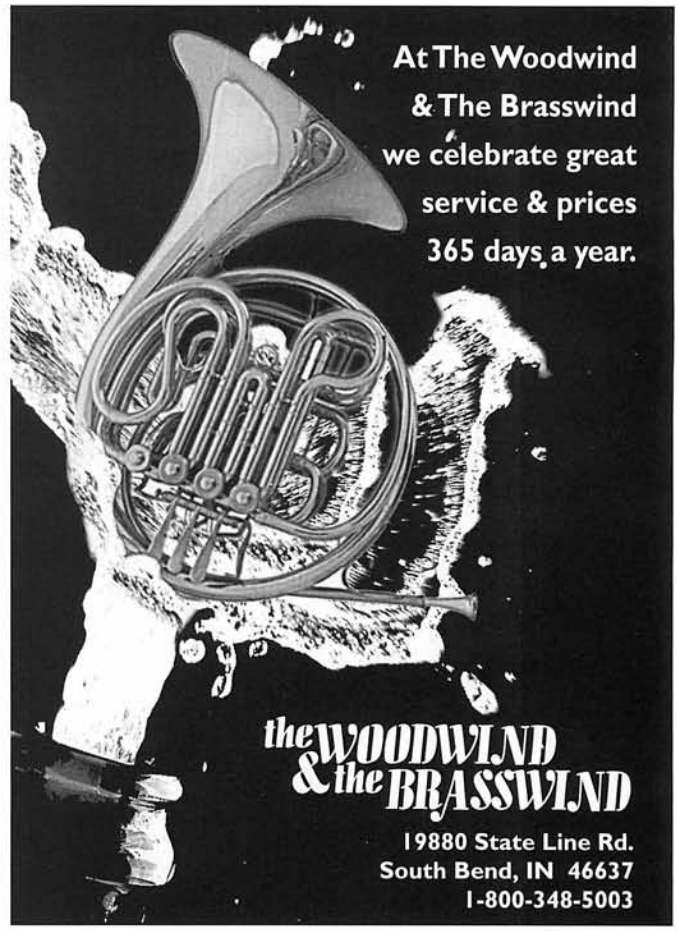
Peter Gordon and combo at a workshop recital

Years ago, Philip Farkas wrote in *The Art of French Horn Playing:*

> Tone quality is a relative thing and differs with each country. The conception of an ideal tone varies widely between Germany, France and England. In America, we are gradually evolving our own characteristic tone. This should be the most universally satisfying of all, once it is determined, because as members of the "great melting pot" we are experiencing all styles of tone and technique. Gradually we are absorbing the most desirable qualities of each school.

The IHS provides that melting pot with the workshops. Yet, there are still different schools of playing, and there is the realization that many valid ways exist to present and hear the same music. No one teacher or player can inspire a student with everything, and when the opportunity arises each year for serious students to be immersed for one week with the finest artists of the day, they should run to experience the totality of a workshop. My first teacher had a profound influence on my playing, and maybe the largest influence, in the retrospect of many years later, is when he handed a farm boy a bus ticket and said "you might learn something there. See you next week."

John Cox is principal horn of the Oregon Symphony Orchestra and is a member of the Mainly Mozart Festival Orchestra.



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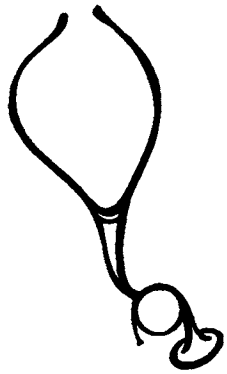

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Pedagogy Column

Peter Kurau
Column Editor

The Horn Handbook: Kopprasch Etudes

Verne Reynolds

Editor's note: The Horn Handbook *is scheduled to be published in January 1997 by Amadeus Press and will be reviewed in a forthcoming issue of the* Horn Call. The Horn Handbook *"presents a broad introduction to horn study, practice, and performance, leading the player and teacher through the etude, solo, chamber music, and orchestral literature of the horn. It also provides examples of exercises for warm-up and for perfecting technique." We are grateful to Mr. Reynolds and to Amadeus Press for offering this excerpt of* The Horn Handbook *for publication in the* Horn Call.

We have seen how practice can be apportioned into three flexible categories of calisthenic, technical, and musical. Etudes, by definition and by their nature, belong mainly in the technical area. The traditional horn etudes of the nineteenth century, such as those by Gallay, Mueller, and Kopprasch, concentrate on scales, arpeggios, or articulation patterns, and an entire etude may be devoted to just one of these technical matters. They are highly repetitious, tonally predictable, and often have the same note values throughout. They probably represent the level of horn technique expected of fine horn players of the era in which they were written. Except for an occasional lyrical piece, this genre of etude does not require very much musical perception, but rather an understanding of purpose and potential benefits.

Each etude as it is assigned should be examined by both teacher and student to determine its general character, intent, and structure. These etudes are especially valuable, since they can be modified in many ways to become even more effective. For example, nearly every etude can be practiced an octave lower for low register development. They can be transposed into any other reasonable location; their rhythmic patterns, dynamics, and speed can be adjusted. To many young ears these etudes may seem boring, and if played only in their original configurations, may be so. If used as sketches deserving of expansion they can serve as a treasured resource for building a solid, traditional technique. We should never feel that we have finished with these etudes, never to play them again. By using some imagination they can be used throughout one's playing career for diagnosis and rehabilitation of the fundamental techniques.

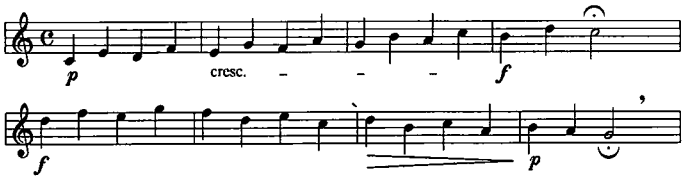
The first historically significant etudes encountered by serious young horn players are those written by C. Kopprasch. Their use signifies that the student has graduated from method books and is ready to work on essential technical matters. The 1992 *Robert King Brass Player's Guide* lists seven editions of the Kopprasch *Sixty Studies,* most of which are divided into two volumes. A quick glance through Volume I confirms that the etudes are exercises in scales, arpeggios, and articulation patterns, with some attention given to the lip trill and wide leaps. Only two of the thirty-four etudes in Volume I are lyrical in nature and content. For this discussion, the Carl Fischer edition of 1939 as revised by Fr. Gumbert and Albin Frehse was consulted. We are all indebted to Norman Schweikert, the distinguished horn player and tireless scholar, for letting us know in the May 1971 edition of the *Horn Call* that Fr. Gumbert is actually Friedrich Gumpert (1841–1906). We assume, not having evidence to the contrary, that dynamics, articulation, and other editing marks are those written by Kopprasch and those added by Gumpert and Frehse. Another fine edition, published by International Music Company in 1960, edited by Oscar Franz, revised by Albin Frehse, and newly edited by James Chambers, is quite similar to the Gumpert-Frehse edition.

Etude No. 1 in Book I is a rather slow, tongued scale study. Its general appearance suggests that a legato tongue stroke is appropriate. A metronome setting of quarter-note equals 60 requires that good breathing techniques are used, since many phrases begin piano and crescendo to forte. Its range is nearly three octaves, which creates an opportunity to observe how the embouchure reacts to the legato tongue stroke in the various registers. Assuming that these etudes

are played on a standard model double horn in F and B-flat, we should listen carefully to make sure that the first note played after changing from one side of the horn to the other is perfectly in tune and matches its predecessor in volume and tone quality. In this etude the crucial notes are g' on the F horn and a' on the B-flat horn. Without any adjustment by the player the a' will often be sharp and somewhat bright-sounding if fingered 1 + 2. Similarly, g' on the F horn often sounds flat when preceded by a' on the B-flat horn. A glance at the electronic tuner will certainly help. Tone quality is a matter of judgment, but it is generally true that the qualities of the two sides of the double horn differ more in loud playing than in soft. Loud playing tends to drive the pitch of the a' even higher. Fortunately, our efforts to keep the a' down in pitch will take away some of the brightness and help the smoothness of passing from the B-flat to the F horn.

The ear can be taught to accept questionable intonation or to demand perfect intonation. The more times that we hear ourselves playing this a' to g' interval perfectly, the greater the demand becomes. Since this etude has no intervals other than half steps and whole steps, it presents an opportunity to listen for the difference in size and flavor of these intervals. They must sound as different as possible, with the half step tightly together and the whole step properly spaced. A good prelude to this exercise is to play, while watching the tuner, a slow chromatic scale from the lowest note to the highest note of the etude and then back down, and then do the same with a whole tone scale. Playing the scales will reveal that we do not always play pitches at the same place ascending and descending. This is a wonderful etude because its simplicity is both a virtue and a challenge. It could be an etude that we play every day.

Etude No. 2 is another study in legato articulation, this time in major and minor thirds. The editors suggest that every ascending four-measure phrase should begin piano and end forte and that every descending phrase start forte and end piano. This is very natural, but we should reverse the dynamics occasionally. Every phrase ends with a fermata. Some thought should be given to the length of each



Kopprasch No. 2, mm. 1–8. Carl Fischer ed., 1939

fermata. Translating the Italian fermata into the English hold or pause does not alter its function of causing a break in the rhythmic motion. We should never arrive at the length of a fermata by adding a specific number of beats. The length should be governed by several factors, including the nature of the music that precedes it. In this etude each fermata is preceded by fourteen quarter-notes. The regularity of this rhythmic motion suggests a fermata long enough for the mind's ear to erase the pulse created by the quarter-notes. Players tend to be more impatient than listeners with the length of the fermata, but we cannot forget its function or its dramatic potential. In this etude we can experiment with varying the length of each fermata. Perhaps those in forte could be longer or shorter than those in piano. Since the etude ends with a low note, this last fermata could be astonishingly long. We should recall that in the Rondo of the Mozart Third Horn Concerto there are two fermatas. The fermata near the beginning of the movement need not be as long as the one near the end. The second fermata must erase the feeling of pulse that has accumulated for almost the whole movement. Unfortunately, the length of each fermata is in the hands of the conductor.

As in Etude No. 1 we must listen for the exact size of the minor third and the major third. Nearly every measure has the potential for faulty interval size. The first measure is a good example, since it contains one note that is probably all right (c'), two notes that could be flat (e' and d'), and one sharp note (f'). It is not enough that notes register on the tuner as sharp, flat, or just right. They must sound right to the player's ear in their intervalic context. This is the beginning of both linear and horizontal intonation. We must be able to hear pitches in relation to previous pitches but also in relation to pitches sounding simultaneously with our own.

Etude No. 3 and Etude No. 4 should be played at fortissimo and at pianissimo in addition to the printed dynamics. Playing at fortissimo can show us where extra effort must be applied to maintain an even level of volume, regardless of register. The tape recorder can illustrate whether the notes on the F horn are projecting with the same intensity as those on the B-flat horn. At pianissimo we must guard against the natural urge to increase the volume on the ascending lines. Both etudes are marked sempre staccato, but there is no reason not to practice them with a legato tongue occasionally. These two etudes seem ideal for beginning the serious study of transposition. Most young players have had some experience with transposition and perhaps have resorted to using pencil marks to identify pitches in the more familiar horn in F. Some players have contrived elaborate formulations for each transposition. These schemes usually involve changing the clef and adding or subtracting sharps or flats. If these stratagems work, so be it. It does seem that these cumbersome machinations seek to avoid the hard work of learning each transposition so thoroughly that it becomes automatically and perpetually reliable. How simple, direct, if old-fashioned, it is to practice these two etudes a half step lower and call it horn in E. At first we must go slowly enough that our eyes can grip each note as we play it and our ears connect the pitch we play with the note we see.

The first seriously studied transposition might as well be horn in E so that the intervalic difference is as small as possible. In this "method" of transposition eyes, ears, and fingers all learn the new pitches. It is best to stay with horn in E until most of the etudes in the first volume can be read at a slow but steady pace. E-flat horn logically comes next, followed by D, C, B-natural, low B-flat, high B-flat, A, and G in that order. Learning transposition is somewhat similar to learning languages; learning one helps in learning

others. Transpositions should be mastered to the point that there are no transpositions. Every key must be as automatic as horn in F, with only an occasional urge to polish up B-natural in honor of the Brahms Second Symphony. Learning transpositions this way can consume a lot of music for reading. Venturing beyond the safe confines of horn etude literature might even be necessary.

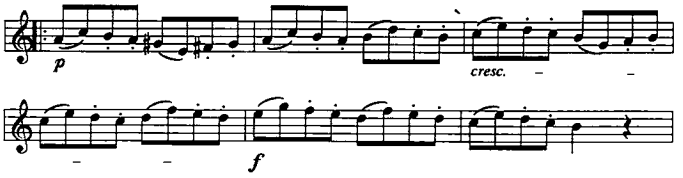
Etude No. 5 introduces the lip trill as a series of slurs between notes that are a whole step apart. At first this etude should be played open on the F horn. Doing so will produce a strange interval between e" and f", but just for this exercise we can relax our strict standard on intonation, knowing that this is not the normal fingering for this trill. This is a true calisthenic exercise in that we are concerned only with the physical action that results in a steady, smooth, reliable slur between the two notes. The mirror is helpful when it shows excess motion in the corners or the lower jaw. In our slow practice we should try to find the smallest motions that will move us from one note to the next. Large motions do not produce fast reliable lip trills. Firm corners and a firm grip on the lower half of the mouthpiece is our best approach. As the editors suggest, we can expand this exercise downward one half step at a time by adding the second valve for E, first valve for E-flat, first and second for D, second and third for D-flat, first and third for C, and all three valves for B-natural. Notice how the pitch, tone quality, and physical control deteriorate as the horn becomes longer and longer. Whenever we have a choice of fingering for any note we should try to make the horn as short as possible. This is an etude that demands patience. Nothing is gained by playing faster than we can control the slurs. This etude alone is not a magic carpet to lip trills. Combined with the warm-up exercise illustrated in Fig. 1–4 [*not shown in this excerpt—Ed.*] and the willingness to spend months rather than weeks or days in calm, orderly practice, this etude will provide the control and flexibility needed for elegant lip trills.

Etude No. 6 or No. 2 is suitable for beginning the study of memorization, because each has short phrases and relies on sequences. Everything here is predictable and logical. After marking off each phrase, defined by the fermatas in No. 2 and by the eighth-notes in No. 6, look at the first phrase to see what it contains. After studying this phrase we should try to reproduce it in our mind's ear while looking at the notes. Do this at least three times. Then try to reproduce it mentally without looking at the notes. When this is successful, play the phrase three times while looking at the notes, then three more times without the notes. This procedure relies on complete concentration at each step. Some phrases will be quite easy, but do not omit any of the steps, which can be outlined as follows:

1. Mark off each phrase.
2. Find the pattern within the phrase.
3. Look at the notes.
4. Look at the notes and produce them mentally three times.
5. Produce the notes mentally without looking at the notes.
6. Play the phrase three times with the notes.
7. Play the phrase three times without the notes.

Each step should be perfected in the above order. It is always possible to go back one or more steps to solidify the process. After memorizing the first phrase, repeat the same steps for the second phrase. When the second phrase is memorized, play phrase one again and if all is well play phrase two. Then play the phrases joined together. Continue this procedure until the complete etude is memorized. Do not be distracted or discouraged by a temporary lack of success or by the simplicity of the process. We are establishing a pattern for memorizing that can be applied in future to more complex works. It follows an orderly sequence of study, analysis, practice, performance.

In Etude No. 7 we have an opportunity to listen to intervals in a harmonic framework. We should begin to trust our ears. If it sounds right, check with the tuner to make



Kopprasch No. 10, mm. 16–21; Carl Fischer ed., 1939

sure but do not let the tuner do all of the work. Just as with the metronome, we could become so dependent on the tuner that we only see rather than hear discrepancies in intonation. The metronome is very useful in practicing attacks, releases, and breathing; establishing a beginning tempo; and checking for unsuspected lapses in tempo. It might have some use in pieces, such as marches, in which the maintenance of a rigid tempo is considered virtuous. Etude No. 7 should also be played in all reasonable transpositions and with varied dynamics.

Etude No. 8 is excellent for the practice of memorization. Would it not be interesting to memorize it in F and then, without looking at the notes, try to play it in E or E-flat? This exercise tests our ability to transfer what we hear into what we play. Though sometimes discouraging at first, it is another way to expand the usefulness of our ears. Most ears will improve through hard work; some will become excellent.

The ninth etude introduces articulation patterns of tongued and slurred notes within a group. The editors' indication of tempo giusto is well chosen. Giusto is translated as strict or correct and, as applied here, means that the sixteenth-notes must be placed evenly whether tongued or slurred. The metronome tells us whether the first notes of the group are on time; only our ears can tell us whether the remaining three notes are correct. Listening to the tape playback is very revealing, since articulated patterns often feel one way and sound quite another. Absolute rhythmic precision is needed at all rates of speed.

No. 10 presents the common articulation pattern of two notes slurred followed by two notes tongued. The critical note is the second note of the slur. Since no tongue is used on the second note, it may have less volume than any of the tongued notes. This is especially true if the volume level

is high and the slur is downward. There is also a tendency to shorten the second note as the tongue prepares to articulate the third note in the group. As in Etude No. 9, we must listen to make sure that all four notes in the group are placed evenly. Some players hurry to the second note, pause for a moment before the third note, and, as far as the metronome is concerned, everything is fine. Record it and listen for evenness in volume and rhythm. Playing this exercise in E or D gives the 2 + 3 valve combination a good workout.

The editors suggest that a better place for Etude No. 11 would have been preceding No. 44. If the physical action of the lip trill is not fully developed, no harm is done by delaying the study of this etude.

Etude No. 12 is another exercise in two notes slurred, two notes tongued. This articulation pattern is especially appropriate for the horn concertos and the chamber music of the classical period, when composers were content to leave such matters to the judgment of the performers. One suspects that horn players of that era were not always as conscientious as modern players in developing a fast, light, reliable single tongue. Not having to tongue every note in a four-note group does help the player who has not, as yet, attained a speedy single tongue. Our ears have been conditioned to accept and expect this articulation pattern, and it certainly has been a favorite of those who have edited music from the classical period. This pattern also works very well when the speed is fast enough to warrant double tonguing. When we have attained a single tonguing speed of four notes to a beat at a metronome setting of 138–144, we are able to make decisions about articulations from musical conviction rather than from technical inadequacy. This etude should be practiced with several different articulation patterns, including all notes single tongued. This is a good place to begin practicing transposition of etudes with key signatures.

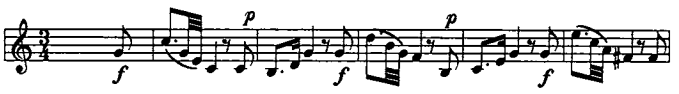
Etude No. 13, when transposed down to D or C, becomes an exercise in achieving solid responses in the lower register and offers another opportunity to practice passing through those notes known as the "break." We should always be willing to try some B-flat horn fingerings on some notes usually considered to be sacred F horn territory. Decisions on fingering should be made after considering tone quality, intonation, volume, and response. Ideally, fingered notes should have the same quality as open notes. Careful listening reveals that the addition of any one valve does not change the quality of the tone very much, although the third (the longest) valve does sound "darker" than the second (the shortest). The addition of the first and second valves makes the horn sound "brighter" and especially so on the B-flat horn because of the sharp bends in the tubing. The third valve produces approximately the same pitch as the combination of one and two, but the quality is darker because of the more gentle curves of the tubing. The combination of the second and third valves sounds rich and gives a good response in all but extreme dynamics. Generally, the shorter the horn the better the tone quality.

Tone quality remains a matter of opinion, but intonation is not. No one would insist on a fingering that resulted in bad intonation but had a beautiful tone quality. For this reason we do not play a' open on the B-flat horn. In correcting the intonation of notes that conventional wisdom would finger 1 + 3, or 1 + 2 + 3, our embouchure and our right hand must bring the notes down in pitch so far from their natural centers that the tone quality is seriously distorted. Generally, the shorter the horn the better the intonation. It is our good fortune that the double horn makes alternate fingerings available for every note played 1 + 3, or 1 + 2 + 3 except for the lowest G and F-sharp on the instrument. Response follows the same pattern as quality and intonation. The B-flat horn, being shorter, responds a little more quickly than the F horn. Open notes respond more quickly than fingered notes. This is not always a blessing. In soft entrances the B-flat horn in the low register might sound slightly more explosive than the F horn; in loud entrances the B-flat horn will respond immediately and with a large volume of sound. Fingering comfort should never be a consideration. If we must choose a fingering only because it is easy we have allowed weak finger technique to prevail. Bassoonists would be overjoyed if they could play their instrument with three fingers and a thumb on the same hand.

Kopprasch No. 14, mm. 1–4; Carl Fischer ed., 1939

Etude No. 14. Here again is an exercise in slurring and tonguing within a rhythmic group. It is especially rewarding because all of the slurs are downward and many of them require a change from the B-flat horn to the F horn. The first slur in the first measure offers a good example of what is often described as "blowing through" a slur. Since they are not tongued, the second and subsequent notes of slurs are completely dependent on air to make them sound evenly in volume and on time. In downward slurs when we move from the shorter B-flat horn to the longer F horn, we must add a little air to keep the notes even in volume. Of course this can be overdone; let your good ears guide you. The length of the second note must also be considered. We could start from the premise that all notes are full value until proven otherwise. Since the editors did not add anything to shorten the second notes, we may assume that the second notes are as long as the tempo will allow. By not shortening the second note and by blowing through the slur we can arrive at an even volume on the two notes. When listening to the tape, check to see whether the ornamental notes are projected clearly. Ornaments can also feel one way and sound quite another.

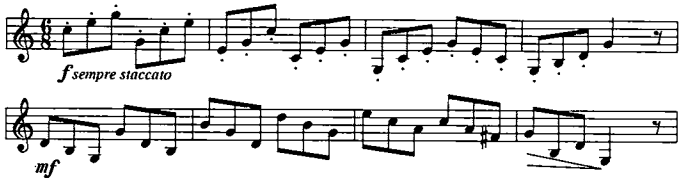
Etude No. 15 is a delightful recital piece for horn alone. If we divide up the phrases it becomes an effective piece for two antiphonal horns with one or both players off-stage. Notice how every phrase ends with a quarter-note, and how long these final notes are at a metronome setting of eighth-note equals 66. This etude gives us a fine opportunity to practice tapered releases with some variation in the speed and amount of taper. The forte phrases should be played



Kopprasch No. 15, mm. 1–5; Carl Fischer ed., 1939

very dramatically and the piano phrases rather gently. Do not hurry the thirty-second notes or the ornaments. Perhaps we might think of this as two horns signaling and echoing. On solo recitals this etude must be played from memory. Take some time to consider the proper length for the only fermata. Nearly every etude in this volume has at least one repeat. Notice that when the only repeat is at the end of the etude, we repeat from the beginning, even though there is not a repeat indication in the first measure. For recital performances we should decide whether to observe one or both of the repeats only after playing the etude several times each way. Repeats are not always long and boring.

Whereas Etude No. 15 should be played without a musically stifling rigidity of tempo, No. 16 is an exercise in rhythmic discipline. The metronome should be used occasionally to point out our tempo indiscretions, but not so often that the inflexibility it causes begins to be mistaken for musicianship. Perhaps its use can be compared with that of the electronic tuner. No one suggests that the tuner can do more than show us where we go astray and by how much. When we play we have to listen. The metronome becomes most useful after we have turned it off because then we must listen to ourselves rather than the metronome. The rhythmic motion in this etude is hardly perpetual, but it must be steady and even and should not vary with the changes of articulation pattern. We should give some thought to the length of the fermata toward the end.



Kopprasch No. 17, mm. 1–8; Carl Fischer ed., 1939

Etude No. 17. Intonation and evenness of volume throughout the two-octave range are the main concerns in this etude. We must not assume that the notes in the lower octave will project exactly as those in the upper octave. As we transpose the etude downward toward low B-flat, the tongue must work more forcefully to maintain volume. It also requires firm corners and good contact with the lower half of the mouthpiece rim. This is a wonderful exercise for those aspiring to become great second horn players. It is a noble calling.

Etude No. 18 should be learned in both E and D before reading it in F. In E the fingering patterns for the upper octave are rather complex, but quite simple in the lower octave. Memorizing this etude is a good idea so that we can watch our fingers. The tips of the fingers should always be in contact with the end of the valve keys. Some players, without realizing it, raise the fingers before depressing the keys, or allow the fingers to rest so far down on the keys that the first joint is flattened. If the stretch from the B-flat key to the little finger hook is too long, the fingers are forced to become flattened rather than arched. A competent instrument repair person can move the little finger hook to shorten the stretch for a more comfortable grip. There are some wonderful devices on the market that are helpful for players with small hands. One goes by the intriguing name of "Duck Foot," and seems to work well for those who play with the bell off the leg. It is best to work out this etude sempre forte to make sure that an even volume is maintained.

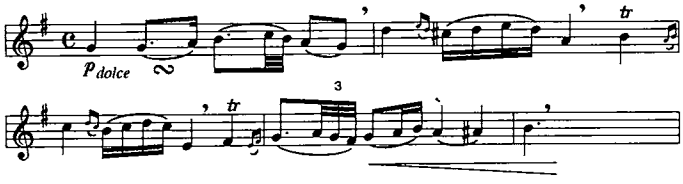
Etude No. 19. Most of this etude is grouped in a pattern of two slurred notes followed by four tongued notes. The editors have used piano, mezzo forte, and forte as the three volume levels. It is always helpful to establish these levels separately by playing several groups at each level before practicing the complete etude. Every phrase ends with a quarter-note, which should not be shortened or accented. This is an excellent exercise to practice total concentration from beginning to end. Concentration demands that our eyes and our memory supply the necessary information from the page, that we have decided upon the appropriate physical actions to convert the information into music, and that we listen and evaluate the result. In practice we can profit from giving attention to each component separately (information, action, listening), but our success in actual performance depends upon all three of these working simultaneously. Therefore, every day we must practice performing so that these three become one. Writing the word concentrate at the top of the page is but a small part of the process.

Etude No. 20. Sometimes it is better not to breathe at every opportunity. Breathing at each eighth-note rest in this exercise is tempting, but doing so deprives us of the opportunity of working on air capacity. In performance we like to arrange the breathing so that we play on the first seventy percent of the air supply whenever the music will allow. In practicing etudes we should look for occasions to work on expanding the latter thirty percent of our air supply. The first two phrases, which crescendo from piano to forte, and all phrases marked forte are excellent for building air capacity. There is no reason to practice this etude at a tempo so fast that the phrase length becomes easy. This should be an exercise in good breathing technique, dynamics, endurance, and fermata length.

Etude No. 21 is marked sempre staccato, but we can also use this exercise to practice our legato tonguing. Since it is divided into orderly phrase lengths, we should practice our memorization routine on this etude. After it is learned and memorized in F, try to play it in any reasonable transposition without looking at the notes.

Etude No. 22. Since this is the first time in these etudes that we have seen the word espressivo, we should rejoice. In its broadest sense, espressivo refers to those elements of performance that cannot be indicated by symbols. Before

the seventeenth century, commonly understood symbols and inherited conventions made further indications of tempo and volume unnecessary. As vocal music grew, and with the rise of instrumental music, composers began to add more guidance in matters other than speed and volume. By the end of the nineteenth century composers were using words and symbols to ask for nuances, both rhythmic and dynamic, and gradations of speed and volume. Gustav Mahler filled his pages with words of advice, warnings, descriptions, and numerous other directions. Some twentieth-century composers place combinations of symbols on almost every note, and with the emergence of new notation, composers often supply several pages of performance notes. All of this points to the need for performers to study the history of notation, the history of performance practice, and the stylistic elements of the various historical periods and individual composers; and to become familiar with the most recent developments in notation. Only then will we have a historical and aesthetic framework upon which to build a valid expressive storehouse.



Kopprasch No. 22, mm. 1–5; Carl Fischer ed., 1939

Orchestral horn players are not given much liberty, being confined in tempo by the conductor, in volume by the orchestration, and in personal stylistic choices by custom and habit. In chamber music and solo playing the restrictions on expressive freedom are presumably those of historical accuracy and good taste born of intelligence nurtured by study and experience. There is also that mysterious thing called talent, without which music becomes recitation.

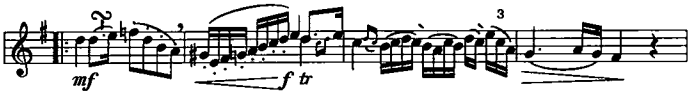
Except to establish a basic tempo, the metronome must not be used in Etude No. 22 since rhythmic nuances are completely suffocated by its beating. In a most general way phrases should move ahead in tempo and then relax toward their natural conclusions. This is not to be identified as accelerando and ritardando. Accelerando and ritardando are most effective when they are noticed as such. Shaping a phrase with motion is most effective when it cannot be recognized as a departure from the basic tempo. In much the same way phrases which move upward should gain in volume and those which arch in contour may also arch in volume. Each phrase should be examined to test the appropriateness of this approach. Not every descending line need lose volume. Many phrases have a point of destination often made obvious by the contour of the line, at other times made less obvious by a harmonic subtlety. On rare occasions non-espressivo can be very expressive.

Singing in the privacy of the practice room is a good way to discover the natural shape and flow of lines. It is also a form of ear-training if we try to produce precise pitches. Listen to what your voice does naturally as the lines rise and fall, and do not give up because your singing voice does not please you. If we convince ourselves that we cannot sing, we forfeit a most valuable asset. Musicians have always learned by imitation, intentionally or otherwise. A good teacher loves to be imitated in the hope that it will lead to a more personal expression by the student. It is very sad that most young wind players hear very little music other than that played by themselves. Attending recitals by singers, pianists, and string players could be called practicing if we concentrate on how the performers achieve expressive results. Recordings are fine if the technical dazzle does not deafen us to the more musical qualities. The worst thing that we can do to a phrase is to do nothing. We might as well leave the notes on the page if we cannot bring them to life. The elevation of lyrical playing to at least the status of technical display should start very early in the pursuit of a personal style that is founded in excellence. Can anyone doubt that Dennis Brain imitated his father as a first step towards his own musical greatness?

In Etude No. 22 we can make a start on finding ways to use our calisthenic and technical accomplishments for musical purposes. The editors suggest that we should breathe after the first measure. Generally it is preferable to breathe after a longer note value to accommodate an elegant release and an unhurried reentry. If we decide on a metronome setting of eighth-note equals 60, and if we have developed sufficient air capacity, we can delay the breath until after the third beat in the second measure, thereby achieving a longer line and a nice arch in the phrase. Physical comfort insists that we breathe after the first measure; the music insists that we do not stop the line so soon after its beginning. The ornament must be played as slowly as the tempo will allow so that it does not disturb the relaxed feeling of the music at this point. Each note of the ornament must sound clearly. After the breath in the second measure the trill is followed by two ornamental notes called nachschlag. This ornament also must be played at a speed in keeping with the character of the music. We do this by starting the ornament soon enough that it has time to sound unhurried. Our next breath should be after the dotted quarter-note in the fifth measure. Since we are in an ascending line with a crescendo, we should use our technique of non-tapered release and a quick reentry to keep this line moving to the F-sharp. This F-sharp is the highest note in the etude thus far. We may dwell on the F-sharp slightly before moving ahead with the remaining sixteenth-notes. Take plenty of time with the release and the reentry in the sixth measure, since this breath should last until after the third beat in the eighth measure.

The editors have suggested other breathing places, but we should be willing to take the difficult approach if the musical result is honorable. In the eighth measure we can practice the art of making this breathing place sound very natural by using a long release and not hurrying the reentry. We can breathe after the first dotted eighth-note in the tenth measure, but be on time with the sixteenth note. The editors suggest a diminuendo in the tenth measure, but we might consider keeping all of the energy until the last quarter-note, which should be long and tapered. The double bar marks a natural halfway point in the music, so we

should not be exactly on time with the first note in measure eleven. The crescendo on the rising line in measure twelve could be enhanced by forward motion after lengthening, slightly, the G-sharp. We should try to avoid the breath suggested at the end of the eleventh measure but should breathe after the third beat in measure twelve and not again until the quarter-rest in measure fourteen. We must not hurry the entrance in the next measure or hurry the ornament with which it begins. Since the music in measure fifteen is a reminiscence of the beginning, play it more softly and gently, at least until the third beat of measure sixteen. Measure eighteen is the top of the piece for both height and volume. We can make the most of this by breathing after the first eighth-note, stretching the tempo slightly on the slur up to the G, and then breathing after the third beat. This breath should last until after the first dotted eighth-note in the last measure.

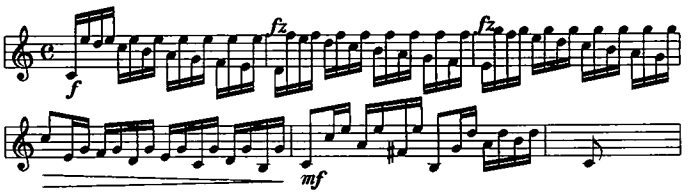


Kopprasch No. 22, mm. 11–18; Carl Fischer ed., 1939

All of this slightly painful, measure-by-measure investigation is pointless if it results in the music sounding labored and pedantic. In practicing lyrical playing we should do exactly what we do in technical practice, which is to go well beyond our goal and then bring it back to reality. Exaggerate every crescendo, diminuendo, forward movement, relaxation of tempo, and variation of volume, before settling on the proper amount. If we always work on the deficit side of expressive devices we will never reach the optimum. If we work on the surplus side we are more likely to achieve a natural but controlled feeling by relaxing from the extravagant. Occasionally we can create a stunningly dramatic moment through this process, but only if the music calls for it. We will never know if we do not try.

We have seen how closely breathing and phrasing are connected. We have also seen that breathing places do not always coincide with the ends of phrases but can be disguised to minimize breaks in the line. Practicing lyrical etudes includes looking at the music measure by measure in search of ideas that the human mind and spirit can add to transform symbols into singing. Practice also includes trial, error, and substitution. Practicing technical etudes often means gaining control of speed and every kind of accuracy. Practicing lyrical etudes always means finding what the music has to say before finding a way to say it. We must have the patience to practice slow music with the same discipline, concentration, thoughtful repetition, thoroughness, and joy that we lavish upon technical display. To err technically might be human; musical transgressions can never be forgiven.

Etude No. 23 and Etude No. 24 follow the pattern announced in their first measures. The large slurs in No. 23 should be practiced with an expanding air flow. No. 24 has quick-tongued leaps, many of which cross over between



Kopprasch No. 24, mm. 5–10; Carl Fischer ed., 1939

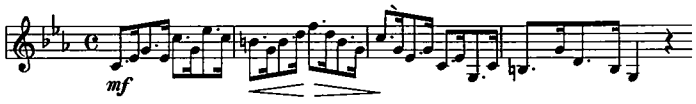
the two sides of the double horn. We should not search for easier fingerings but should use this etude to give the thumb a good workout. Horn in G would be most appropriate for this etude.

Etude No. 25, in spite of its key signature and accidentals, is an excellent etude for horn in E as well as other transpositions. Try seeing how much of this etude can be played from memory in F after having worked it out in several other transpositions not including F.

Etude No. 26 concentrates on quick, narrow slurs upward and downward. There is no reason not to tongue this etude occasionally. After achieving some speed on this exercise we might imagine that it is the horn part in a wind quintet from the classical period and try to emulate the lightness with which this figure can be played by our colleagues on their more highly mechanized instruments. Everything becomes more difficult in transpositions, including one octave lower in F.

Etude No. 27 is another study in slurred and tongued notes within a rhythmic group. Be sure to play a full quarter-note when it is the last note of a phrase.

Etude No. 28 should be practiced slowly enough that we can feel the four sixteenth-notes contained in the dotted eighth and sixteenth figure. It should also be practiced quite rapidly. Notice how we must use what seems to be an extra amount of tongue on the sixteenth-note when we play this familiar rhythm quickly. This etude should be taped



Kopprasch No. 28, mm. 1–4; Carl Fischer ed., 1939

and played back to check rhythmic accuracy and evenness of volume between the dotted eighth- and sixteenth-notes.

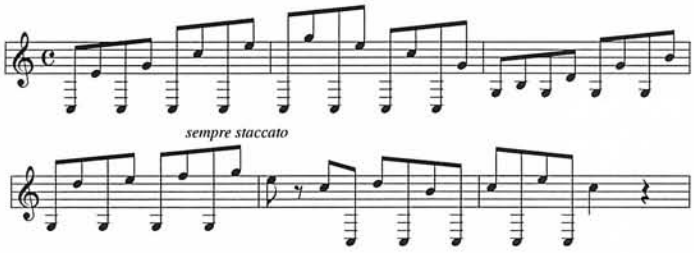
Etude No. 29. Rapidly changing dynamics and registers are less a concern when played andante than allegro. A legato tongue stroke seems appropriate

Etude No. 30 could be practiced all tongued, all slurred, or as printed. Playing it all slurred and one octave lower in F will improve our fluency in low-register slurring.

Etude No. 31 is still another two-slurred, two-tongued exercise that can be practiced at various speeds, including a speed fast enough to justify using the double tongue.

Etude No. 32 is a wonderful exercise for getting the low notes to speak on time after a large leap downward. Check the mirror occasionally to see whether there is excessive motion on the leap downward. There is good reason to practice this etude in all dynamic levels, including

the extremes. The Gumpert-Frehse edition has no suggested volume level; the Chambers edition suggests mezzo forte. Both suggest sempre staccato, but that does not preclude using a longer tongue stroke also.



Kopprasch No. 32, mm. 1–6; Carl Fischer ed., 1939

Etude No. 33 uses the same notes again and again, with only a little relief in the middle section. We could pencil in changes of transposition every two measures in preparation for playing the Prelude to the third act of *Lohengrin*.

Etude No. 34 is an example of Kopprasch at his most predictable and repetitious. We can surely find other ways of practicing this etude by changing the articulation patterns, slurring, transposition, dynamics, and rhythm.

The etudes in Book II are longer and somewhat more chromatic than most of those in Book I, and they follow the same patterns of tonal sequences and articulations. Because they are so similar to the studies in Book I, it is hoped that the observations above can be applied to Book II. Since only six of the sixty etudes in both volumes are lyrical, balancing the etude diet with transcriptions of vocalises or similar material is necessary.

Kopprasch etudes will reward careful patience with a disciplined basic technique consisting of accuracy, two and one-half octave range, well-defined dynamic levels, sensitivity to aberrations in intonation, understanding of traditional notation and common Italian musical terms, and endurance sufficient to play a one-page etude. They can also form a link between the entertainment approach of most elementary method books and the serious, thoughtful work of establishing a solid technical foundation.

It may seem that I have taken much liberty with the Gumpert-Frehse edition of these fine etudes. If so, it was not done out of an absence of admiration and gratitude for the work of the editors or of the composer. While we have no reliable dates for Kopprasch, nor do we know his first name (Carl?), there is reason to believe that these etudes were written in the early years of the nineteenth century. That they continue to be a mainstay in the horn literature speaks for their excellence.

Etudes written for the sole purpose of technical development and not meant for public performance should, in the privacy of the practice room and teaching studio, be allowed to serve their purpose to the fullest extent. Those, such as No. 15, that might be played in recital should be presented in a manner consistent with the composer's musical intentions as nearly as can be determined.

Announcing a Work in Progress

The Life and Work of Walter Lawson Master Craftsman

by

André M. Smith
(New York)

Walter A. Lawson is an outstanding representative of the American school of horn making as it has been practiced in the last quarter of the twentieth century. During his career over decades as a performer with The Baltimore Symphony he painstakingly refined his crafting skills, first in brass instrument repairs, before devoting his efforts solely to the development of the Lawson Horn as it is heard today throughout the world. Lawson is a pioneer in the independent application of computer controlled sound generation and the refinement of computer simulated models that became the theoretical foundation upon which his tone ideals have been developed.

For the past several years I have been gathering materials for a biography of Lawson and developing a history of his family and his times. Anyone wishing to contribute in any way to this biography and to the enrichment of this worthwhile study of the history of the brass instruments in America may contact me at any time.

André M. Smith
Box 1595 - Cathedral Station
New York, N.Y. 10025
Telephone: (212) 222-3243 • • • FAX: (212) 222-6179
E-mail: Brass Work@aol.com

Improvisation Clinic

Kevin Frey,
Column Editor

Learning Jazz Styles through the Recordings of Julius Watkins

Steve Schaughency

Part 1: The Horn in Jazz

Sooner or later, probably sooner, you will be confronted with a piece of music that will require you to play in a jazz style. With many musical ensembles having to adopt more of a pops flavor plus the fact that there is a great deal of high-quality music already out there in this style, we as responsible musicians need to become more fluent in this genre.

A few of us may have been lucky enough to have performed with a jazz ensemble on a piece or two during our academic careers, but it certainly was not the main focus of our studies. We most likely spent the vast majority of our training trying to perfect the fundamentals (lip slurs, scales, etc.) or working on the differing nuances of performing the music we would most likely encounter in our careers (Mozart, Brahms, Strauss, etc.). Even some of the more experienced professionals among us have not been exposed to this music, either by necessity or by choice.

Most traditionally trained musicians are frightened by the thought of jazz improvisation, but the vast majority of the jazz-style horn parts do not involve jazz improvisation whatsoever. You will most likely make it through your entire playing career without having to come face-to-face with a set of chord changes. Since all of the pitches and rhythms have been well thought out ahead of time by an arranger or composer, all we have to do is interpret them in a stylistically correct manner.

A useful approach when learning jazz styles is the same approach we use to learn the correct interpretations of more traditional repertoire—listen to recordings or attend live performances. When learning the solo in the third movement of Brahms's Third Symphony, the responsible student will trek to the library in search of as many recordings of the piece as possible. After several listenings the student will have a pretty good idea of how to approach the solo as well as the music of Brahms in general. An acute ear and a couple of good recordings will help the student immensely in a suitable interpretation of the solo. However, imagine the reaction of the teacher/director/fellow musicians if the student had not done this little bit of research and had come in and played the solo in the style of Stravinsky or Bach. The same approach is useful in learning the correct way to interpret a jazz piece.

The next step is knowing what recordings to listen to and how to find them. With all of the different jazz styles and performers, as well as tens of thousands of recordings available, where does the uninitiated horn player start to get a decent grasp of the music? You can start by an investment in just one box set. The absolute best resource for a concise overview of jazz history is the *Smithsonian Collection of Classic Jazz*, available on five CD's or cassettes through Smithsonian Books and Recordings, P. O. Box 700, Holmes, PA 19043 USA; 1-800-927-7377. The set also includes a booklet containing a complete overview of jazz history as well as individual introductions to each one of the selections written by renowned historian, Martin Williams. While the Smithsonian set is an incredible resource for you to get in touch with just about any jazz situation you may encounter, it is very sparse in selections that include horns. In order to understand the differing styles found in jazz as they relate to horn playing, we will need to draw from several other recorded sources.

The following historical overview should help to put the horn in perspective as it has appeared in jazz.

The Horn in Jazz Performance

The use of the horn in jazz has been sparse at best. Throughout the history of jazz the horn has performed on several concerts and recordings, but compared to the contributions of the trumpet, trombone, saxophone, piano, bass, and drums, the majority of these have been relatively insignificant. With the exception of a small group of players during the second half of the twentieth century, the horn has usually appeared in a more secondary, if not totally peripheral, role.

The first appearance of the horn in jazz is uncertain, but it is believed to coincide with the birth of jazz in the South around the turn of the twentieth century. We have no recorded or visual proof of this but can assume that when the other instruments of the brass family made the transition to the new type of improvised, popular dance music, the alto voice (horn, mellophone, alto horn) may have also been present. The first visual proof appeared around 1920. Publicity photographs exist showing bands with elaborate inventories of instruments laid out in front of them with horns, mellophones, and alto horns present in some of these photos. Whether these instruments were actually played in performance or were there as decoration is not known. Period recordings and personnel lists from these recording sessions would tend to suggest the latter.

It is not until the Swing Era (1940s) that actual proof of horns being used in performance exists. In the early 1940s the big bands of Jack Teagarden, Tommy Dorsey, Artie Shaw, Harry James, and Claude Thornhill occasionally employed horn in some of their larger formats. These groups, which almost always included string sections and extra woodwinds, were often relegated to playing pseudo-Romantic, lushly arranged pop tunes behind featured vocalists, soloists, or band leaders. The one exception to this rule was the

Claude Thornhill band. During the post-war years, he added two horns to his standard big band instrumentation and provided them with more challenging parts to play. His creative young arrangers (Gil Evans, Gerry Mulligan, etc.) took full advantage of the traditional colors associated with the instrument and exploited them fully to create a wide range of tonal possibilities.

The birth of bebop and modern jazz in the 1940s created an entirely new arena for the horn. The first major breakthrough for the horn in small-group modern jazz writing came with Miles Davis in 1949. Davis and Gil Evans collaborated with the idea of forming a scaled-down version of the Claude Thornhill big band using alto sax, baritone sax, trumpet, horn, trombone, tuba, piano, bass, and drums on the "Birth of the Cool" sessions. This combination of instruments proved to be very popular in one form or another, always retaining the horn, during the early part of the 1950s, especially on the West Coast. The Gerry Mulligan Tentette, the Shorty Rodgers Jazz Giants, the Dave Pelle Octet, and the Jazz Lab Band under the direction of hornist John Graas are just a few examples. All of these groups featured the lighter, softer tones that were characteristic of the "Cool School," with the mellow sound of the horn fitting perfectly into the formula.

The most significant of these bands from a horn player's point of view was the Jazz Lab Band of John Graas. Being a hornist, Graas was fully able to integrate the possibilities of the horn into the cool style. One concept associated with jazz improvisation with which Graas can be credited is the notion that when horn players improvise in a jazz setting, great care should be taken to retain the characteristic traditional orchestral sound of the horn.

Around 1950, Stan Kenton's Innovations Orchestra included two or three horns. The various experimental arrangements performed by this group began to incorporate the horns as more substantial contributing participants in the overall tonal effect of the ensemble. A direct result of having horns in the Kenton band was their addition into the big bands of former Kenton arrangers Pete Rugolo and Johnny Richards later in the decade. In the late 1950s, Kenton also contributed to the development of the mellophonium. It was designed to have some of the traditional characteristics of the horn and intended to fill the tonal and range gaps between the trumpets and trombones. These front-facing instruments were usually played by a mixture of horn players and trumpet players. The Mellophonium Band, which included four of these instruments, contributed scores of arrangements between the late 1950s and early 1960s, in which the mellophoniums are treated as a separate section of equal importance to the rest of the band. This is significant because after their introduction by Kenton, these arrangements have often been performed by other band on horns. These many compositions and arrangements provide substantial numbers of well-written horn parts that are a model of what can be achieved in the idiom. A few other big bands added horns to their instrumentation during the 1950s and 1960s, but many of these groups too often fell into the same mold as the augmented commercial groups from the Swing era. Fortunately, during the 1950s and 1960s, there were just as many bands formed by various leaders that used horns significantly with much more rewarding musical results. These include recording projects by Oscar Pettiford, Miles Davis/Gil Evans, Oliver Nelson, and Oscar Peterson, as well as the working bands of Quincy Jones, Dizzy Gillespie, Thad Jones, and several others.

Also around 1950 the horn began to surface as a participant in small jazz combos. The horn was not only used for its tonal possibilities in ensemble writing, but it became, for the first time in jazz, a soloing instrument. Improvised jazz solos on horn had previously been thought to be impractical due to the inherent difficulties of the instrument, but during the 1950s a few players started to emerge who began to devote the amount of time and practice needed to become proficient jazz players. These players include Willie Ruff, David Amram, Jimmy Buffington, Robert Northern, Julius Watkins, and the previously mentioned John Graas. The most proficient and prolific of these, however, was Julius Watkins.

Julius Watkins (1921–1977)

Tom Varner has previously introduced us to Julius Watkins in the pages of the *Horn Call* (Oct. 1988, Vol. XIX, no. 1, 21–25). Jeffrey Agrell, in the *Brass Bulletin*, and John Wilson, in *Downbeat*, have also written articles on Julius Watkins. It will help to strengthen the importance of Watkins by restating and expanding on some of his accomplishments.

Born on October 10, 1921 in Detroit, Julius Watkins began playing horn at the age of nine. He received a classical horn education under the tutelage of Francis Hellstein of the Detroit Symphony, and it was soon after this that he fell in love with jazz and started to apply its sounds to the horn. Having no other jazz horn players to emulate, he began to listen to trumpet and saxophone players for inspiration. After apprenticing in local dance bands, Watkins played his first professional job with the band of Ernie Fields in 1943. He was forced to play trumpet most of the time, and after a discouraging three years of life on the road filled with one-nighters, he left the band. The following year was spent in Denver playing with a six-piece combo, which rekindled his interest in playing jazz on the horn. Upon returning home he received his first major breakthrough into the jazz world. As John Wilson wrote in *Downbeat* many years later:

> Back in Detroit to visit his family, Watkins got a call from Milt Buckner, a fellow Detroiter who had known his work in high school. Buckner wanted him to join his big band. This moved Watkins into the center of the jazz orbit. He began recording, first with Milt Jackson, then with Buckner's band. His first recorded solo—a milestone for Watkins considering the urge which had driven him into jazz—was on *Yesterdays*, which Buckner's band recorded on M-G-M label.[1]

Watkins's first recorded improvised solos were made in early 1949. A Babs Gonzales recording session with fel-

low fledging modern jazz artists Sonny Rollins and J. J. Johnson was actually recorded two months prior to the Buckner recording dates. Watkins's first feature as a soloist (*Frenchy Licks* [*Hey Frenchy*]) appeared five days later as part of a Milt Jackson recording date for the *Roll 'em Bags* LP. The *Yesterdays* session referred to above was actually Watkins's second recording as a featured soloist.

After two years with the Buckner band, Watkins left to pursue a formal education on horn at the Manhattan School of Music. Jeffrey Agrell mentions in his article in the *Brass Bulletin:*

> Watkins acquired good experience and a chance to solo (with the Buckner band), but he was still having to play too much trumpet and was not happy with the way the horn was being used in the arrangements. So after two years, "I got disgusted with the whole business and went to school."[2]

He spent the next three years there studying horn and composition with Robert Schultze of the New York Philharmonic. Upon leaving the Manhattan School of Music, he started to freelance in New York City, and it was not long until he received his next break. Thelonious Monk had a scheduled recording session on Friday, November 13, 1953 for which his trumpet player did not show. Needing a substitute brass player at the last moment, on the suggestion of Sunny Rollins, who was also scheduled to play, Monk called Julius Watkins. Even having to sight read the music and improvise on unfamiliar chord changes, Watkins's first recording session after the years spent concentrating primarily on a traditional musical education was a success. The fact that Monk had offered Watkins the opportunity to play helped to bring the horn player to the attention of the jazz community. From that moment on Julius Watkins became the premier jazz horn player and session man in New York for the majority of his life. He was probably the only horn player who was able to remain in the jazz field almost exclusively, only occasionally having to work in traditional orchestral settings or Broadway pit bands.

Many of Watkins's best recorded solos were from sessions that he led. His first recordings as a leader came in August of 1954 and March of 1955 with the issue of two 10" LPs for the Blue Note label. He surrounded himself with some of the best sidemen available from the Blue Note roster for these sessions. Included on the 1954 date were tenor saxophonist Frank Foster, Manhattan School classmate George Butcher on piano, guitarist Perry Lopez, bassist Oscar Pettiford, and drummer Kenny Clarke. The 1955 session included tenor saxophonist Hank Mobley, pianist Duke Jordan, Perry Lopez, and Oscar Pettiford again, with Art Blakey on drums. Both of these sessions include fine playing and soloing by everyone involved. (Other important recordings that Watkins performed on as a sideman during this time included several with Oscar Pettiford and the Kenton *Cuban Fire* album). Watkins was the featured soloist on Dutch accordionist Mat Mathews's *Four French Horns Plus Rhythm* album and was also featured on one of his own compositions (*Linda Delta*) on a Pete Rugolo album.

The two Blue Note recording sessions of 1954 and 1955 were very important in creating opportunities for Julius Watkins. The fact that his first session as a leader was on a widely respected label such as Blue Note was significant enough. This, coupled with the very capable musicians with whom he surrounded himself, helped to establish Watkins's position as an emerging artist in the modern jazz mainstream. The resulting recordings contain a high level of musicianship, performance, and energy in both the written passages and improvised solos. Seven of the nine pieces recorded were original compositions by Watkins. This would set a precedent for another aspect of Watkins's further involvement in the jazz field, that of jazz composer.

The next project in Watkins's career was the organization of Les Jazz Modes, a group that he and Charlie Rouse would co-lead for almost four years (1956–1959). The band recorded six albums during this period and performed engagements in New York, Cleveland, and Chicago. The sound of Les Modes was distinctive in that the most prominent voice for the majority of the music was the horn, sometimes sharing that role with Rouse's tenor, and occasionally with wordless soprano voice and/or harp. The tonal textures that were possible with this combination of instruments were unique compared to contemporary small groups of more traditional instrumentation. Marketing such as unusual group was difficult, but when they performed they were often received well by critics.

> This quintet, one of the outstanding jazz ensembles of today, presented an unusual program designed to illustrate the many facets of its art. Much of the music heard was arranged by Julius Watkins, French horn player for the group ... The sensitive horn playing of Mr. Watkins blended magically with the tenor saxophone of Charlie Rouse and the light, flexible soprano voice of Miss Gilbert to produce an enchanting array of sounds.[3]

After years of trying to book such an unconventional group without any substantial support from the music industry or media, Les Modes disbanded. Charlie Rouse would leave to gain the recognition that he deserved with several outstanding years performing with Thelonious Monk. Without the pressures of leading his own group, Julius Watkins would also move on to wider recognition through his four-year engagement with the Quincy Jones big band.

The years spent with Quincy Jones were the most active in his recording career. While he was with the band he was one of the most frequently featured soloists, along with Clark Terry, Phil Woods, Curtis Fuller, Freddie Hubbard, and Snooky Young. He also took part in many other significant recording sessions during this time to include leaders Jimmy Heath, Tadd Dameron, Blue Mitchell, Dizzy Gillespie, Miles Davis, and Art Blakey. On several of these recordings Watkins was given ample opportunity to play improvised solos, especially on those under the leadership of Jimmy Heath. He also performed on the sessions of several of his colleagues from the Quincy Jones band who recorded under their own names during this time (Clark Terry,

Benny Bailey, Les Spann, Billy Byers, Freddie Hubbard, and Phil Woods).

After work with Quincy Jones ended, and due to a general slowing of the jazz recording industry in the second half of the 1960s, Watkins's recording opportunities also diminished. However, he still performed on some excellent recordings during the last ten years of his life. As the trends in jazz began to move towards the developments of Ornette Coleman and John Coltrane, Watkins found himself in some of these more adventuresome musical situations. Recordings with Charles Mingus, Pharaoh Sanders, Roland Kirk, Rany Weston, Michael Mantler's Jazz Composers Orchestra, and Watkins's own Jazz Contemporaries showed that Watkins could adapt his horn playing and improvisational style to these formats as well. He also performed in more traditional mainstream modern jazz settings during this time with Thad Jones, Mary Lou Williams, and McCoy Tyner.

Conclusion

From 1949 until his death in 1977, Watkins performed on over one hundred jazz recordings covering the entire spectrum of modern jazz styles. For this reason, I believe that Julius Watkins is the ideal next step in learning more about how to perform on horn in the jazz idiom. His career is confined to the modern jazz era, a period consisting of a great number of stylistic changes. These changes provide a variety of performance settings for the horn players. The only jazz styles that will not be included in a study of the recorded music of Julius Watkins will be the early jazz styles (circa 1895–1940) of Ragtime, Dixieland (New Orleans and Chicago), and Swing.

The next installment of this series will consist of a complete (as of the printing date) annotated discography of the recordings of Julius Watkins that are now available on CD. (The complete discography of everything that Watkins recorded is available from the author.) With all of the reissues appearing on the market, more of his music is becoming readily available to us. These include valuable recordings that have been out of print for decades. In addition, the expanded format of the CD allows many of these reissues to add previously unissued selections and alternate takes. His discography includes virtually all of the legendary names in modern jazz and is a testament to his versatility as a section player and as a soloist. Of the 111 known recordings on which he appears, he has at least one improvised solo on forty-seven of them.

The final installment of this series will start you in the direction of using these recordings for a variety of situations you may find yourself in as a performer.

Steve Schaughency received a Bachelor of Music Education/Performance degree from Ithaca College, a Master of Music degree form Arkansas State University and a Doctor of Arts degree in Horn Performance and Jazz Pedagogy from the University of Northern Colorado. His principal teachers include Jack Covert, Jerry Peel, and Jack Herrick. Steve has spent the past seventeen years freelancing in both the jazz and classical arenas in New York, Philadelphia, Colorado, and Virginia. He has also taught jazz and orchestral music at the high school and collegiate level. Steve is currently principal horn with the United States Air Force ACC Heritage of America Band at Langley Air Force Base in Virginia. Contact Steve at 804-249-2424.

Notes

[1]John S. Wilson, "The Horn that Nobody Wants," *Down Beat* 26 (1959): 38.

[2]Jeffrey Agrell, "Jazz and the Horn: Julius Watkins," *Brass Bulletin* 41 (1983): 20.

[3]"Les Jazz Modes" (unknown reviewer), *Musical America* 78 (November 15,1958)

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Reviews

Music and Book Reviews

William Scharnberg
Contributing Editor

The Greater Glory: Performance and the Art of Horn Playing
John Cerminaro
c/o C. Cerminaro, 300 Queen Anne Ave. N., Suite 649, Seattle, WA 98109-4599 USA. $47.50.

This is an important treatise by an extremely well read musician who, by his own account, enjoyed a charmed career as a student, then consecutive positions as principal horn of the New York and Los Angeles Philharmonics. The book tenaciously portrays the "New York style" of horn playing as the dominant trend of the late twentieth century with the author as a leading torch bearer. Mr. Cerminaro has such a strong belief in his equipment (a Paxman "9D" triple) and approach to the horn that, as one reads his book, it is difficult to recall the many great artists in the world who embrace(d) dissimilar traditions.

Regardless of your stylistic stance, there is a tremendous amount of musical, philosophical, and practical material here for hornists of all backgrounds. As a brilliant student of the art of music and the psychological-physiological aspects of horn playing, the author offers powerful advice on many topics. His insights on horns, the embouchure, conditioning, orchestral playing, and auditioning are worth many times the price of the book. Enthusiastically recommended!

♪♪♪♪♪

Rhapsody for Horn, Winds and Percussion (1995)
Jan Van der Roost
De Haske Publications BV, P.O. Box 744, NL-8440 AS Heerenveen, Holland, 1995.

Although Jan Van Der Roost may not be a name recognized by the average person, most college wind ensemble directors know him as an important contemporary Belgian composer of brass and wind music. His *Rhapsody* was premiered on January 26, 1996 by the Bowling Green State University Band with Herbert Spencer as the soloist.

The concerto opens with an unmeasured horn recitative, the execution of which is forfeited to the soloist after three lines when the composer offers only pitches, requesting rhythmic improvisation from the performer. At least four bold motives recur during the composition to help focus the dramatic, dissonant texture. To perform this concerto the hornist must have the power to deliver *fortissimo* "rips" to c‴ at the end of the ten-minute composition. Along with strength, the soloist must have a wide range (pedal E–d♭‴), good flexibility, and a fine double tongue. If you have these skills, the next step is to persuade a conductor with an excellent wind ensemble to program this powerful work!

♪♪♪♪♪

Sacred Hills for Horn and Piano
John Harmon, (manuscript) 1996
140 N. 3rd Ave., Winneconne, WI 54986.

Sacred Hills was premiered by this reviewer in June at the Red Lodge Music Festival where John Harmon is composer-in-residence. The six-minute composition attempts to express both the reverence and joy Native Americans have for the land upon which they live. Typical of Mr. Harmon's works, the general style is light and tuneful.

The horn begins with a brief, haunting recitative played into the ringing piano strings. This motive returns later to break the momentum of the body of the work, which is in a quick, dancing, 5/4 meter. While not a profound composition, the solo is both very performable (written range of a–g♯‴) and will be welcomed by all types of audiences.

♪♪♪♪♪

Horn Trio Continued (Horn, Violin, Piano)
Charles Wuorinen
Edition Peters, 373 Park Avenue South, New York, NY 10016, USA. 1985/1994. $12.50 (score).

Double Solo (Horn, Violin, Piano)
Charles Wuorinen
Edition Peters, 1985/1995. $13.50 (score).

Because of their similar nature, these trios are reviewed here concurrently as two important late twentieth-century works for this medium. The composer states that *Horn Trio Continued* may be performed alone or as a second movement to the his *Horn Trio*, reviewed in the November 1995 *Horn Call*. Both the original trio and its continuation could easily be coupled into a twenty-minute work.

The continued trio, dedicated to Julie Landsman, and *Double Solo*, written for William Purvis, are intellectually very interesting works, challenging but performable by fine musicians. Both are the type of compositions where three virtuoso performers must be intellectually dedicated to a project where each measure is worked out for rhythm and pitch and then joined in a flow of complicated metric and rhythmic subdivision challenges. These are works that stretch the technique and musicianship of already gifted individuals. If this genre of composition appeals to you, both trios will provide hours of cerebral entertainment for the performers and several minutes for the listeners.

♪♪♪♪♪

Three Sonnets for Horn, Piano and Narrator
Anthony Plog (text by Leigh Hunt)
Editions BIM, P. O. Box 576, CH-1630 Bulle, Switzerland. 1989/92. $21 (US).

This composition was reviewed for the *Horn Call* in its manuscript form soon after its premiere in 1989. As this writer commissioned the work, it was a delightful surprise to see that it is now published. Readers who may be acquainted with Mr. Plog's popular *Animal Ditties* for trumpet and narrator or *Aesop's Fables* for narrator, horn and piano, have come to expect compositions that are colorful, rhythmically interesting, and humorous in nature. By contrast, these *Sonnets* are quite introspective, with a powerful message for those who care to listen.

The poems selected for the three-movement set were written by Leigh Hunt, an English poet of the first half of the nineteenth century (1784–1859). In the first poem a man speaks derogatorily to a fish: "You strange, astonished-looking, angle-faced, dreary-mouthed, gaping wretches of the sea." In the second movement the fish describes the man in a equal tone of disdain: "Long useless finned, haired, upright, unwet, slow!" The third movement brings the dialogue to a new level as the fish turns into a man and then into a spirit, which in turn speaks of universal difference: "Man's life is warm, glad, sad, 'twixt loves and graves, boundless in hope, honoured with pangs austere, heaven-gazing; and his angel-wings he craves. The fish is swift, small-needing, vague yet clear, a cold, sweet, silver life, wrapped in round waves, quickened with touches of transporting fear." This message seems equally appropriate to the late twentieth century where disparaging remarks are aimed daily at those who are "different."

Where the composition calls for wide slurs from the hornist, the range (written d♯–g♯") and mechanical technique are otherwise modest. The writing is colorful and programmatic, with a "sublime" third movement that closes with the horn alone, off-stage. The piano part is not difficult, so with an articulate and rhythmically accurate narrator, the work can be prepared in a minimum of rehearsal.

♪♪♪♪♪

The following are relatively new arrangements for two to eight horns published by the Baltimore Horn Club, 7 Chapel Court, Timonium, MD 21093 USA. All works below are printed from careful hand manuscript and, with the exception of *Three Baroque Pieces*, were arranged by hornist-publisher Leigh Martinet.

Three Baroque Pieces
Arcangelo Corelli, arranged for two horns by Philip Tippens, 1993. $2.50.

These three brief movements (*Andante, Allegro, Grave-Presto*) are rhythmically interesting, well suited to a variety of occasions, and have a range of only c–g".

♪♪♪♪♪

Divertimento (St. Anthony Chorale)
Franz Joseph Haydn, arranged for three horns, 1993. $5.

This is the same four-movement work transcribed for woodwind quintet, the original of which was scored for an odd combination of winds, including serpent. It works very well for three horns, although the third part is the most difficult, written mostly in bass clef, descending to b, and gymnastic in the outer movements. Was G major selected rather than F for its tuning and fingering challenges?

♪♪♪♪♪

Turkish Delight (Turkish March/Rondo a la Turca)
Beethoven/Mozart, arranged for four horns, 1994. $6.

Combining these two well-recognized Turkish marches results in a delightful arrangement. The double grace notes in the *Turkish March* and the entire *Rondo a la Turca* are not for fingering-challenged hornists (grade 5). The melodies are primarily in the first three parts, with the fourth supplying the harmony.

♪♪♪♪♪

Hungarian Dance No. 5
Johannes Brahms, arranged for four horns, 1993. $3.50.

Brahms's popular dance is a great idea for a transcription but difficult in all departments but range (written b–g"). This could be a good encore piece for a professional horn quartet!

♪♪♪♪♪

Cohan Classics (George's Golden Oldies)
George M. Cohan, arranged for four horns, 1993. $6.

Every group needs some "trash" (in the positive sense of the word) for senior citizens' concerts or general audience appeal. These are just the sort of arrangements upon which those audiences thrive. The tunes included are: *Give My Regards to Broadway, Mary's a Grand Old Name, Yankee Doodle Dandy, Forty-Five Minutes to Broadway,* and *You're a Grand Old Flag.*

♪♪♪♪♪

Slavonic Dance, Op. 72, No. 2
Antonin Dvorak, arranged for four horns, 1996. $3.

Perhaps lesser known than Dvorak's other Slavonic dances, this very fine work lends itself well to arrangement for a quartet of skilled hornists. Although the parts require some finesse (grade 5), particularly the fourth, the range is only b–a".

♪♪♪♪♪

Gounod at the Teddy Bear's Picnic
Gounod/Bratton, arranged for four horns, 1993. $5.

This is a clever "tongue-in-cheek" kind of arrangement that is enjoyable to program for both the performers and listeners. Although the written range is only g–a", four skilled players are requisite to a polished performance (grade 5).

♪♪♪♪♪

Herbert's Heavy Hits
Victor Herbert, arranged for four horns, 1996. $5.

Where our senior generation may love these Victor Herbert "hits," younger listeners might only recognize a couple from cartoons. The style is turn-of-the-century horn corn and the transcription is moderately difficult (grade 5), calling for some double-tonguing and quick grace notes.

♪♪♪♪♪

Neapolitan Nights
arranged for four horns, 1996. $5.

Here are the well-known Mediterranean favorites *Celito Lindo* and *Funicula.* The first horn is afforded little rest and several written a"s, so this arrangement is not easy. Likewise the fourth must be solid and a fairly advanced hornist to negotiate the quick arpeggios down to written G.

♪♪♪♪♪

Nocturne from Midsummer Night's Dream
Felix Mendelssohn, arranged for four horns, 1994. $4.

Notated in its untransposed original key, this is no less taxing when arranged for four horns. It should sound beautiful, providing the first horn has remarkable chops.

♪♪♪♪♪

Dixieland Horns
Ory/Pollack, arranged for four horns, 1996. $5.

Oh my—Dixieland for horn quartet! Although an audience's reaction to this arrangement of *Muskrat Ramble* and *That's a Plenty* cannot be predicted, the high level of enjoyment for the performers can. Look out Lowell Shaw!

♪♪♪♪♪

March Militaire
Franz Schubert, arranged for four horns, 1994. $4.

Finally in this batch of quartet arrangements we encounter one that is somewhat easier (grade 4), although the key is A major. You know the tune: enjoy!

♪♪♪♪♪

Ave Verum Corpus
W. A. Mozart, arranged for six horns, 1993. $4.

Of all the transcriptions reviewed here, this is the most suitable for a younger group of hornists. The fourth and sixth parts written in bass clef and the sixth part descending to pedal F. If your ensemble has a fine low hornist, the other parts are performable by advanced junior high school players.

♪♪♪♪♪

Colonel Bogey March
K. Alford, arranged for six horns, 1993. $4.50.

Here is another arrangement recognizable to a wide spectrum of listeners. With two strong high hornists to pop off the a"s and two fine, bass-clef-reading low hornists, this should be fun for all.

♪♪♪♪♪

Nocturne from Midsummer Night's Dream
Felix Mendelssohn, arranged for eight horns, 1993. $5.

Although the arrangement is down a half-step from the original and the first has some relief, it remains an endurance project for at least the top player. This would be a lush addition to the repertoire of a larger horn choir where the members can spell each other.

♪♪♪♪♪

Pavane pour une infante défunte
Maurice Ravel, arranged for eight horns, 1993. $5.

While this beautiful work can withstand transcription into a variety of mediums, a horn octet version begs a group with excellent soft-volume and intonation finesse. The first horn carries the majority of the melodic burden, which remains in the original key.

♪♪♪♪♪

Requiem-Libera me
G. Fauré, arranged for eight horns, 1990. $5.

This is great music and very suitably arranged for a horn choir of eight or more players. Due to inherent balance problems, fairly advanced hornists are required to perform with excellent control over a wide dynamic range (grade 5).

♪♪♪♪♪

Timber Ridge Music, a relatively new company operated by Kenneth G. Bell, has a catalogue of some twenty-five modestly priced works for brass, all performable by intermediate to advanced players and aimed at general audiences. Here are two works from this publisher:

English Consort Suite
William Brade, arranged for brass quintet by Kenneth Bell
Timber Ridge Music, 7779 Old House Road, Pasadena, MD 21122 USA, 1995. $8 (parts only).

While not technically difficult, all the members are playing all the time; with repeats, some stamina is necessary, particularly from the trumpeters. Mr. Bell contributed editorial suggestions to speed the learning curve. Those of you who have performed other arrangements of Brade's music will likewise enjoy this set.

♪♪♪♪♪

Hungarian Dance No. 5
Johannes Brahms, arranged for brass quintet by Kenneth Bell
Timber Ridge Music, 7779 Old House Road, Pasadena, MD 21122 USA, 1995. $8 (parts only).

The range of this version is not particularly difficult (first B♭ trumpet to a") however, due to the tempo of the original, advanced finger technique and lip flexibility are essential. Here is a fine encore transcription of this favorite Hungarian dance.

♪♪♪♪♪

The following are new publications for brass quintet published by Wehr's Music House, order by fax 407-679-0208 (10 A.M.–4 P.M. Mon.–Sat., EST), 3533 Baxter Drive, Winter Park, FL 32792-1704 USA.

Concerto No. 4 for Horn
W. A. Mozart, transcribed for horn solo and brass quartet by Michael Brenner, 1996. $16.50.

It is possible that hornists in professional brass quintets have already found that single movements from Mozart horn concerti sound fine with brass accompaniment. Because such arrangements will only work with an advanced quintet, it may be just as easy to hand the four string parts to the other members and let them play what is possible or reduce what is necessary. Mr. Brenner has circumvented the trumpet selection by arranging for E♭ trumpets. The horn soloist could use any modern edition and, in fact, will want to add the last five measures in the solo part before the cadenza, which are missing from this arrangement. While any help is appreciated, the arranger's brief cadenza seems a bit out of place in a work designed for a professional level ensemble.

♪♪♪♪♪

Holberg Suite-Prelude
Edward Greg, transcribed for brass quintet by Richard Chenoweth, 1996. $11.

This popular work is flashy and harmonically colorful in its string version. When transcribed for brass, the result is a virtuoso work with tremendous power added at the high volumes. Of the transcriptions reviewed here, this is

clearly a winner: an excellent program opener in the hands of a virtuoso quintet.

♪♪♪♪♪

In the past two editions of the *Horn Call*, Jamie Wehr's transcriptions for brass quintet of works by Edward MacDowell have been reviewed. Here are three more: *A Deserted Farm*, 1996. $5.50; *By a Meadow Brook*, 1996. $7; *From Uncle Remus*, $7.50.

Of the three, *A Deserted Farm* is both the most playable and appealing. It is slow and features the trombone in its higher tessitura (to g') against a rich background that includes two flügelhorns. *By a Meadow Brook* is marked "gracefully" which seems quite contradictory to the tempo of ♩. = 63 and texture, which includes complicated triplet and sixteenth patterns for the trumpets, in E♭ and C. *From Uncle Remus*, for being so brief is also virtuosic. The first trumpet must shift from a C trumpet to an A piccolo and back, and both trumpets must play a legato figure with thirty-second notes at ♩ = 126!

♪♪♪♪♪

Varasdin from Countess Maritza
Imre Kalman, transcribed for brass quintet by Michael Brenner, 1996. $9.50.

Marked tempo D: foxtrot, this is another encore type arrangement best suited to a professional-level quintet whose first trumpet enjoys playing piccolo B♭.

♪♪♪♪♪

The following arrangements are available from Manduca Music Publications, P.O. Box 10550, Portland, ME 04104 USA. Arthur Frackenpohl arranged the first three for brass and organ:

God of Our Fathers
George Warren, arranged for brass quintet and organ, 1996. $15.

Joy to the World
G. F. Handel, arranged for brass quartet with optional tuba and timpani, 1996. $15.

Joyful, Joyful We Adore Thee (Ode to Joy)
L. van Beethoven, arranged for brass quartet with optional tuba, 1996. $15.

Clearly these are works every professional brass quartet or quintet should own, with a very brief "turnaround time" on your investment. The arranger is deservedly well known, with both the musical selections and combination of brass and organ exactly what most congregations have come to expect from us. An optional tuba part and horn/trombone parts for the third voice make the brass quartet arrangements even more worth the high price tag!

♪♪♪♪♪

Sicilienne
Gabriel Fauré, arranged for brass quintet by Delon G. Lyren, 1996. $12.

Where works that are quiet or introspective are difficult to transcribe for brass, this is such a favorite melody of general audiences, it would be worth the risk if your quintet's dominant suit is finesse.

♪♪♪♪♪

Sicut Cervus
G. P. da Palestrina, arranged for brass quintet by William Picher, 1996. $10.

Here we have the type of transcription that is excellent for a younger quintet either as a training piece or for a solemn occasion. This would be considered a grade 4 level arrangement, although the tuba part is somewhat higher in tessitura than the other parts. The parts are also well marked for a younger quintet with a note when one voice is playing the melody with another. Overall, this is an excellent transcription.

♪♪♪♪♪

Comedians Galop
D. Kabalevsky, arranged for brass quintet by David Artley, 1996. $8.

A very popular orchestral showpiece comes to the brass quintet medium in this technically brilliant transcription. You know the tune, none of you need a wide range, but do you each have the finger coordination?

♪♪♪♪♪

Sonata for Eight Horns, Op. 53
Andrew Downes
Lynwood Music, 2 Church Street, West Hagley, Nr. Stourbridge, West Midlands DY9 0NA, United Kingdom 1994.

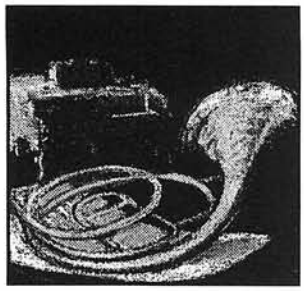
Professor Andrew Downes is a British composer currently Head of Creative Studies at Birmingham Conservatory. This five-movement "sonata" was commissioned by Jim Lowe; Janice Lee Sperling, MD; and the British Horn Trust, and written for Ellen Campbell and the horn octet of the University of New Mexico in 1994. The score and parts are beautifully engraved and any one of the movements could stand alone.

According to the composer, the main ideas for each movement are organically derived from the others. The first movement begins mysteriously and moves toward two triumphant climaxes separated by a section that is "suggestive of a wide American landscape." The second movement is loosely a hunting horn scherzo incorporating passages in multi-tempi reminiscent of African music. The third movement includes elements of Renaissance dance, Irish folk dance, and African rhythmic freedom. The fourth movement is quick and joyful, while the finale combines "blues" harmonies with European Renaissance and African melodic/rhythmic ideas. Sonata for Eight Horns is quite an eclectic, imaginative composition with an impressive future in the horn world.

♪♪♪♪♪

The Arrival of the Queen of Sheba from Solomon
G. F. Handel, arranged for ten horns (and optional tuba) by James Emerson
Emerson Horn Editions, P. O. Box 101466, Denver, CO 80250 USA, 1994. $20.

This is not a new fanfare to transcription, having been reworked from its oboe and string original for both woodwind and brass ensembles. Colorado hornist James Emerson created this stirring version for ten horns with an optional tuba part for extra low range power. Although the arrangement is rather brief, the first horn could certainly use a descant horn, as that part is high (to written c''') and quick. Each voice contains difficulties resulting from either quick passage work or the need for a clean staccato in the low range. A good horn ensemble could represent the work well but in the hands of a virtuoso group it will sound spectacular!



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Three Vocalises, performed in the style of Joseph Meifred, taken from *Méthode pour le Cor Chromatique ou à Pistons* (Paris, 1841)
4. Panseron Andantino (2:28)
5. Bordogni Andantino (3:15)
6. Bordogni Allegro Vivace (3:17)
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Recording Reviews

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Reviews

Book Title: *Dennis Brain on Record*
Robert L. Marshall, compiler
Margun Music, Inc.

While this is not a recording, I open the column this time with a book about recordings. A discography most would say, but this one goes beyond that. It is in many respects a Dennis Brain microcosm. The Derek Allen portrait of Brain is found on both the cover and title pages; a foreword provided by Gunther Schuller discusses his own awakening to Brain's playing and his own amazement of discovering so many recordings that Dennis made. Dr. Marshall's own introduction informs the more casual reader of some surprising hurdles which this task entailed: the scope of the compilation itself; the problems of simultaneous recording sessions by London-based ensembles; the problems of tours in America and his being absent from London in trying to trace whether he was actually on a recording on a group to which he belonged; and other contradictory information of many types. The book contains 180 pages in all and features 1632 catalogued items. This discography was constructed from many sources, most noteworthy are lists provided in Stephen Pettitt's biography of Dennis Brain, John Hunt's Philharmonia discography, and the discography published by the Beecham Society. The book may be accessed by composer, title, conductor, collaborators, soloists, dates, venues, and record labels. The book also contains a reconstruction of the horn sections of the Philharmonia and the Royal Philharmonic Orchestra as well as personnel lists of the London Baroque Ensemble recordings. A listing of Philharmonia and Royal Philharmonic Orchestra recordings without Dennis Brain is also included. No less than thirty-eight different recording labels were researched. A seemingly daunting task has been achieved through tireless work of Dr. Marshall. A "must" for all Dennis Brain aficionados, historical brass researchers of any sort, hornists, and music libraries.

♪♪♪♪♪

Disc Title:	*Summit Brass: Paving the Way*
Contents:	G. Holst/R. Sauer: Mars from *The Planets*, Eric Ewazen: Symphony in Brass, H. Tomasi: Fanfares liturgiques, D. Shostakovich/K. Singleton Concertino, Op. 94, C. Ives/C. Topilow: Variations on America, A. Copland/C. Topilow: Hoe-Down from *Rodeo*
Artist(s):	The Summit Brass
Label and Number:	Summit DCD-171
Timing:	63:47
Recording Date:	20–21 June 1994
Recording Location:	Norton Center, Centre College, Danville KY

Summit Brass has released a disc of new, old, and reworked literature which is sure to please every brass enthusiast. Sauer's reorchestration of the Holst classic is brilliant. In addition to the fine brass performance, that of the percussion section must be mentioned as well. Eric Ewazen's *Symphony* was written for the Detroit Chamber Winds and is a dynamic multimetric work with all sorts of elements: expansive and soaring melodies, driving rhythms, lush extended harmonies and a straight-forward concept throughout. The piece is designed for total accessibility to audience and players. Written in sonata form, its structure is neither complex nor frustrating to the ear while at the same time allowing many modern ideas to come through. Its finale is a grand movement somewhat akin to recent film scores depicting martial and ceremonial moods. This is a fine piece that deserves to be explored by any serious brass and percussion ensemble. If you are not acquainted with the Tomasi *Fanfares*, it is not for the meek. This is a wonderfully-scored piece that highlights four festive moments in the church year, resulting in a dramatic, searing work with exciting harmonies, accents, and melodic motifs. Kenneth Singleton (University of Northern Colorado) has achieved a stirring reworking of Shostakovich's two-piano *Concertino*. Dance-like characters combined with a more sober introductory theme appear throughout. You'll detect echoes of *Festive Overture* and *Symphony No. 5* as well. Topilow's arrangements of two American favorites are solid and offer every section a chance to display its talents rhythmically and melodically. Tessituras are well placed, and the writing is truly characteristic for each instrumental timbre. In particular the Copland will delight any audience and even features spots for "vocalizing" appropriately.

♪♪♪♪♪

Disc Title:	*American Fanfare*
Contents:	Sharon Moe-Miranda: American Fanfare Michael Kamen: Robin Hood Symphonic Sketch Robert Jager: Lord Guard and Guide Jaime Texidor/Doersch: Hounds of Spring Alfred Reed: Amparito Roca P. Hindemith/Poffenbarger: March from Symphonic Metamorphoses traditional/Laubach: Shenandoah George Green/Laubach: Rainbow Ripples Jay Ungar/Doersch: Ashokan Farewell J. S. Bach/Firks: Prelude and Fugue in G Minor Ken Miller: Wing of the Winds Claude Smith: Eternal Father Strong to Save
Artist(s):	U.S. Air Force Band of the Rockies and its combos
Label and Number:	n/a; contact: USAF Band of the Rockies, USAF Academy CO 80840 USA; Tel: 719-472-2937
Timing:	58:11
Recording Date:	June 1992; September 1995
Recording Location:	Monfort Hall, Greeley CO; FTM Studios Denver CO

Sharon Moe, a hornist in the New York City area, has written a fantastic fanfare for brass choir which, not surprisingly, has terrific horn parts including an opening horn solo. It is a solid piece, tonal in every respect and truly American in inspiration and patriotic tribute. The brass choir combo of this band performs the work with aggressive spirit, flair, and abandon. Kamen's *Robin Hood* follows closely all the major thematic motives from the movie; the brass are again featured, but woodwinds and percussion have their moments to shine. Wonderfully poignant passages are juxtaposed with brilliant sounds of the charge. Robert Jager has yet another winner for concert band here. Some beautiful chords or extended harmonies, colorful writing for high woodwinds, and rhythmic ingenuity highlight this work based on the Air Force Hymn. One of the popular band pieces performed in my area of the country last year was Reed's *Hounds of Spring*. With challenges for every section of the band it weaves rhythmic activity, sparkling accents, chromatic lines, and cantabile passages throughout. A "must" experience for every serious concert band. The Band of the Rockies brings this piece off with commitment, verve, and flash, resulting in a spectacular performance. From within the larger band come two brass quintets with percussion: The Stellar Brass and the Ceremonial Brass. Both groups play admirably and serve as excellent role models to public school, university, and professional musicians alike. These are quality artists. The wide variety of music on this disc is sure to inspire differing audiences. A particularly fine work is Ken Miller's *Wing of the Winds*. While reminiscent of Persichetti's and Schuman's harmonic languages, there are many original and very creative elements that make this a great first-hearing piece. This disc is only available from the address above.

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Disc Title:	*New American Classics*
Contents:	David Del Tredici: Heavy Metal Alice Jacob Druckman: Dance with Shadows Ned Rorem: Diversions
Artist(s):	The Brass Ring: Neil Mueller and Claire Newbold, trumpets; Laura Klock, horn; David Kayser, trombone; Karl Kramer, tuba
Label and Number:	Crystal Records CD-564
Timing:	51:14

Recording Date: 1995
Recording Location: n/a

Founded in 1981, The Brass Ring has toured extensively throughout the USA and Europe. Quintet-in-Residence at the Norfolk Chamber Music Festival, Hartt School of Music, and the University of Bridgeport, The Brass Ring was a finalist in the Naumberg Chamber Music Competition. This recent release features three new works thanks to this active and ambitious ensemble. Its tubist convinced David Del Tredici to rework his twenty-year-old work *Final Alice* from its orchestra-and-soprano original medium about the Alice in Wonderland tale. Del Tredici responded with a twenty-minute work of three movements: (1) an aria of quick alternation of fast/slow and stop/start, (2) a lively fugue illustrating the trial scene with its collection of bizarre characters with an appropriate stacking of themes and motives, and (3) a quiet lullaby aria with descant for trumpet and a concluding dreamy coda. Several passages of modern techniques of glissandi and articulation styles are coupled with those motives in ostinato. This is an accessible piece for most players and audiences, but it is a bit on the minimal side at times.

Druckman's *Shadows* was commissioned by the group and incorporates a melody from Charpentier's seventeenth-century opera, *Medée*. The poignant tune is only one portion of the commentary about Medea, who kills both her children to spite her adulterous husband. The piece takes on the character of a fiery Gypsy dance, which mounts to a wild frenzy by the end. This work uses more extended compositional techniques than the Del Tredici and, with its mute changes and sudden bursts of emotion, is much more frenetic. Rorem's *Diversions* is a collection of fourteen short movements of "Parisian folklore" personalities in a tribute to Poulenc's fun with similar musical representation. Several of these are dressed-up versions of familiar dance types: galop, waltz, polka, etc. Flamboyance, rhythmic punctuation, simple song, swing and sway, and deliberate dignity are just a few of the style changes a group must accomplish in these miniatures. The Brass Ring achieves well the wide variety and panache needed for a convincing display of both tongue-in-cheek and tribute. Their blend, balance, and agreement of style and ensemble is enviable. These new works will provide other quintets with some fresh literature full of challenges and of musical rewards. All works on this disc are published by Boosey & Hawkes.

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Disc Title: *Twigs*
Contents: Jerry Sieg: Suite for Woodwind Quintet
Thomas L. McKinley: Six Bagatelles
Carleton Macy: Twigs
David Vay: Wind Quintet
Artist(s): The Georgia Woodwind Quintet: Ronald Waln, flute; Dwight Manning, oboe; Theodore Jahn, clarinet; William Davis, bassoon; Jean Martin, horn
Label and Number: ACA Digital CM-20032
P.O. Box 450729
Atlanta GA 31145 USA
Timing: 40:40
Recording Date: 1994; 1995
Recording Location: University of Georgia Chapel; Central Presbyterian Church, Athens, GA USA

The GWQ, resident artists at the University of Georgia, and the Southeastern Composers League have sponsored a symposium of new music for woodwind quintet nearly every other year since 1978. These works feature extended compositional feats for the winds; e.g., note bending, indeterminate sweeps, and ostinato patterns as well as more traditional writing. Jean Martin admirably navigates her quick open/closed bell effects, glissandi, ostinato patterns on notes of short duration, and extremes of dynamic levels. The horn writing requires abrupt timbre changes juxtaposed in opposites of tessitura. Her flexibility is world-class. All these works share a certain kinship in their periods of dissonance, sections of unison rhythmic patterns, times of indeterminacy, and other modern techniques; however, they challenge the group as a whole to stay vibrant, individual, and yet adhesive to consensus when needed. The GWQ demonstrates total musicianship, technical mastery, and a seasoned maturity in these new works. A particularly noteworthy device in Macy's work is the juxtaposition of Be-Bop and Tango elements as well as the individual cadenzas, which illuminate specific instrumental and personality characteristics. It is unclear from the liner notes whether these works are published yet.

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Disc Title: *Images: Music for Horn and Piano by Women Composers*
Contents: Edith Borroff: Sonata
Cindy McTee: Images
Yvonne Desportes: Ballade normande
Andrea Clearfield: Songs of the Wolf
Judith Olson: Four Fables
Artist(s): Cynthia Carr, horn (Yamaha 668 and 668VS); Julie Nishimura, piano
Label and Number: (available from the soloist)
Timing: 50:36
Recording Date: August 1994; May 1995
Recording Location: Kapelski Learning Center, Widener University, Chester, PA USA

Here is a recording of modern horn literature unified by composer gender. On the surface the Borroff seems an academic piece, highlighting a different character per move-

ment: rhapsody, scherzo, sarabande, estampie. On hearing it, however, one is struck by the intricate rhythms, cantabile and fanfare figures, and extended harmonies interwoven to bring about a work easily accessible to listeners and performers. More intense is the McTee: a set of five more philosophical dialogues between horn and piano. It utilizes both liner and blocks serial techniques. Much back-and-forth of motive happens between the performers, adding contrast and comparison to the aural experience. There is sharing of tone rows across the movements, adding a certain unity to the melodic patterns. This piece was premiered by William Scharnberg at IHS-Potsdam in 1988.

The *Ballade* is a Paris Conservatoire-type piece in binary form: a slower introduction with sweeping figures in the horn answered by a stopped-horn echo reminiscent of Bozza. The allegro section is more cheerful but flowing with a full-voiced and triumphant ending. Coming in at about five minutes in length, it is a nice contrast on a recital to a heavier concerto or sonata. Clearfield's work is probably the most intense work on this disc. Programmatic images of two poems regarding wolves and the terrain surrounding them is convincingly "told" by Ms. Carr. Sections of wild abandon followed by subtle almost creeping motion is beautifully rendered. Artful glissandi and work in the c‴ –d‴ area are most impressive. This piece demands control and pacing, as Ms. Carr effectively demonstrates at every turn. The work was commissioned and premiered by Frøydis Ree Wekre; IHS-Kansas City (1994) was its first performance venue. Olson's *Fables* would be at home on the Gaboury-Sly Hindemith disc, as its melodic and harmonic structures are related. Very tonal and neoclassic in design, this is a charming smaller set of generic stories: two lyric and two more technical ones lasting about seven minutes. Now about thirty-five years old, the work was written for Orrin Olson, horn instructor at the University of Maryland-College Park. Ms. Carr demonstrates great prowess, sensitivity, and a fine command of the instrument. These are some uncommon works which should be investigated by all horn players.

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Disc Title:	*Music for Horn by Hindemith and his Students*
Contents:	P. Hindemith: Sonata for Alto Horn (1943) Arnold Cooke: Nocturnes B. Heiden: Sonata (1939) P. Hindemith: Sonata (1939) A. Cooke: Rondo in B-flat
Artist(s):	Janine Gaboury-Sly, horn (Yamaha 862); Deborah Moriarty, piano; Claritha Buggs, mezzo-soprano
Label and Number:	Mark Records MCD-1924
Timing:	56:49
Recording Date:	July 1995
Recording Location:	Wharton Center, Michigan State University, East Lansing, MI USA

In this age of convenience and accessibility you cannot go wrong with this disc: Hindemith and those he influenced most directly. From an investigative point of view it is marvelous to be able to compare the alto horn work with that for the more traditional instrument. The former is a terrific introspective and reflective work commanding superior musicianship well as an expert accompanist/dual partner. There is even some poetry to be read. Start out with the 1939 sonata, though, for a good footing in the vocabulary of quartal harmony, disjunct intervals, and endurance regimen. Together the two Hindemith sonatas form a staple in twentieth-century horn repertoire. The Cooke song cycle is not as demanding on the hornist and makes for a great recital piece, incorporating the vocal timbre. Four of the five poems have philosophical tone to them. Only "The Owl" has some jocularity to it. These poems need care and commitment to make them truly meaningful, as is artfully achieved on this disc. Heiden's sonata, surprisingly written the same year as his teacher's, is challenging in different ways than the other two sonatas on this disc, endurance being the primary element. While it has much more conjunct and repeated-note motifs, it requires discipline to pace one's self. Its range goes just one step beyond Hindemith's 1939 work (i.e., to b"); but control on notes of longer duration are a must in being effective. The closing work is the effervescent Cooke Rondo. It is a short and upbeat piece, which makes a great program opener, closer, or encore. Ms. Gaboury-Sly, the horn instructor at Michigan State University, shines brilliantly in her accuracy, changes of timbre, musical sensitivity, and control. I marvel at the pianissimos she delivers immediately preceding or following fortissimos. Her playing achieves a fine presentation of subdued sustained notes as well as other punctuated and emotionally turgid passages.

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Disc Title:	*Music for the Holiday Season*
Contents:	37 holiday tunes as arranged by the soloist
Artist(s):	Aaron Brask, horn [Yamaha 867], keyboards, percussion; Kayo Ishiman-Fleisher, harp
Label and Number:	Last Horn, Inc. LH1001 [see ad] 5800 Beach Blvd, Suite 175203 Jacksonville FL 32207 USA
Timing:	app. 44:00
Recording Date:	1991
Recording Location:	ProMedia Studios, Gainesville, FL USA

My "Diamond in the Rough" this issue comes to you just in time for the holidays. Neither the front nor the back covers of the disc lend any idea as to what the listener is about to experience. As I popped this disc into my car ste-

reo unit I couldn't imagine how one hornist would hold my attention through thirty-seven short, strophic melodies. I was totally unprepared for the ingenuity, musical wizardry, and variety that was to manifest itself. Mr. Brask opens the disc with a sublime monophonic presentation of *Once in Royal David's City:* no additives, no distractions from the tune, simply brilliant and heartfelt. As I eagerly awaited each band to change, I tried—and failed miserably—to second-guess the next technique by the title of the selection. Through the wonders of multi-tracking and over-dubbing, as many as four- or five-part horn choirs appeared, some with straight-forward harmonies; others with added seconds and sixths; others in a jazz vocabulary. This disc was not thrown together by any stretch of the imagination. Mr. Brask is also the keyboardist and percussionist here. The only outside collaborator is the harpist. There are some truly humorous arrangements; others are grippingly sensitive; still others are of total amazement. What began as a cassette-tape holiday gift idea mushroomed into this disc. There is literally something for everyone on this recording: Spanish motifs, American harmonic progressions, great contrapuntal moments, superior obbligato lines, and artfully carved variation designs. Look for the ad elsewhere in this issue to obtain a copy, as the artist handles the discs himself. He is a member of the Jacksonville Symphony Orchestra and is the horn instructor at Jacksonville University. You won't be disappointed in this album.

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Disc Title:	*Horn Expression: 20th-Century Works for Horn*
Contents:	Ivan Jevtic: Danse d'Eté M. Arnold: Fantasy Kerry Turner: Sonata for Horn and Strings Emile Ristori: Concerto in A Minor A. Plog: Nocturne J. Koetsier: Concertino
Artist(s):	Zbigniew Zuk, horn; Polish Radio Orchestra Warszawa
Label and Number:	Zuk Records 191122
Timing:	66:49
Recording Date:	January 1996
Recording Location:	Studios of the Polish Radio

Here is Mr. Zuk'slatest solo disc. (Refer to the review in the previous HC issue regarding six other Zuk discs.) He has chosen a marvelous array of repertoire this time: most of which are new to me. If you like high Bs, set your sights on the first movement of the *Danse d'Eté.* This is a wonderful mix of Slavic folk idioms and has several instances alluding to Shostakovian harmonies and rhythmic patterns, yet original in the broad perspective. Ostinato and repetition play an integral part. It is terrific to hear the unaccompanied *Fantasy,* a fine vehicle for any hornist to be the total source of musical line and a most accessible piece for both player and audience. This recording is a superb demonstration of evenness of articulation across the registers and silky smooth octave slurs. Another completely accessible yet challenging work is Turner's Sonata of 1993. It is a touch of Larsson and Jacob but thoroughly American in scope. The opening movement is predominantly bouncy, with inferences of a Texas ranch scene, perhaps—agile, captivating stopped-horn effects, extended Romantic harmonies, possibly tender film music (especially the second movement), some Bartok Concerto for Orchestra-like running figures in the accompaniment against a longer line in the horn part. This work is very audience-friendly and has a surprise ending.

Ristori, a Swiss composer, has a highly Romantic tune here obviously influenced by Strauss, Schoeck, and Goedicke's tonal palates. Some modern harmonies find there way in as well. Ristori was a member of the horn section of the Suisse Romande Orchestra from 1938 until his retirement. This work was dedicated to his friend Edmond Leloir, who premiered it. According to the disc jacket this is the only work on the album as yet unpublished. It is also the only item here for full orchestra rather than just string accompaniment. Hopefully someone will resurrect it, as I would have imagined Leloir would have brought it out in print at one time or another. This is a fine work, totally accessible for both player and audience. The second movement features some exquisite chordal progressions under a lyric theme in the horn part. A sparkling, festive, dance-like character opens the finale followed by a more reflective passage with the horn along with a quite unexpected, brief, jazz-rhythm oriented section. It is nearly twenty minutes in length but flavorful and refreshing.

Plog's Nocturne is a most sincere, sensitive, and personal piece. Bordering on the Impressionistic, the work comes out of a foggy twilight for closer inspection. The B section features a muted passage of fine contrast to the opening. A more technical and playful section follows, pitting strings against the horn. A calm returns and winds slowly down to the end, reminiscent of Britten harmonies. Koetsier gives us an energetic work with some Spanish flair in the opening. A rollicking finale reminiscent of the Schoeck concerto comes through effortlessly and in a totally entertaining manner. Mr. Zuk's artistic and technical achievements are remarkable. His is an innate soloistic bravura destined for greatness. His understanding of line, pyrotechnics, grace, and drama are united in an effervescent fashion.

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Disc Title:	*Horn Concertos*
Contents:	J. Haydn: Concerto in D C. Förster: Concerto in E-flat G. P. Telemann: Concerto in D Anton Teyber: Concerto in E-flat
Artist(s):	Hector MacDonald, horn; Academy of Melbourne
Label and Number:	Tall Poppies Records TP042 P.O. Box 373 Glebe NSW 2037 Australia

Timing: 55:47
Recording Date: September 1993
Recording Location: Hawthorn Town Hall, Melbourne

Mr. MacDonald, an Australian native, was appointed second horn in the Berlin Philharmonic Orchestra at age twenty-one. Two years later (1977), he was engaged as solo horn with the Berlin Radio Orchestra. He currently holds the post of solo horn with the Vienna Symphony Orchestra, and he plays first horn with the Concentus Musicus under Harnoncourt's direction. This disc of mostly well-known repertoire is done on a valved instrument, but its actual identity is unclear. It is very tasteful playing with resonant tone, fine breadth of dynamic contrast, and direction of line. The orchestra seems to cover the soloist in the quieter moments, but they collaborate well, agreeing on releases, ornamentation, and end-of-phrase sweeps. Some excellent realizations are accomplished by the harpsichordist. Mr. MacDonald's cadenza in the Haydn is characteristic of the period and well-proportioned.

The general approach is very matter-of-fact. I could have used a bit more abandon in some spots. However, as I listened further, it is a style which solidly reflects all the needs: flawless accuracy, perseverance, and relentless endurance. Tempi employed are standard ones; they are excellent models to follow. While the Academy of Melbourne is a fine ensemble, their aggressiveness seems to overtake the soloist, particularly in the first movement of the Förster. The finale, however, returns to more equal footing and balance between the two. Of the four items recorded here it is the fourth which might be unfamiliar to the listener. Teyber (born the same year as W. A. Mozart) was also a Viennese composer and an acquaintance of Mozart. Teyber did some borrowing from others as there is a surprising (note for note!) quote from the K. 407 quintet at the close of the first movement plus a reference to an aria from Gluck's *Alceste* in the second movement. The work resembles Rosetti more than Mozart in its predominance of melodic scalar stretches to b♭" and its quick use of what would be stopped notes suggesting unprepared modulatory technique. There is evidence that this piece was intended for Leutgeb; as such, he must have been adept to execute the f'" called for in the third movement—certainly not written for the casual eighteenth-century hornist. It is a pleasure to be introduced to Mr. MacDonald and his most admirable display of technical and musical accomplishments.

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Disc Title: *Les nouveaux interpretes*
Contents: J. Brahms: Trio, Op. 40
R. Schumann: Adagio and Allegro, Op. 70
R. Schumann: Andante and Variations, Op. 46
Artist(s): Herve Joulain, horn; Marie-Josèphe Jude, piano; Jean-Jacques Kantorow, violin; Laurent Cabasso, piano; Roland Pidoux, cello; François Michel, cello
Label and Number: Harmonia Mundi HMN 911559
Timing: 54:08
Recording Date: 1995
Recording Location: not specified

Often I sense performers emphasize a philosophical profundity in the Horn Trio, Op. 40 to an extreme. Granted, it stands as a monument of Romantic chamber music, but that does not necessarily mean every phrase demands a Freudian discussion. The current performance on this disc is a truly refreshing reading, one which lets the music speak for itself. The phrasing seems to happen effortlessly but with meaning. The forward motion of the first movement allows an excitement to happen even though marked andante. Mon. Joulain's delivery is heartfelt and is unfortunately overtaken by Mon. Kantorow at times, perhaps by awkward microphone placement. By similar token the piano seems distant. The opening of the scherzo is brilliantly played, especially by the pianist and hornist, with a tossing-off carefree nature to begin followed by a lovely cantabile style in the B theme area, producing a marvelous set of contrasts. The third movement marking, [adagio] mesto is a curious one here. Usually defined as "sad; mournful," the word is probably more indicative of melodic shaping rather than tempo. Rather than elongating the delivery, the direction of line is always apparent. The climax is further heightened not only by dynamic contrast but also by intensity rather than by foreboding. These performers also make the "con brio" of the finale true to form. Especially well done are the repeated F's in both octaves and the excellent hemiola so often a hurdle to both players and audiences. In summary, this is a beautiful and inspiring performance by all these artists of a major work that by any measure remains steadfast after more than 100 years. I still marvel when I recall it was written for valveless horn.

The other mainstay on this disc, the Adagio and Allegro, is also a marvel for another reason: it was written fifteen years before the Op. 40 Horn Trio and yet for valved horn. Mon. Joulain displays his musicianship again in the second phrase of the Adagio where, rather than bringing out the ascending high G to A♭, he instead effects a beautiful pianissimo followed by a crescendo descending line through the F, C, D, E♭, and so forth, for an absolutely impeccable effect. No remorse here in tempo either—he relishes on the line and not on the individual notes. The subito piano on the cadence on C and the subsequent octave leap all point to not only a fine performance but also to the wonder of the premier performance by Schlitterlau and Clara Schumann 147 years ago. Joulain gives a burnished sparkle and resonance to the Allegro in great contrast to the serenity of the previous section. Coupled with the pensiveness of the B section, this is a welcomed addition to the recorded archives. His poignancy and daring sweeps are expertly rendered. The remaining Schumann work on this disc is certainly a curiosity, featuring a subdued use of the natural horn in accompanimental fashion. The two crooks originally used are E-flat and B-flat. Only in variations five and nine does the horn present itself above

the rest in what is truly a showcase for the two pianists. Mon. Joulain is a former pupil of Georges Barboteu, was appointed first horn of the Philharmonic Orchestra of Radio France in 1987, and since 1994 has taught horn at the Paris Conservatoire.

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Disc Title:	*Ethel Smyth: Premier Recordings*
Contents:	Serenade in D for Orchestra (1890) Concerto for Violin, Horn and Orchestra (1927)
Artist(s):	Sophie Langdon, violin; Richard Watkins, horn; BBC Philharmonic Orchestra
Label and Number:	Chandos 9449
Timing:	63:46
Recording Date:	June 1995
Recording Location:	Studio 7, New Broadcasting House, Manchester UK

Dame Ethel Smyth is finally becoming more recognized for her contributions to late Romantic as well as more exploratory modern compositional techniques. The first work on this disc is a superior exhortation in the manner of Brahms, no doubt inspired by his two eloquent statements by the same title and by her studies with Herzogenberg in Leipzig. The horn writing in Smyth's work is lacking when compared to her German counterparts of the same period but nonetheless contains some fine moments. D major certainly provides a great opportunity for the darker hues of the horn! A delightful scherzo lends an opera-buffa relief from the opening movements, perhaps more in the character of Rossini or even Sullivan. I highly recommend the disc for this work as well as the more obvious concerto that follows. Audiences need to hear this Serenade!

Written at the end of Smyth's career, the double concerto does not prominently display Germanic traits. A stately quality is evidenced by the soloists when they enter. A few Straussian sweeps lend a feeling of familiarity to the opening movement. However, the spirit is as much of reflection as it is of bold statement. The horn writing is very accessible, and much of its melodic presence is also doubled by the celli. The second movement captures idyllic beauty and simplicity, particularly in the unaccompanied duo passage. The tessitura moves up to a"s for the horn in the central more intense section. Calm and reflection return to both soloists as the movement winds down to its major-tonality cadence: a ray of sun and hope after a period of desperation. The finale incorporates some hunting clichés with the melodic writing for the horn. Never truly ostentatious, the horn part complements and extends that of the violin in a true dialogue. While not a vehicle for the next "Heldencornist," there are several examples of challenging arpeggiation in this movement as well as the cadenza section making use of low and high registers, chromatics, and assertive interpolations. One might even perceive some of Bernard Hermann's use of the horn in this work. Multiphonics are evidenced near the end of the cadenza as well—one wonders if these are actually indicated in the score. The hornist needs both a strong c''' and pedal E to bring off a convincing performance. Richard Watkins brings forth an excellent and stunning interpretation of the coda. Smyth has saved the demands to the very end. Watkins jousts up and down, through a flashy trill, and returns to gracefulness with command and bravura. It is always a pleasure to hear his expressiveness, too. By comparison, the listener is encouraged to seek out the 1992 release on Troubadisc TRO-01405 of the double concerto in piano reduction. It is marketed in the USA through Albany Music Distributors in Albany NY (telephone 518-453-2203). It is a German pressing recorded in Munich and features hornist Franz Draxinger of the Munich Radio Orchestra.

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Disc Title:	*Villanelle: French Masterworks for Horn*
Contents:	E. Chabrier: Larghetto H. Berlioz: Le Jeune patre breton L.F. Dauprat: Affetuoso F. Poulenc: Elégie Daniel Schnyder: Le monde miniscule E. Satie: Gnossienne Charles Koechlin: Allegro Vivo, Op. 180 P. Dukas: Villanelle
Artist(s):	David Jolley, horn; Samuel Sanders, piano; Nancy Allen, harp; Joyce Guyer, soprano
Label and Number:	Arabesque Z-6678
Timing:	56:31
Recording Date:	May, 1995
Recording Location:	Recital Hall, State University of New York at Purchase

Juxtaposed with Jeffrey Snedeker's salute to French repertoire, this disc is quite a contrast. There was a time when a Conn 8-D and the word French would hardly have been found in the same sentence. This recording is proof of the artist being the master musician ***through*** his instrument rather than ***because*** of it. Mr. Jolley finds soul, bravura, and delicacy easily integrated here. The timbre spectrum, nuance, and dramatic levels exhibited are breathtaking and thus fully rewarding, especially in the Chabrier, Poulenc, and Dukas works. Also presented is a Berlioz chanson with horn and soprano, providing a delightful combination of colors. Echoing the rocking triplet background of Schubert's *Auf dem Strom*, the piece is constructed in the rounder feeling of E-flat rather than the former's E major. This lends a calmer, more soothing sense throughout. Endurance is no problem here, so time can be spent more on enjoying the phrasing. Nancy Allen contributes her skill in adapting the Dauprat accompaniment to the harp in a manner truly befitting the *berceuse* character of the piece.

A new and at times pointillistic five-movement suite is unveiled on this disc. Schnyder has captured it all: big range,

many timbres, many articulation styles, muted and stopped effects, flutter tonguing, and even some jazz technique. The unaccompanied medium demands the overstatement and conviction, which Jolley has achieved in spectacular manner. The second movement is somewhat reminiscent of the opening to Vinter's *Hunter's Moon* in melodic contour, rhythmic pattern, and tonal center. Jolley truly has fun with the third movement, titled *The Insect and the Elephant*. One can easily visualize the two creatures! I am till trying to figure out the fourth movement titled *EMAIL*, but the finale is a dialogue between attic and basement registers: a duet for one person. A lilting tonal exploration of a dance nature. It ends all too quickly, and the listener will no doubt want more: a true test of any solid piece. The ten-minute work is accessible for a first-hearing audience and is very challenging for the player, not so much in tessitura but in rapid "changes of costume" needed: subtle, dramatic, suggestive, bold, whispering, declarative.

Satie's modal miniature is again an opportunity to explore horn and harp: a simple line for the horn and straightforward broken-chord accompaniment. More electrifying is this selection from Koechlin's Op. 180: one of fifteen pieces for horn and piano, it features a combination of agile triadic and scalar outlines, a beautiful cantabile stopped passage, an acrobatic muted passage in the style of Françaix or Bozza, and a subtle coda ending in nothingness. How does Jolley follow this? With yet another showpiece: *Villanelle*! Personally, I'm still torn about whether to do the opening on natural horn harmonics. Jolley renders it satisfyingly on the valved horn. The sixteenth-note runs in the B section are flawless and exciting. Unfortunately, a couple of low-notes are covered by the piano, making a few phrases lack their opening tones. The muted section is deliberate, making all tones audible and understood. The return to the opening section has some beautiful nuance and shaping to it, with the overall effect being a totally vibrant performance.

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Disc Title:	*Musique de Salon*
Contents:	L. F. Dauprat: Mélodie pour cor-alto et cor-basse, Op. 25c C. Saint-Saëns: Romance, Op. 36 J. Gallay: Onzième Solo, Op. 52 J. Meifred: Three Vocalises from the *Méthode* J. Gallay: Grand Caprice, Op. 32, No. 12 G. Rossini: Prélude, Thème et Variations
Artist(s):	Jeffrey Snedeker, natural and early valved horns; Richard Seraphinoff, cor-basse; Marilyn Wilbanks, fortepiano
Label and Number:	available from: Jeffrey Snedeker Department of Music Central Washington University Ellensburg WA 98926-7458 USA
Timing:	49:57
Recording Date:	July and August 1995
Recording Location:	Bezanson Recital Hall, University of Massachusetts (Amherst)

As authentic instrument performance continues to gain interest, this disc highlights early nineteenth-century literature for hand horn. The names Dauprat, Saint-Saëns, and Gallay are synonymous with horn etudes and solos challenging in both technique and musicality. Dr. Snedeker exhibits superior adroitness and knowing throughout this fifty-minute tour de force. Two technical masteries which stand out are his turns and the half-step tenth to eleventh-harmonics trill: you won't hear any better delivery. The alternation of stopped positions and open tone is effortless and nearly imperceptible in accuracy of intonation; no small feat as those who have played hand horn will attest. The instrument here is a copy by Richard Seraphinoff of an 1820 Raoux. It has a detachable two-valve section designed and fabricated by Seraphinoff. The vocalises from Meifred's method book utilize this extended instrument, combining stopped techniques with the use of valves. The accompanied solos here are typical of those performed for private parties and smaller more intimate gatherings, as certainly were numerable in and around Paris in the first four or five decades of the 1800s. Especially terrific is the inclusion of a Gallay etude. Most students of the horn are acquainted with his Op. 32 through their study of the valved horn. It is most revealing to hear its intricacies in its original setting. Overall, this disc provides a fine show of artistry, musicality, and fresh repertoire for all horn enthusiasts to emulate.

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Disc Title:	*The Matterhorn Alphorn Duo*
Contents:	19 characteristic short pieces by Swiss and Austrian composers along with both arrangements and original music by Marvin McCoy
Artist(s):	Marvin McCoy and Jane Mahoney, alphorns; Bruce Rardin, Bill Lind, Paul Straka, Vicki Wheeler, Brian Rardin, horns; Becky van Donslear and Jack Graber, trumpets; Mike Halverson, trombone; Earl McNeal, tuba
Label and Number:	n/a; Marvin McCoy 3204 W. 44th Street Minneapolis MN 55410 USA Tel. 612-927-6021
Timing:	approx. 30 minutes
Recording Date:	not specified
Recording Location:	Minneapolis, MN USA

This disc is devoted to the timbre and experience of the Swiss alphorn. Because of its twelve-foot length it emulates the F horn and its four-octave range in very similar manner. Its spruce body and boxwood mouthpiece are respon-

sible for the characteristic soothing, warm tone. While only notes of the overtone system are utilized, the duo has chosen works accompanied by valved horns and some accompanied by brass quintet to add variety and to lend a fuller musical presentation. Cowbells also lend the pastoral element to three of the selections. The listener comes away with a new appreciation of the ethnic function these instruments provide in western Europe yet today. This disc contains a well-rounded collection of fanfares, serenades, dance pieces, and reflective lieder, and it serves as an excellent introduction to the alphorn's unique quality, skillfully played here by both artists.

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.
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Pearlman, Martin. **Triptych for Solo Horn.** $10.50
Rosenweig, Morris. **Delta, the Perfect King**, Concerto for Horn and Chamber Orchestra (hn, 2fl, 2cl, pn, perc, vn1, vn2, va,vc, bs). $43.00 (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

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Composer	Title	Number	Price	Total
			Mailing Costs (US)	$4.00
			Total enclosed	

Send order with check or money order payable to **IHS Manuscript Press** to:

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IHS Manuscript Press
Department of Music
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Stephen F. Austin State University
Nacogdoches, TX 75962-3043 USA

1996 IHS Scholarships

Lisa O. Bontrager

During the 1995–1996 year, the IHS sponsored four scholarship programs: the Jon Hawkins Memorial Scholarship Competition, the Farkas Performance Awards, the Symposium Participant Awards, and the Dorothy Frizelle Orchestral Competitions.

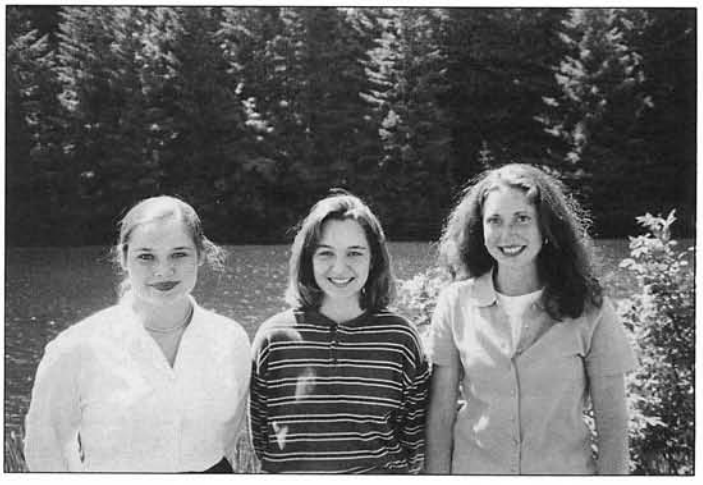
The Jon Hawkins Memorial Scholarship Competition provides for full funding (up to $1500 total) to the annual IHS workshop for one or two advanced, highly motivated students under the age of twenty-four. In addition, it provides each winner with the opportunity to perform a solo at the international workshop, have a lesson or master class with a guest artist, and receive a copy Werner Pelinka's *Concerto for Jon.* This year's winners were Megan McBride from Oxford, Ohio, USA, and Gergely Sugár from Budapest, Hungary. Megan is currently a high school senior and studies with Karen Schneider. Gergely is a student at the Ferenc Liszt Academy in Budapest, where he studies with Ádám Friedrich. Megan performed *En Forêt* by Eugene Bozza, and Gergely performed Franz Strauss's Theme and Variations, Op. 13. The judges for this year's competition were Kendall Betts, Lisa Bontrager (chair), and John Wates.

Gergely Sugár and Megan McBride, winners of the Jon Hawkins Memorial Scholarship

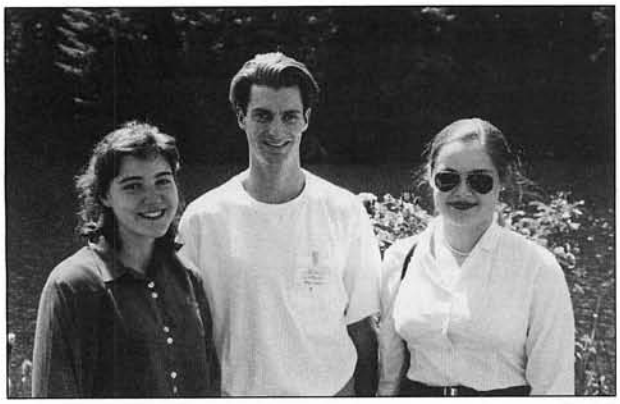
Finalists for the Farkas Performance Awards, who are selected by tape, receive an opportunity to perform at the international workshop, have their registration fee refunded by the IHS, and receive $150 to defray other workshop costs. In addition, the first-place winner at the workshop competition receives a prize of $300, and the second-place winner receives a prize of $200. Finalists in the 1996 Farkas Performance Awards were Ian McClure from Nashville, Tennessee, USA; Jennifer Montone, a student at the Juilliard school and a student of Julie Landsman; Veronica Ricks, a student at the University of Missouri-Kansas City and a student of Nancy Cochran Block; and Peter Davida, a student at the Ferenc Liszt Academy in Budapest and a student of Ádám Friedrich. Each finalist played the first movement of Mozart's Concerto No. 3, K. 447 as well as one other work from a list. The first-place winner was Peter Davida, who played Richard Strauss's Concerto No. 1; and the second-place winner was Jennifer Montone, who played Schumann's Adagio and Allegro. Peter Landgren was chair of the competition and the preliminary judge, and the finals were judged by Mary Bisson, Lisa Bontrager, Douglas Hill, and Francis Orval.

Peter Davida, Jennifer Montone, Ian McClure, and Veronica Ricks, finalists in the Farkas PerformanceAwards

The Symposium Participant Awards are given to horn students who are no more than twenty years of age. Awards of $200 are given to defray costs of attending the international workshop. 1996 winners of the Symposium Participant awards were Sarah Albin, a student of Jean Martin at the University of Georgia; Kristy Crago, a student of Nancy Cochran Block at the University of Missouri-Kansas City; Chrystal Leamon, a student of Gregory Hustis at Southern Methodist University; and Jolene Taylor, a student of Johnny Pherigo at Western Michigan University. Paul Mansur chairs the Symposium Participant Awards scholarship.



Chrysal Leamon, Kristi Crago, and Jolene Taylor, IHS Symposium Participant Award winners



Jennifer Montone, Matt Monroe, and Chrystal Leamon, Frizelle Orchestral Competition finalists.

The Dorothy Frizelle Orchestral Competition provides for two awards of $200 each for the winners of a low- and high-horn orchestral audition at the international workshop. Participants must be no older than twenty-five years of age and not under contract with any professional orchestra. The winner of the low-horn audition was Jennifer Montone, and no high-horn award was given this year. Judges for the Dorothy Frizelle Orchestral Competition were Kendall Betts, Douglas Hill, Gregory Hustis, Francis Orval, and Virginia Thompson.

Congratulations to all the winners and finalists for these scholarship programs. Information regarding the 1997 IHS Scholarship Programs appears elsewhere in this issue of the *Horn Call*.

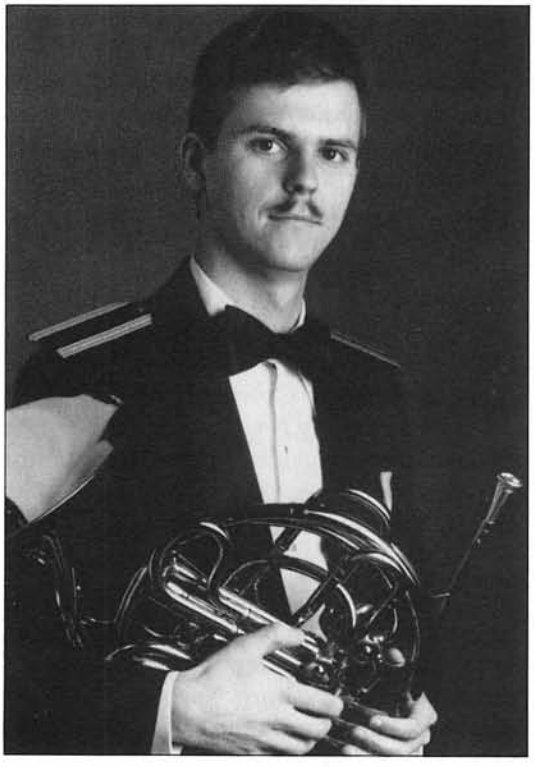
IHS 1997 Scholarship Programs

Lisa Bontrager
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.

The chair of the 1996–97 IHS Scholarship Program is Lisa O. Bontrager. Chairs of the individual scholarship programs are as follows: Jon Hawkins Memorial Scholarship—Kendall Betts; Frizelle Orchestral Competition—Gregory Hustis; Farkas Performance Awards—Virginia Thompson; Symposium Participant Awards—Paul Mansur. Horn students are urged to study the following scholarship descriptions and to enter one or more competitions they consider to be applicable to their present performance status.

All scholarship winners will be expected to attend the 1997 IHS workshop (June 8–13, 1997) at the Eastman School of Music, Rochester, New York USA. Previous IHS scholarship award winners are ineligible to participate in the same scholarship competition again.



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 13, 1997 may apply for up to $1,500 (US) to be used for the registration fee, room, board, and travel costs to the 1997 IHS Horn Workshop, June 8–13, 1997 at the Eastman School of Music. 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 (awarded as a reimbursement at the workshop), the scholarship winner(s) will receive instruction from at least one workshop artist in the form of a private lesson and/or master class, give a solo performance at the international workshop, and receive 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 Kendall Betts (chair), Gregory Hustis, 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:

Lisa Bontrager
c/o Penn State School of Music
University Park, PA 16802
USA

Completed applications must be received by the chair of the Hawkins Scholarship Committee no later than **March 1, 1997.** Hawkins winners are ineligible to participate in the Farkas competition.

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 Eastman School of Music, Rochester, NY USA, June 8–13, 1997.

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 13, 1997.
   b. Write a short essay (at least one page long) describing the importance of the horn in his or her life. The English language must be used for all written information accompanying the application.
   c. Show a financial need by including with the above mentioned page, letters from parent/guardian ***and*** teacher attesting to the applicant's interest in the horn and to his or her financial situation.
   N.B. Parent/Guardian letter must include permission to attend the Symposium if the applicant is under the age of majority.
   d. Include his/her name, address and telephone number with the application.
2. Winners will be chosen on the basis of their applications and indication of financial need.
3. Deadline for receipt of applications is **April 1, 1997.**
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:

   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 1997 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 1997 workshop will take place at the Eastman School of Music, Rochester, NY USA, June 8–13, 1997. Registration for the orchestral competition will be at the workshop.

Eligibility

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

Repertory

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

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

Adjudication

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

The Farkas Performance Awards

Finalists for the 1997 Farkas Performance Awards will receive the opportunity to perform on a recital at the Twenty-Ninth Annual Horn Workshop, to be held June 8–13, 1997 at the Eastman School of Music, Rochester, New York, USA. Up to five winners of the preliminary competition (selected by a taped audition) will receive a refund of their 1997 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 1997 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 13, 1997. 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:
   Virginia Thompson
   WVU College of Creative Arts
   P.O. Box 6111
   Morgantown, WV 26506-6111 USA
5. All applications for the 1997 Farkas Performance Awards must be received by Virginia Thompson no later than **April 1, 1997.** The finalists will be informed of their selection for the workshop recital no later than April 20, 1997. 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 1997 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 1997 workshop. All prize money will be presented to the winners during the week of the 1997 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.

International Horn Society Financial Statements

Years Ended December 31, 1994 and 1995
International Horn Society

Statements of Financial Position
December 31, 1994 and 1995

	1994	1995
Assets		
Current Assets:		
Cash	$ 61,075	$ 131,962
Certificate of Deposit (Note 2)	45,000	-
Pre-paid regional workshop	300	-
Interest receivable	1,343	-
Accounts receivable, net of allowance for doubtful accounts of $1,000 and $5,000 at December 31, 1994 and 1995	19,553	6,532
Total assets	$ 127,271	$ 138,494
Liabilities and Net Assets		
Current Liabilities:		
Accounts payable (Note 4)	$ 3,421	$ 4,955
Net Assets, as restated (Note 1):		
Unrestricted	30,224	33,307
Temporarily restricted (Note 3)	93,626	100,232
Total net assets	123,850	133,539
Total liabilities and net assets	$ 127,271	$ 138,494

Statements of Activities
December 31, 1994 and 1995

	1994	1995
Unrestricted Net Assets		
Support:		
Advertising	25,385	22,263
Publication sales	647	3,003
NEWS contributions	629	186
Composition registration fee	70	25
Workshops	15,000	-
Interest earned	2,221	3,337
Other support	1,607	13,010
Total unrestricted support	45,559	41,824
Net assets released from restrictions	72,241	72,809
Total unrestricted support and reclassifications	117,800	114,633
Expenses:		
Program Services:		
Publications	66,655	82,207
Scholarships	7,845	378
Commissions	2,000	1,500
Workshops	1,801	1,350
Total program services expenses	78,301	85,435
Supporting Services:		
General	23,419	26,115
Total expenses	101,720	111,550
Increase in unrestricted net assets	16,080	3,083
Temporarily Restricted Net Assets:		
Membership dues	70,453	74,452
Scholarship contributions	11,832	4,963
Net assets released from restrictions	(72,241)	(72,809)
Increase in temporarily restricted net assets	10,044	6,606
Increase in Net Assets	26,124	9,689
Net Assets at January 1	97,276	123,850
Net Assets at December 31	$ 123,850	$ 133,539

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

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

International Horn Society
Statement of Functional Expenses
Year ended December 31, 1995

	Program Services				Supporting Services	
	Publications	Scholarships	Commissions	Workshops	General	Total
Salaries and wages	$ 2,626	$ -	$ -	$ -	$ 10,750	$ 13,376
Payroll taxes	-	-	-	-	822	822
Printing	47,612	-	-	-	4,112	51,724
Layout	4,000	-	-	-	-	4,000
Postage	17,904	-	-	-	4,087	21,991
Editor honorarium	5,000	-	-	-	-	5,000
Office expenses	2,727	-	-	-	993	3,720
Workshops	-	-	-	1,350	-	1,350
Awards and Scholarships	-	378	-	-	-	378
Commissioned works	-	-	1,500	-	-	1,500
Travel	-	-	-	-	671	671
Area representative expense	-	-	-	-	635	635
Professional services	-	-	-	-	1,561	1,561
Miscellaneous	2,338	-	-	-	2,484	4,822
Total expenses	$ 82,207	$ 378	$ 1,500	$ 1,350	$ 26,115	$111,550

International Horn Society
Statements of Cash Flows
Years ended December 31, 1994 and 1995

	1994	1995
Cash Flows from Operating Activities:		
Increase in net assets	$ 26,124	$ 9,689
Adjustments to reconcile increase in net assets to net cash provided by operating liabilities:		
Decrease (increase) in accounts receivable	(16,046)	14,364
Decrease (increase) in prepaid assets	(300)	300
Increase in accounts payable	3,421	1,534
Total adjustments	(12,925)	16,198
Net cash provided by operating activities	13,199	25,887
Cash Flows from Investing Activities:		
Purchase of certificate of deposit	(45,000)	-
Liquidation of certificate of deposit	-	45,000
Net cash provided (used) by investing activities	(45,000)	45,000
Increase (Decrease) in Cash	(31,801)	70,887
Cash at January 1	92,876	61,075
Cash at December 31	$ 61,075	$ 131,962

Additional required disclosures:

The Society had no noncash investing and financing transactions for the years ended December 31, 1994 and 1995.

The Society paid no interest and income taxes during the years ended December 31, 1994 and 1995.

International Horn Society
Notes To Financial Statements

Note 1. Summary of Significant Accounting Policies

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

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

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

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

Changes in Presentation—In 1995, the Society adopted Statement of Financial Accounting Standards (SFAS) No. 117, Financial Statements of Not-for-Profit Organizations. Under SFAS No. 117, the organization is required to report information regarding its financial position and activities according to three classes of net assest: unrestricted net assets, temporarily resricted net assets, and permanently restricted net assets. As permitted by this new statement, the Society has discontinued its use of fund accounting and has, accordingly, reclassified its financial statements to present the three classes of net assets required. The reclassification had no effect on the change in net assets for the years ended December 31, 1994 and 1995.

Estimates—The preparation of financial statements in conformity with generally accepted accounting principles requires management to make estimates and assumptions that affect certain reported amounts and disclosures. Accordingly, actual results could differ from those estimates.

Recognition of Donor Restrictions—Support that is restricted by the donor is reported as an increase in temporarily or permanently restricted net assets, depending upon the nature of the restriction. When a restriction expires, temporarily restricted net assets are reclassified to unrestricted net assets.

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

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

International Horn Society
Notes to Financial Statements

Note 2. Deposits and Investments

At December 31, 1995, the carrying amount of cash deposits is $131,962 and the bank balances total $131,642, all of which is covered by FDIC insurance.

During 1995, the Society liquidated the following certificate of deposit from a financial institution which was federally insured.

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

Note 3. Accounts Payable

Accounts payable at December 31, 1995 consist of the following:

Internal Revenue Service—payroll taxes	$ 411
Utah State Tax Commission—payroll taxes	192
Advertising commission payable	786
Area representative reimbursement payable	66
Commissioning assistance awarded	3,500
Total accounts payable	$ 4,955

Note 4. Temporarily Restricted Net Assets

Changes in the temporarily restricted net asset account for the year ended December 31, 1995 follow:

	Membership Dues	Scholarships	Life Memberships
Balance at December 31, 1994	$ 19,448	$ 31,368	$ 42,810
Receipts:			
Membership dues	69,451	-	5,000
Frizelle Scholarship	-	1,610	-
Farkas Scholarship	-	20	-
Mansur Scholarship	-	45	-
General Scholarship	-	1,318	-
Interest allocation	-	1,258	-
Net merchandise Sales Revenue	-	713	-
Released from Restrictions	(66,098)	(2,928)	(3,783)
Balance at December 31, 1995	$ 22,801	$ 33,404	$ 44,027

Note 5. Takemitsu Commission

A composition was commissioned in 1992, to be premiered during the 1996–97 season by the Boston Symphony. In 1992, $10,000 was paid. In 1995, the $10,000 was refunded, due to the composition being cancelled by the commissioned composer.

Minutes of the 1996 IHS General Meeting

June 22, 1996, 4:00 P.M.
University of Oregon, Eugene, OR

Submitted by Virginia Thompson for Peter Kurau, Secretary/Treasurer

Nancy Cochran Block, President of the International Horn Society, called the meeting to order at 4:00 P.M. and introduced members of the Advisory Council present: Lisa Bontrager, Ádám Friedrich (Vice-President), Douglas Hill, Gregory Hustis, Paul Mansur, Soichiro Ohno, Johnny Pherigo (Editor of *The Horn Call*), Ellen Powley (Executive Secretary), Virginia Thompson, Barry Tuckwell, and Frøydis Ree Wekre.

The minutes of the 1995 General Meeting of the IHS, as published in the November 1995 issue of *The Horn Call*, were approved as printed. Amendments to the IHS Bylaws as proposed by Johnny Pherigo in the May 1996 issue of *The Horn Call* were also approved.

Executive Secretary Ellen Powley reported the following information on IHS membership: as of May 31, 1996, there were 3,002 IHS members (2,041 from the USA, 346 from countries other than the USA, and 183 libraries). Of the total memberships, 137 are members through the North/East/West/South (NEWS) Project, which provides IHS membership to hornists in countries where economic conditions or currency restrictions make regular membership impossible; 239 are lifetime members, 17 are Honorary Members, 21 have complimentary memberships, and 18 are "lost sheep" (current members for whom she does not have current mailing addresses).

Ellen Powley also reported that the April 30, 1996 Independent Auditor's Report from Squire & Company, PC of Orem, UT, which will be published in the November 1996 issue of *The Horn Call*, indicated that the IHS financial statements "present fairly ... the financial position of International Horn Society as of December 31, 1995 and 1994, and the results of its activities and its cash flows for the years then ended in conformity with generally accepted accounting principles."

Horn Call Editor, Johnny Pherigo, reported that all IHS publications will continue on the same schedule as published in the *Horn Call*, and that the 1996 *IHS Membership Directory* will be included in the August mailing. He also encouraged membership contributions to all publications.

Lisa Bontrager reported on the 1996 Meir Rimon Commissioning Assistance Program: $1000 was awarded to Jean Rife for a work by Yehudi Wyner for horn, violin, and piano; $750 was awarded to John Cox for a work by Stan Friedman for horn and string orchestra; and $250 was awarded to Michelle Stebleton for a solo (unaccompanied) work by Adam Klemens.

Lisa Bontrager then reported on the 1996 IHS Scholarship awards for Peter Kurau, Chair of the IHS Scholarship Committee. The Jon Hawkins Memorial Scholarship went to Megan McBride of Ohio (USA) and Gergely Sugár of Budapest, Hungary. The Farkas Performance Award winner was Peter Davida (Budapest, Hungary); other finalists included Ian McClure (Tennessee, USA), Jennifer Montone (New York, USA), and Veronica Ricks (Missouri, USA). The winner of the low-horn Orchestral Audition Competition of the Dorothy Frizelle Memorial Award was Jennifer Montone, and no one was advanced to the finals of the high-horn audition competition. Recipients of the Symposium Participant Awards included Sarah Aubin, Kristi Crago, Chrystal Leamon, and Jolene Taylor.

Lisa Bontrager also reported on 1996 Regional Workshop Grants for IHS Secretary/Treasurer Peter Kurau. Recipients of regional workshop grants included Tom Varner and John Clark for the Third Annual Julius Watkins Jazz Horn Festival in New York; Anita Andersson for the 12th Scandinavian Horn Workshop in Visingö folkhögskola, Sweden; Cynthia Carr for the 19th Annual Southeast Horn Workshop in Newark, DE; and Steven Gross for the Great Western Horn Symposium in Santa Barbara, CA.

Paul Mansur reported that the Advisory Council awarded 1996 Punto Awards to Douglas Campbell and J. Christopher Leuba, and that Norman Schweikert was awarded an IHS Honorary Membership.

President Cochran Block, on behalf of the society, thanked Ellen Campbell for hosting the Twenty-eighth Annual Workshop of the International Horn Society at the University of Oregon. She also read an invitation to the Twenty-ninth Annual International Horn Workshop to be held June 8–13, 1997, at the Eastman School of Music in Rochester, NY, hosted by Peter Kurau.

President Cochran Block then expressed appreciation to Francis Orval, who was leaving the Advisory Council, announced that Frøydis Ree Wekre and Kendall Betts were commencing their second terms on the council, noted that Marilyn Bone Kloss was beginning her first term, and that the council had elected Ádám Friedrich and Paul Mansur to serve second terms. She also announced that the council had re-elected all Advisory Council officers to second two-year terms: Peter Kurau as Secretary/Treasurer, Ádám Friedrich as Vice-President, and Nancy Cochran Block as President.

President Cochran Block, on behalf of the society, presented a gift of appreciation to retiring IHS Executive Secretary Ellen Powley, noting that this was Powley's last workshop in that role. She specifically acknowledged Powley's efforts with the society's budget, the membership data base, and the scholarship benefit sales of IHS logo merchandise, a project she had personally established and maintained.

President Cochran Block acknowledged that this workshop was Barry Tuckwell's last workshop as a soloist (he will continue to be active as a conductor and clinician), and announced that a celebration is being planned for his last solo appearance scheduled for January 23–25, 1997, in Baltimore, MD. She also indicated that a special issue of the *Horn Call* will honor his career and contributions to the IHS.

Barry Tuckwell then spoke, saying that it had been exciting to be a part of the IHS, and noting that, at various performances in recent months, he had enjoyed thinking,

"I'll never have to play that again." All members present honored him with a standing ovation.

President Cochran Block then took questions from the floor.

Susan Comer of Madison, WI thanked the IHS and Ellen Campbell for the workshop, and suggested that admission to future workshop performances of the traditional Participant Horn Choir be open and free to the general public. President Cochran Block said this suggestion would be passed along to IHS Workshop Coordinator William Scharnberg.

Jeffrey Snedeker (IHS Editorial Staff) of Ellensburg, WA thanked Ellen Campbell and the IHS for the workshop, noting that it was held for the first time in the Northwest region of the USA. He also invited all interested members to attend the meeting of the Northwest Horn Society that was scheduled to follow the IHS General Meeting.

James Priest of Portland, OR asked if the IHS was planning to make its publications available on the Internet. *Horn Call* Editor Johnny Pherigo responded that a World Wide Web site and other such services were currently in development, although there were no immediate plans to put back issues of the *Horn Call* online.

Harriet Fierman of Bloomington, IN asked if amateurs or students could be on the Advisory Council, and if nominations could be invited. President Cochran Block noted that the annual call for nominations appears in both the August and November issues of the *IHS Newsletter*, and Marilyn Bone Kloss, who was just elected to begin service in 1996, volunteered that she is an amateur.

The final item on the agenda of the meeting was the awarding of door prizes to members in attendance (excluding Advisory Council members). President Cochran Block thanked the many merchants who donated prizes.

The meeting was adjorned at 4:50 P.M.

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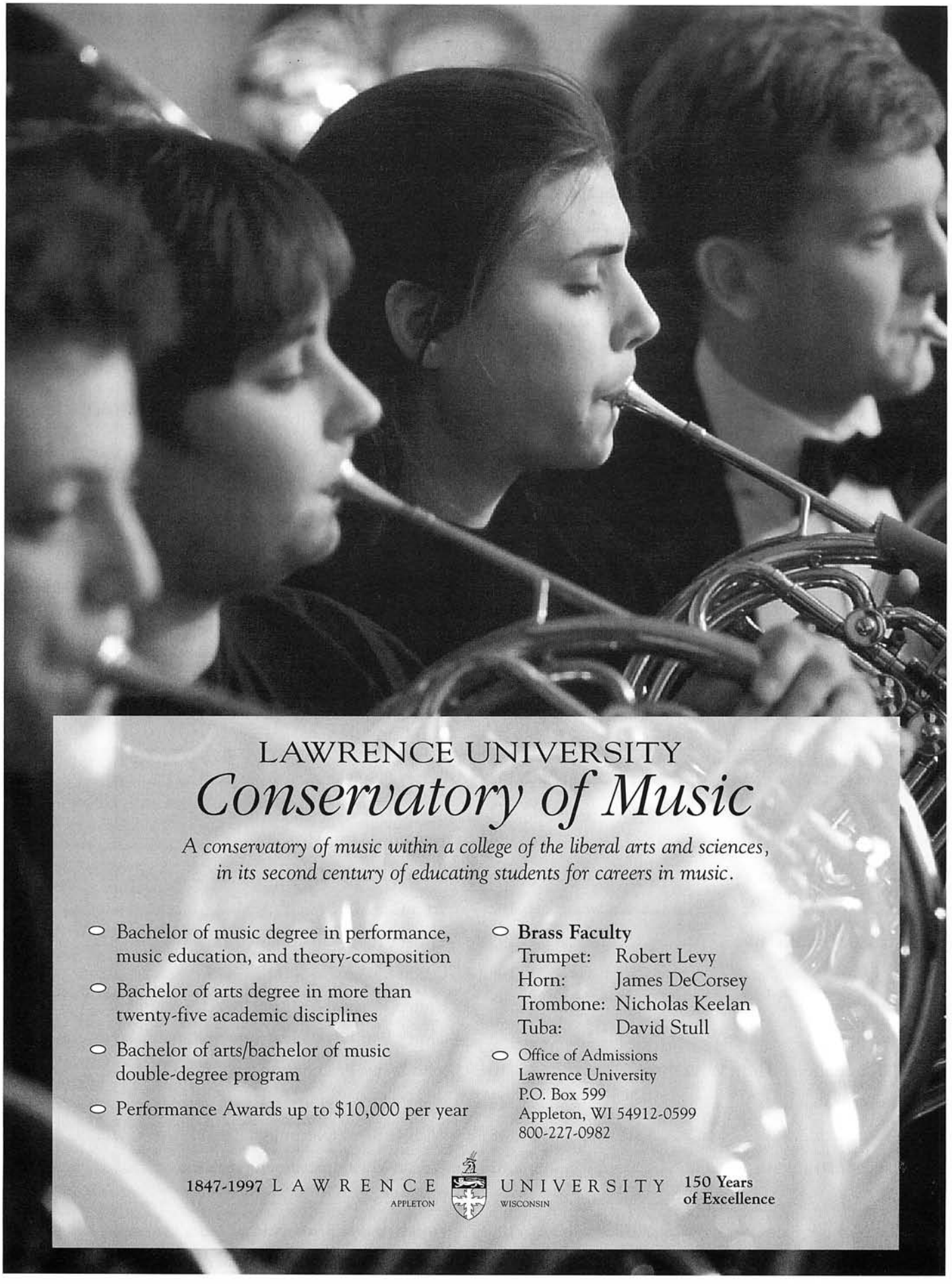
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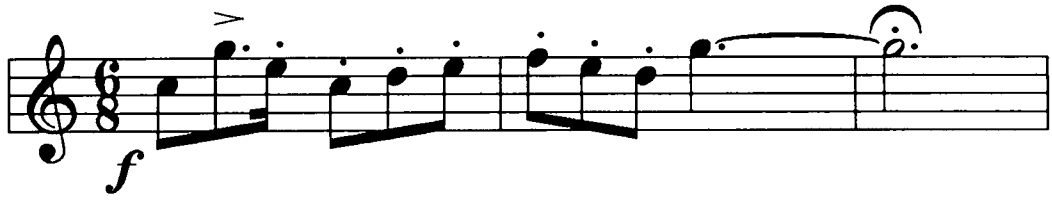

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