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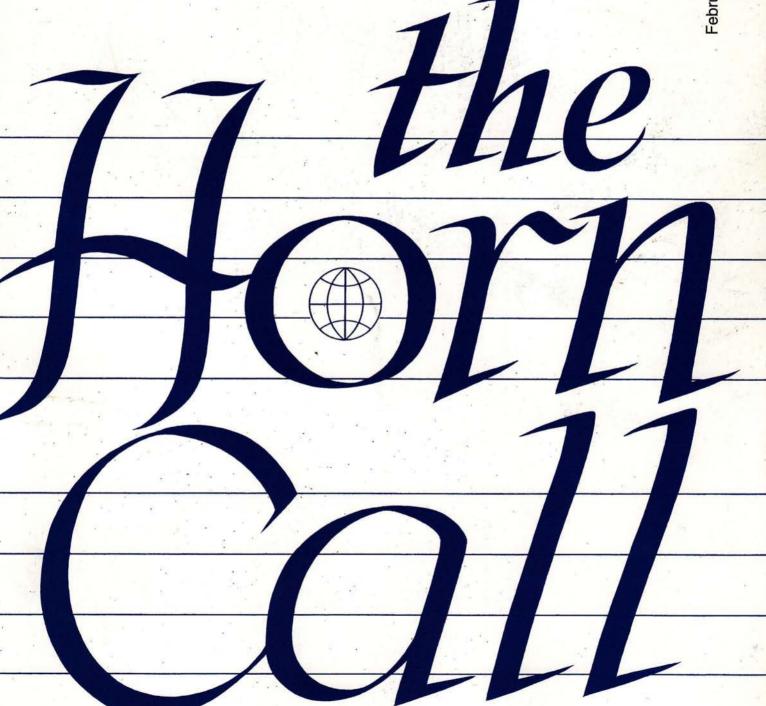


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February 1997, Vol. XXVII, No. 2







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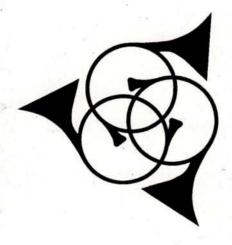
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THE HORN CALL

Journal of the International Horn Society

Volume XXVII, No. 2, February 1997



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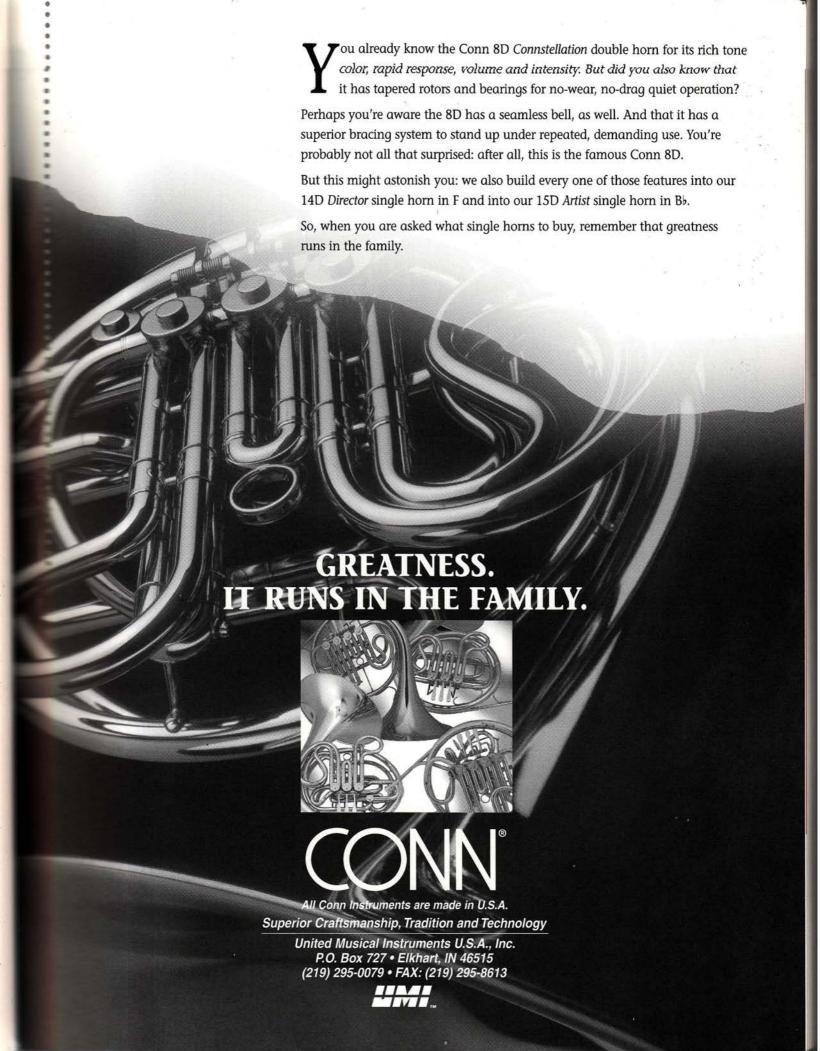
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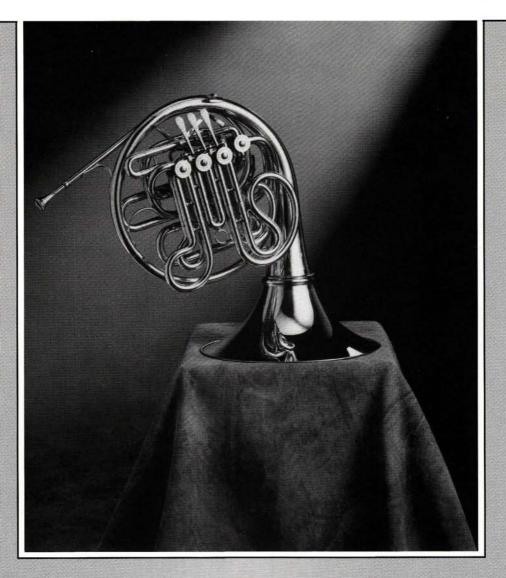
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Guidelines for Contributors

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

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

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

Contributors using computer-based word processing programs are encouraged to submit manuscripts on 3.5 inch diskette as well as hard copy. Macintosh, Windows, and MS-DOS formats are all acceptable, with Macintosh/Microsoft Word 6.0.1 being preferred. Applications other than Macintosh/Microsoft Word should be submitted as text files (ASCII). Please label the diskette clearly as to format and application being used. Graphics submitted on disk should be in EPS or TIFF format. *Finale* files are welcome for musical examples. Submit graphics and musical examples in hard copy as well as on disk.

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



Advertising Information

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

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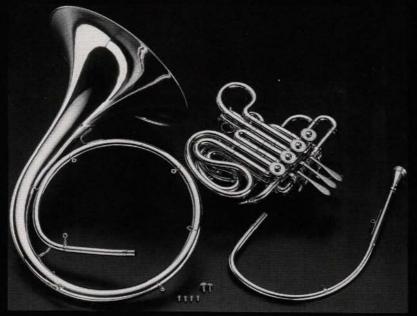
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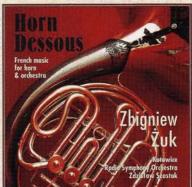




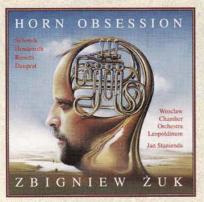
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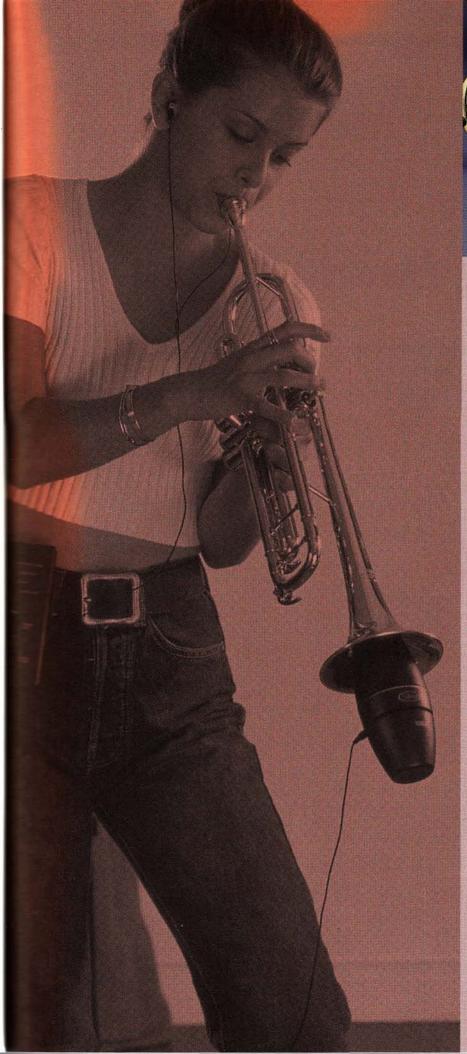
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From the Editor

Johnny Pherigo, Editor The Horn Call

First, I want to take this opportunity to welcome Heidi Vogel as the new Executive Secretary for the IHS. She replaces Ellen Powley, who has served the society faithfully and tirelessly since 1988. We are all sorry to see Ellen step down, but wish her well in the new opportunities and interests she is pursuing. Heidi is a long-time IHS member who lives in Juneau, Alaska, where she works for the Alaska State Senate and plays horn in the Juneau Symphony Orchestra. You should contact Heidi for all issues regarding dues and membership. You can reach her at:

Heidi Vogel 8180 Thunder St. Juneau, AK 99801 USA Tel: 907-789-5477 Fax: 907-790-4066

Email: hvogel@ptialaska.net

Enclosed in your *Horn Call* mailing is a sheet with Membership Directory corrections for the Peoples Republic of China. Thanks to the miracle of modern technology, the names in the directory were left off for some of the Chinese members. You can insert this loose sheet into your directory. We apologize to our Chinese members for this error, and offer thanks to the eternally vigilant Hans Pizka, who brought the error to our attention.

If you have been thumbing frantically through this issue looking for the Correspondence section, you can stop. There was no correspondence for publication for this issue. Actually, I received a number of letters, but none of the writers wished to have them published. Whether this dearth of correspondence suggests a lack of controversy or apathy I cannot say, but letters for publication are welcome.

By the time you read this column Barry Tuckwell will have given his last official performance as a horn soloist. His has been a remarkable career, and I will venture out on a limb (not too far, I trust) by asserting that Barry Tuckwell is the most important, significant, and influential hornist of the twentieth century. To commemorate his retirement from performing, the May 1997 issue of the Horn Call will be dedicated to Barry Tuckwell and will consist exclusively of articles related to his career as a hornist. One item that I thought would be of interest would be short vignettes from various people relating how Barry influenced them as musicians and hornists. To that end, I invite IHS members to submit to me short (!) anecdotes of how Barry influenced you as a hornist or musician—the first time you heard him play live or in recording, memorable performances or master classes, etc. I cannot promise to publish all of them, but I will take a representative sample for publication in the May issue. I think this might be a nice column, but only if some of you actually write something and send it to me.

Another item that you should find included in this mailing is a flyer announcing that the position of Editor for

the Horn Call is open, effective summer of 1998. The long lead time is necessary in order for the Advisory Council to conduct a proper search for my replacement. The summer of 1998 will mark five years of my serving as editor for the Horn Call, and it seems like a good time to step aside and let someone else-someone with fresh ideas and more time and energy than I have—to assume this mantle. Serving as Horn Call editor is without doubt the most rewarding thing I have ever done professionally, most of all because of all the wonderful friendships it has given me the opportunity to make. Still, I have found that it is virtually impossible for me to focus on being both a hornist and an editor. Being an editor without being a hornist would have no meaning to me-not at this point in my life, anyway, and being a hornist is more than what I do-it is what I am. Now it is time for someone else to take the Horn Call to the next level.

This issue is a good example of how the IHS and the Horn Call serve hornists everywhere. Where else will you find, thanks to Erin Anspaugh, comprehensive information about almost every horn currently made in the world? Richard Chenoweth offers criteria for sorting out all these horns to find the one for you. Who was Kopprasch, anyway? Read what John Ericson has to say about the composer of etudes that probably no hornist has ever escaped. The profile of David Krehbiel by Jean Martin is yet another installment in the Horn Call's commitment to document the great players of the past and present. Are you interested in a discography of the first great jazz hornist, Julius Watkins? Steve Schaughency has provided that. Michelle Stebleton tells us how to hold a Schmidt-wrap horn without resorting to surgery (to the hornist, that is). And Bill Scharnberg, Doug Hill, and John Dressler continue to educate us with useful reviews of books, music, and recordings of interest to hornists. All this plus advertisements from makers of horns and equipment; publishers of books, music, and recordings; and music schools, summer festivals, and workshops make the Horn Call the single most important publication in the world for hornists and those interested in the horn.

Still, the *Horn Call* is by no means perfect, and there is yet much to be done. I would like to enhance its appeal to orchestral hornists and hornists outside the USA without sacrificing the loyal membership base that we have. It is also important that we establish a presence on the internet, and this project will occupy a lot of my attention in the coming weeks and months.

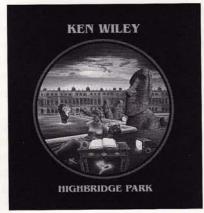
The next editor of the *Horn Call* will have the challenge and opportunity of taking IHS publications into the new millennium. The challenge lies in finding the time, energy, and vision equal to the task. The opportunity is enormous, however. It is the opportunity to be closely involved in something really special, to work with special people, to see the results of one's effort, and, when it is finally over, to be able to say with satisfaction that one has done something that lasts, that one has mattered, even if in a small way. Perhaps that is not immortality, but perhaps it is close enough. So, if you are interested in this position but wondering if it is worth all the time, effort, and energy it takes, I can say with complete conviction: absolutely.





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The Original Kopprasch Etudes¹

John Q. Ericson

In concluding his article on horn pedagogy and the Kopprasch etudes in the November, 1996 issue of the *Horn Call*, Verne Reynolds noted that "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."²

The Kopprasch etudes. Practically every serious student of the horn today has studied these etudes, but who exactly was Kopprasch and when were his etudes first published? In spite of their popularity, until the recent research of Dr. Robert Merrill Culbertson, Jr. (completed in 1990), very little information was available about the original publication of these etudes or their composer.

Of all the hornists who worked in Berlin during the period that Heinrich Stölzel (1777–1844) was there actively promoting his invention of the valve,³ one name stands out today: Georg Kopprasch. Kopprasch was the son of bassoonist and composer Wilhelm Kopprasch (ca. 1750–after 1832), who was a member of the orchestra of the Prince of Dessau.⁴ Georg Kopprasch first came to notice as a hornist in the band of the Prussian regiment and was a member of the orchestra of the Royal Theater in Berlin in the 1820s.⁵ Kopprasch is listed as being second hornist in an 1824 roster.⁶ By 1832 Kopprasch had returned to his family home of Dessau as second horn in the court orchestra,⁷ where he likely spent the remainder of his career. A conservative estimate as to his dates would place Georg Kopprasch living from just before 1800 until sometime after 1833.

Georg Kopprasch wrote and published a number of works for the horn. Belgian musicologist F. J. Fétis (1784–1871) in *Biographie Universelle des Musiciens* reported the following:

We have of his compositions: 1) Six short and easy quartets for four horns, Leipzig, Kollmann. 2) Twelve short duos for two horns, Leipzig, Kollmann. 3) Three grand duos, idem., ibid. 4) Six sonatas for two horns, two trumpets and three trombones, Leipzig, Peters. 5) Sixty etudes for *Cor alto* (premier cor), op. 5, ibid. 6) Sixty etudes for *Cor basse* (second cor), ibid. 8

The etudes for *Cor basse*, Op. 6, are particularly important; they have been studied by generations of brass players and are in widespread use today.

The etudes were first published in 1832 or 1833 by Breitkopf and Härtel in Leipzig. While it is not known if any specific event inspired Kopprasch to write these etudes, it is possible that they were written for use at the Musical Institute in Dessau, which had been founded in 1829 by Friedrich Schneider (1786–1853), Kapellmeister to the Duke

of Dessau. 10 Notably, Schneider had written one of the first reviews of the valved horn earlier in his career from Leipzig. This review, which appeared in *Allgemeine musikalische Zeitung* in 1817, gives some insights into the musical world in which Kopprasch worked and vividly explains how Schneider felt music would benefit from the valve.

Because of its full and strong, yet soft and attractive tone, the Waldhorn is an extremely beautiful instrument; but, as is well known, it has until now been far behind almost all other wind instruments in its development, being very restricted to its natural notes

Herr Stölzel of Breslau has now completely removed these shortcomings ... He has simply provided his horn with two airtight valves, which are depressed with little effort by two fingers of the right hand, like the keys of the pianoforte, and restored to their previous position by the same two fingers with the help of attached springs; with these it is not only possible but also easy to produce a pure and completely chromatic scale from the lowest to the highest notes with a perfectly even tone. On this horn, therefore, there is no need to change from one key to another, and the same passage can be repeated immediately in a different key; even passages which previously were absolutely impossible to play on the normal horn can now be performed without difficulty.

How solo horn-playing will benefit from this invention is easy to imagine: one only has to think of the eternal monotony of passages played on the horn in concert music up to the present.

Now it is particularly striking and effective to hear low notes with the full, even strength of the horn's tone.

It is to be hoped that Herr Stölzel receives numerous orders to compensate him for his efforts and expense; and indeed every musical administration, every concert society and theatrical institution, every good society of military music and every orchestra should acquire a pair of such horns, thereby enjoying the advantages for their art that can be obtained from such a significant improvement and enhancing considerably the enjoyment of all attentive listeners.¹¹

Returning to Kopprasch, there are a total of 120 etudes; Op. 5 contains sixty etudes for *Cor alto* and Op. 6 contains sixty etudes for *Cor basse*. As Fétis noted, Kopprasch adopted the terms for the two types of horn from those advocated by Louis-François Dauprat (1787–1868) in his *Méthode de Cor alto et Cor basse* of 1824. ¹² Horn players of the time felt that the four octave range of the horn could not be mastered by one player, which resulted in specialization by range. ¹³ Thus, following this model, the differences in terms of range between the high and low horn etudes of Kopprasch are quite distinct.

The Op. 5 etudes are for the Cor alto and cover a written range from b to f", with a general tessitura in the range from written c' to c". 14 These high horn etudes are especially virtuosic but within the parameters of what was considered possible for the high horn players of the period. The work contains a mixture of technical and lyrical studies, as shown in Examples 1 and 2 below.



Example 1. Kopprasch, Etudes, Op. 5, etude no. 11, mm. 1-10



Example 2. Kopprasch, Etudes, Op. 5, etude no. 32, mm. 1-8

The Op. 6 etudes for the *Cor basse* cover a written range from F# to c''', with a general tessitura in a range from written c to a". While this was within the normal range of the *Cor basse* of the period, the even distribution of pitches in the low range was quite new. ¹⁵ Composers of low horn etudes before Kopprasch generally centered their low range pitches around the open tones of the natural horn, while Kopprasch wrote for a completely diatonic/chromatic low range. This is obvious from the first etude (Example 3).



Example 3. Kopprasch, Etudes, Op. 6, etude no. 1, mm. 1–16

A number of the etudes in both volumes expanded on thematic ideas from exercises found in the methods of Dauprat and Heinrich Domnich (1767–1844). ¹⁶ Examples 4–6 show the common thematic materials and how Kopprasch transformed them into a cohesive binary form. ¹⁷



Example 4. Domnich, Méthode, p. 72, no. 61



Example 5. Dauprat, Méthode, pt. 2, p. 69, no. 12



Example 6. Kopprasch, Etudes, Op. 6, etude no. 10

Finally, Kopprasch used what is known today as "new" notation for the bass clef writing, as had Domnich in his *Méthode de Premier et de Second Cor* (1808). The following etude is an example (No. 7) of this notation. An accompanying footnote explained the notation. ¹⁸



Example 7. Kopprasch, Etudes, Op. 6, etude no. 29, mm. 1-18

Kopprasch presents many technical challenges to the hornist through these etudes, especially in the approach to the extreme ranges of the instrument. While many of the Op. 5 etudes would certainly lie better in terms of range in a lower key, there are no indications to transpose or use a lower crook. In fact, there are no technical indications of any sort with regard to the use of crooks, fingerings, hand stopping, or transposition in any of the Kopprasch etudes as originally published. These are all later editorial additions.

Probably the most familiar modern edition among horn players, published by Carl Fischer in 1939, was first published ca. 1935 by Hofmeister. This edition was edited by Albin Frehse (1878–after 1935), who primarily added transpositions and breath marks to an edition from the early 1880s by Leipzig hornist and teacher Friedrich Gumpert (1841–1906). The original Gumpert edition contains quite a number of changes, when compared to the original edition of 1832/33. These changes, sometimes minor and sometimes quite substantial, even extend to altering the original notes. Example 8 is from the original Gumpert edition; note the numerous changes (compared to Example 6), which include omitting two whole measures of music. The substantial is the content of the substantial that is a substantial in the content of the numerous changes (compared to Example 6), which include omitting two whole measures of music.

Two other major editions of Kopprasch for horn are easily available today as well. ²²The edition of 50 Kopprasch etudes by Dresden hornist and teacher Oscar Franz (1843–1889), currently published by Southern, is the closest in content to the original Op. 6 etudes, although omitting ten

natural horn player are the eight duets of Wilhelm Kopprasch, the father of the etude composer. These duets were composed in a style very similar to that of the etudes; that is, the first parts are written in the *Cor alto* range, and the second parts are for the *Cor basse*.



Example 11. W. Kopprasch, Duet no. 1, conclusion27

Unfortunately, these duets do little to settle the question of natural horn or valved horn in Kopprasch. Although the second horn part is somewhat more suitable for the natural horn than were the Op. 6 etudes, this fact in itself does not answer the question, as it could nevertheless be argued that the part lies better on the valved horn than on the natural horn.

After examining the evidence in his study of Kopprasch's etudes, Culbertson concluded "It is quite plausible ... that Kopprasch saw a developing need for studies which, while playable on the hand horn (with a good deal of difficulty, in some studies), gave the valve horn player a good workout as well."28 This may well be the case. It is equally possible, however, that the etudes were actually written for the valved horn and were published without this designation in order to avoid affecting the marketability of the publication among natural horn players. The low range writing in particular is very well suited to performance on the valved horn and extremely difficult and even uncharacteristic for the natural horn. Kopprasch certainly knew Heinrich Stölzel and other performers actively performing on the valved horn in Berlin. In addition, hornist and composer Georg Abraham Schneider (1770-1839), the composer of one of the very first works for the valved horn,29 was Kapellmeister in the first years that Kopprasch performed in Berlin.30 These facts, combined with the already noted favorable attitude toward the valved horn of Dessau Kapellmeister Friedrich Schneider, points to the probability of these works being for the valved horn. Kopprasch was at the very least familiar with the valved horn and, as a second hornist himself, he could hardly have escaped noticing its advantages in the lower range.

Unfortunately, there is not enough evidence to state definitively that Georg Kopprasch even played the valved horn. It is to be hoped that further research will shed light on this significant question. But whatever instrument he played, we can say for certain that his etudes opened new technical challenges for hornists, and that his etudes have

secured for Kopprasch a certain immortal fame among brass players far beyond anything he could have ever dreamed.

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John Q. Ericson performs third horn in the Nashville Symphony. He earned his doctorate in brass pedagogy from Indiana University and his masters degree from the Eastman School. His major teachers include Michael Hatfield, Verne Reynolds, Nicholas Smith, and David Wakefield, with natural horn study under Richard Seraphinoff.

Notes

¹This article is based on my dissertation, "The Development of Valved Horn Technique in Early Nineteenth-Century Germany: A Survey of Performers and Works Before 1850 with Respect to the use of Crooks, Right-Hand Technique, Transposition, and Valves," (Indiana University, 1995).

²"Verne Reynolds, "The Horn Handbook: Kopprasch Etudes," The Horn Call 27, no. 1 (November 1996): 66.

³Stölzel invented the valve in 1814 (Herbert Heyde, "Zur Frügeschichte der Ventile und Ventilinstrumente in Deutschland 1814–33)," part 1, *Brass Bulletin* 24 [1978], 11–12) and was a member of the Royal Opera orchestra in Berlin from 1817–29 (Philip Bate, "Stölzel [Stoelzel], Heinrich," *The New Grove Dictionary of Music and Musicians*, Stanley Sadie, ed. [London: Macmillan Press Ltd, 1980], vol. 3, 456).

⁴Robert Merrill Culbertson, "The Kopprasch Etudes for Horn," (D.M.A. treatise, University of Texas at Austin, 1990), 2; citing Hermann Mendel, *Musikalisches Conversations-Lexikon* (Berlin: Verlag von Robert Oppenheim, 1876), vol. 6, 128. Culbertson notes that the father is also listed as Wenzel or Wenceslas Kopprasch, and further notes that the elder Kopprasch "seems to have been more noteworthy (or at least more widely known) than his son," as there are several more biographical listings to be found on the father than on the son (Culbertson, 4). Wilhelm Kopprasch lived until after 1832, as shown in surviving correspondence relating to the publication of the etudes; see ibid., 94–96, 98.

⁵F. J. Fétis, *Biographie Universelle des Musiciens*, 2nd ed. (Paris: 1874; reprint Bruxelles: Culture et Civilisation, 1963), vol. 5, 85.

*Hans Pizka, Hornisten Lexikon (Kirchheim: Hans Pizka Edition, 1986), 25. This listing is in an entry on hornists in Berlin, and interestingly includes a hornist named Grasemann on the chromatic horn. Pizka later has a somewhat confusing entry on Wilhelm Kopprasch (p. 255) which seems to mix up elements of a biographical listing on the elder Kopprasch and possibly spurious information—certainly the source cited in AmZ is incorrect as also noted by Culbertson, 96).

⁷G. Kopprasch, *Soixante Etudes*, Op. 5 (Leipzig: Breitkopf & Härtel, [1832/33]), title page.

⁸Culbertson, 3–4, translated from Fétis, ibid., trans.

⁹Culbertson, 47–48, citing a letter dated March 18, 1987 from Claudia Euler at Breitkopf and Härtel in Wiesbaden. Production records for those years were destroyed during World War II, but additional evidence presented by Culbertson (94–96) would point their publication being in 1832. A facsimile of the complete Op. 5 and Op. 6 etudes may be found in ibid., 110–189.

¹⁰Franz Gehring, "Schneider, Johann Christian Friedrich," Grove's Dictionary of Music and Musicians, J. A. Fuller Maitland, ed. (New York: Macmillan, 1909), vol. 4, 269.

¹¹Friedrich Schneider, "Wichtige Verbesserung des Waldhorns," Allgemeine musikalische Zeitung 19 (November 26, 1817), col. 814–816, trans. in Kurt Janetzky and Bernhard Brüchle, The Horn, trans. James Chater (Portland, OR: Amadeus Press, 1988), 74–75. A slightly later publication of Schneider, his Elementarbuch der Harmonie und Tonsetzkunst [Elementary Book of Harmony and Musical Composition] (1820), is also of interest for its early information on the valved horn; the section on the horn is reproduced in Bernhard Brüchle and Kurt Janetzky, Kulturgeschichte des Horns (Tutzing: Hans Schneider, 1976), 195.

12Fétis, ibid.

¹³Dauprat's comments on this subject are most relevant in considering the distinct division between high and low horn players at this time.

Since the range of the horn encompasses four octaves ... it is not possible to cover its full extent without using two mouthpieces of different diameter. Therefore, as it is likewise impossible for one person to adjust from the one to the other, or to use them in alteration, it is really necessary to have two instruments, or at least, two players, one of whom covers the middle and high notes, the upper part, and who for this reason is called the first horn; the other, who covers the middle and low notes, the lower part, and is called the second horn.

These somewhat vague titles have always carried an ambiguity which has been to the detriment of the "second horn," making people believe that this last title, rather than designating a particular "genre," implies a degree of inferiority in the player's talent. This idea could have been given even more standing because of certain "first horn" players, who, through self-interest, vanity, or even both motives, have often promoted themselves to the detriment of their colleagues.

It is to correct this error, but above all to better define better the two "genres" of horn, that we have substituted the terms *Cor alto* and *Cor basse* for the old titles of "first" and "second" horn.

(Louis-François Dauprat, *Method for Cor alto and Cor basse*, trans. ed. Viola Roth [Bloomington: Birdalone Music, 1994], part 1, 6–7 [14–15]).

¹⁴Culbertson, 58.

15Tbid., 52-54.

16 Ibid., 60.

¹⁷Kopprasch Op. 5, etude no. 8 is based on the same material as well. Culbertson gives other examples of transformations of this type on pages 63–66.

¹⁸Only the edition by Oscar Franz maintains the original bass clef notation of Kopprasch. In Gumpert derived editions these notes are printed in "old" notation, and in the Schantl edition these bass clef notes are taken an octave higher, in treble clef.

¹⁹Culbertson, 78. This version is marketed as sixty "selected" etudes, which is a misnomer; they are actually the complete Op. 6

of Kopprasch.

²⁰Curiously, every published work of Gumpert misspells his name as Gumbert. Norman Schweikert in his article "Gumpert, not Gumbert!" (*The Horn Call* 1, no. 2 [May, 1971], 45–46) relates that his former students theorized "that there was a well-known song writer, poet or the like" named Friedrich Gumbert, and that "he did not seem to mind being mistaken for him." As a refinement of the theory as to why this intentional misspelling occurred, an examination of a typical nineteenth-century musical handbook (such as Fr. Pazdírek, *The Universal Handbook of Musical Literature* [Vienna: Pazdírek, n.d.], vol. 11, 657–664) will find an entry and many published works by Ferdinand Gumbert (1818–1896)—perhaps Gumpert's publisher was banking on this name recognition to help sell music.

²¹Gumpert's edition can be located on microfilm in reel 5 of *The History of Musical Instruments: Manuals, Tutors and Méthodes,* compiled by Tim Byard-Jones (Reading, Berkshire: Research Publications, 1988). Many examples from the later Gumpert/Frehse edition may be found in Mr. Reynolds's already noted article.

²²Of course, there are even more sources of Kopprasch etudes for horn, both in method books and etude collections, and there are also editions of the Op. 5 and Op. 6 for other brass instruments.

²³Culbertson, 72, citing Friedrich Hofmeister, ed., *Handbuch der Musikalischen Literatur*, vol. 10 (or seventh supplement) (Leipzig: Friedrich Hofmeister, 1893).

²⁴This attractive edition is incorrectly marketed as "Complete

Kopprasch."

²⁵This collection also includes 11 etudes selected from J. F. Gallay, Op. 13, and several original exercises by Schantl (Culbertson, 75–76). Culbertson also notes that four of the etudes attributed to Kopprasch in this edition cannot be found in either the Op. 5 or Op. 6; one of these is also found in the 40 trumpet etudes of Wilhelm Wurm, and the other three are of uncertain origin (ibid., 77).

²⁶Charts of this type can be found in Culbertson, 216–222, of assorted etudes of Kopprasch, Gugel, Gallay, Domnich, Duvernoy,

and Dauprat.

²⁷Some readers may be familiar with this excerpt as the conclusion of what one editor called the first movement of Kopprasch, Duet no. 1 (see H. Voxman, ed., *Selected Duets for French* [sic] *Horn*, vol. 2 [Miami: Rubank, n.d.], 26), a three movement work. Actually, this is an edited version of the first three of the Wilhelm Kopprasch duets.

²⁸Culbertson, 101–102. Culbertson does not consider the du-

ets of Wilhelm Kopprasch in his analysis.

²⁹For more on Schneider's Concertino for three natural horns and chromatic horn see John Q. Ericson, "Beethoven's Symphony No. 9, Schubert's *Nachtgesang im Walde* and *Auf dem Strom*, and the Horn Technique of the Lewy Brothers in the 1820s," *The Horn Call Annual* 8 (1996), 13, footnote 47. No copies of this work are known to exist today, although a copy of his 1817 Concerto for four (natural) horns and orchestra does survive.

³⁰J. A. Fuller Maitland, "Schneider, Georg Abraham," Grove's, (1909), vol. 4, 269.



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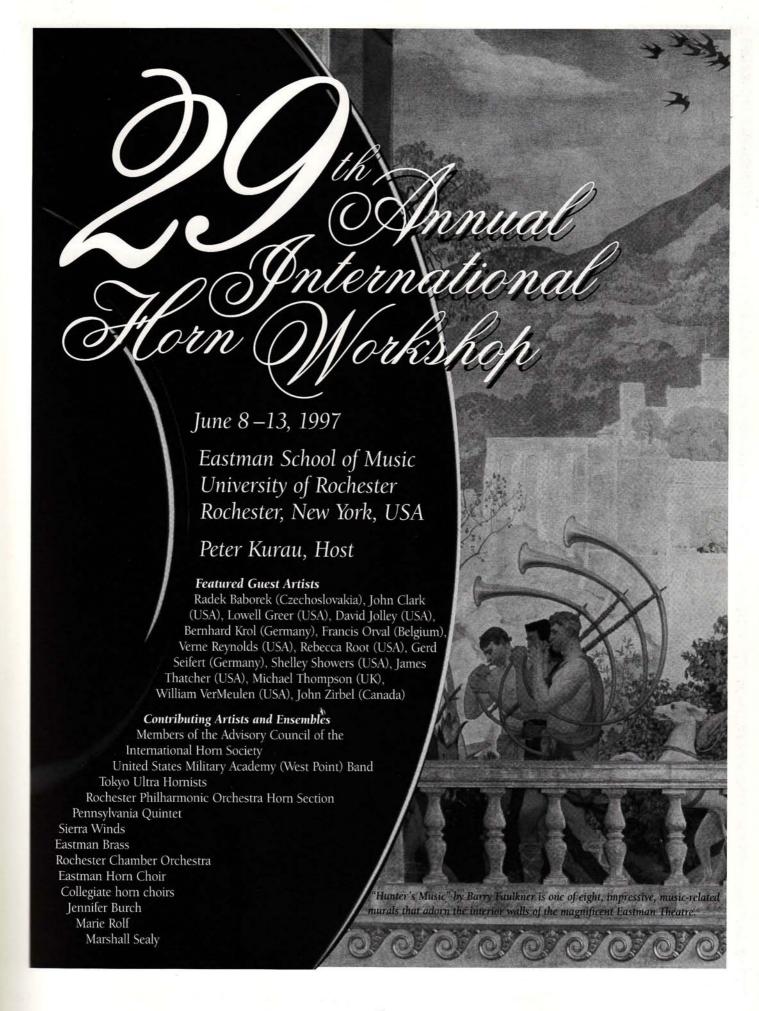
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For additional program information, contact Peter Kurau, Workshop Host University of Rochester Eastman School of Music 26 Gibbs Street, Box 145 Rochester, NY 14604 Telephone: (716) 274-1478 Fax: (716) 274-1088

For registration information, contact Julie Blowers, Conference Coordinator University of Rochester Conference and Events Office Box 41, Administration Building Rochester, NY 14627-0041 Telephone: (716) 275-4111 Fax: (716) 275-8531



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*We reserve the right to cancel any excursion if participation minimums are not met.

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Horn Manufacturers, Models, and Distributors

Erin Anspaugh

The impetus for this research project came from my horn teacher, Dr. Richard Chenoweth. I was assisting in his horn pedagogy class and was assigned to do a lecture on horn manufacturers and the horns that are produced by these manufacturers. Dr. Chenoweth then invited me to submit my findings into his forthcoming book title "A Resource Guide for Teaching the Horn." While doing this research, I tried very hard to keep this in mind by writing all the horn descriptions and comments in language that would make sense to all readers.

All information in this document was submitted by the manufacturers. My purpose was not to rewrite what they had already done or evaluate the horns that they produce. I have simply attempted to compile all the horn manufacturers and their models into one single source so that the horn-playing community, teachers, and sales representatives will have a single source to which they can turn when wanting to compare horns or when seeking more information on a specific horn model.

Methodology

I began my research by first looking through past issues of the Horn Call, the Brass Bulletin, and other music journals to find horn manufacturers' advertisements. These advertisements gave me addresses and phone numbers that I could write or call to request information. Every manufacturer listed in this document was sent a letter explaining the intent of the research and what kind of information was needed. Some letters went unanswered or were sent back because of wrong or discontinued addresses. I then sent a second letter in German to select European manufacturers. This proved to be a successful way of communicating with these manufacturers because they responded with their information right away. Dr. Chenoweth and I also telephoned various United States and Canadian manufacturers. This allowed us to receive more specific information through discussion with some of the smaller horn shop owners.

Although we have tried not to leave out any horn manufacturers, it is probable that a manufacturer was omitted. This was done inadvertently, and I apologize for any omissions. Dr. Chenoweth and I consulted with knowledgeable persons in the brass manufacturing industry to make sure that no one was omitted. Therefore, I feel that we have done a reasonably thorough job of finding information regarding horn manufacturers. Ideally, a visit to all these manufacturers would have yielded more specific and detailed information, but that can perhaps be saved for a future research project. Please send any corrections and additions to me in care of Dr. Richard Chenoweth, Department of Music, 300 College Park, Dayton, OH 45469-1290 USA.

Manufacturers

The subject of this research was modern valve horns. This includes single, double, triple, descant, and compensating horns. For each manufacturer there is a break down for each horn that includes its model number/name, alloy, bore size, and price. Also included is any special information regarding each horn, such as extra valves, linkage, valve arrangement, or detachable bells. Some manufacturers, particularly those that build custom-made horns, will not assign a name or number to those horns. In these cases the model number column will be blank. Other manufacturers do assign name and numbers as a way of keeping horn models separate from each other distinguishing one horn from another. "Not available" (N/A) indicates that the information was not included in the instrument description or that the manufacturer did not wish to disclose this information. Also included is a notation regarding manufacturers from whom I had received no information by the time of publication.

Alloys

Alloy composition is categorized and abbreviated in the following way:

Nickel Silver, which contains 65% Copper, 18% Nickel, and 17% Zinc, is abbreviated NS.

Gold Brass, which contains 84% Copper, 14% Zinc, and 2% Tin, is abbreviated GB.

Yellow Brass, which contains 70% Copper and 30% Zinc, is abbreviated YB.

Nickel Bronze, which contains 89% Copper, 9% Nickel, and 2% Tin, is abbreviated NB

Ambronze, which contains 84% copper, 14% Zinc, and 2% Tin, is abbreviated AMB.

These percentages may vary slightly from one manufacturer to another.

Bore

Bore refers to the shape of the tubing in the horn. The average bore size for horns ranges from .468 to .470 inches. There are some horns which have even larger bore dimensions such as .476 inches. Throughout the manufacturer list, the bore is listed in exact inches or millimeters. Some of the custom horn makers will not give their exact bore dimension, or they qualify their bore configuration as Standard, Large, American, or European. It is possible that a horn may have more than one bore option that can be chosen by the individual, and some of the horns may not have a bore dimension listed. In some cases, the bore dimension was not available because the manufacturer did not want to release this information, or the material sent did not include this information.

Prices

Prices are included so the reader can have a close approximation of how expensive a certain horn will be. Current (1996) prices have been included, and the prices listed are subject to change without notice. Some manufacturers list their prices in currency other than US dollars or they did not included prices, although they mentioned that those prices are available upon request. This information is noted where appropriate.

Acknowledgments

I would like to thank the following individuals for their help in this research project:

All manufacturers who sent and provided information about their horns. I feel that this will become an invaluable document that will help individuals to better understand the horn and the many models that are currently available. I could not have compiled all this information

without the manufacturers' assistance.

Both the staff of Osmun Brass and Randy Harrison of Brass Arts Unlimited, who spent time on the telephone with

The staff of Hauer's Music located in Dayton, Ohio, who gave me numerous correct addresses and telephone numbers. I am especially appreciative of Haurer's because in some instances, they were able to help out with important addresses and the names of manufacturers' representatives.

Walter Lawson Brass Instruments, Rich Seraphinoff, Terry Roberts, and Lowell Greer for all the information that they provided. You were a tremendous help!

Professors Ed Hatch and Elke Hatch for their assistance in translating some very technically written German horn manufacturers' brochures.

Dr. Richard Chenoweth, who suggested this research topic. I have enjoyed working on this project, and I would not have had the chance had not Dr. Chenoweth placed his trust in me. Thank you also for your guidance.

Horn Manufacturers

Manufacturer	Model	Alloy	Bore	Price	Comments
Alexander Horns Musik-Alexander Batinhofstr.9 Postfach 1166	All horns in either b	include: wat erass for the	er key on the lower price	e leadpipe, la or GB for the	cquer, and other accessories. All horns come higher price unless otherwise noted.
D-55116 Mainz	93	Brass GB	N/A	4580 DM 5200 DM	Single horn, F, 3 valves, E crook, lacquer and comes with case.
Tel: 061 31/28 80 80 or +49-[0]6131-28 80 80	88	Brass GB	N/A	4300 DM 4800 DM	Single horn, B, 3 valves, lacquer and comes with case.
	90	Brass GB	N/A	5560 DM 6390 DM	Single horn, B, with A thumb valve and stopping extension.
	97	Brass GB	N/A	7180 DM 8190 DM	Single horn, B, with A thumb valve and stopping extension, 5th valve for switching to F horn harmonics.

F valve crook for Model 90 in either Brass (590 DM) or GB (700 DM)

A stopping valve and adjustable crook for Model 90 in either Brass (525 DM) or GB (640 DM)

To alter B horn to key of F on Model 88, 90 in either Brass (395 DM) or GB (440 DM)

503	Brass	N/A	6500 DM	Full double horn, F/B, similar to model 1103 with string linkage, lacquer, and comes with case.
503 A	Brass	N/A	6780 DM	Full double horn, F/B, similar to model 1103 with string linkage, lacquer, detachable bell, and comes with square case

Manufacturer	Model	Alloy	Bore	Price	Comments
Alexander Horns, cont.	101	Brass GB	N/A	8350 DM 9350 DM	Full double horn, valve for Bb and F independent of one another.
	103	Brass GB	N/A	8350 DM 9350 DM	Full double horn, "World Famous Alexander" model, Bb and F independent of one another, "unequaled in tone quality and intonation."
	104	Brass GB	N/A	9500 DM 10500 DM	Full double horn, similar to model 103 with E and A stopping valve extension for F and B horn.
	1103	Brass GB	N/A	8350 DM 9350 DM	Full double horn, F/B, valves for F and B, horn are independent of each other.
	1104	Brass GB	N/A	9500 DM 10500 DM	Full double horn, F/B, similar to model 1103 with an E and A stopping valve extension for F and B, horn. 2 thumb levers.
	200	Brass GB	N/A	8850 DM 9850 DM	Full double horn, F/B, similar to model 1103 but with an engraved new silver garland around the bell.
	203 St	Brass GB	N/A	9500 DM 10500 DM	Full double horn, F/B, 3rd valve ascending (France system) with A stopping valve, 2 thumb levers.



Alexander Model 303—Triple horn F/Bb/F alto. Photo courtesy of Alexander horns

Also available in addition to the above horn models:

B and A adjustable slide for Model 103 in either Brass (525 DM) or GB (640 DM) A stopping and extension for Model 103 in either Brass (525 DM) or GB (640 DM)

102	Brass GB	N/A	9150 DM	Compensating horn, Bb/F.
102 St	Brass GB	N/A	8850 DM 9850 DM	Compensating horn, Bb/F, with 2nd thumb lever for A stopping extension.
99	Brass GB	N/A	4200 DM 4800 DM	Descant horn, High B.
105	Brass GB	N/A	4370 DM 5230 DM	Descant horn, High F, also G with F crook.

For the above descant models, thumb levers can be added for an additional price. When ordering, order the desired length preferably in 2.5 tone; 690 DM for Brass; 730 DM for GB.

107	Brass GB	N/A	9050 DM 10050 DM	Descant horn, Bb/High F, located on the mouthpipe just below the mouthpiece is an adjustable tuning slide, F and Bb horn are
				independent of one another, 2nd thumb
				lever is an A-stopping extension.

Also available as an addition to this horn:

F adjustable slide valve crook in either Brass (590 DM) or GB (700 DM)

303	Brass	N/A	11700 DM	Triple horn in either F/Bb/F alto or Bb/F/
	GB		12400 DM	F alto, located on the mouthpipe just below
				the mouthpiece is an adjustable tuning slide

Manufacturer	Model	Alloy	Bore	Price	Comments
Alexander Horns, cont.	309	Brass GB	N/A	12500 DM 13200 DM	Triple horn, B / High F/F, low F compensating with extension features.
	310	Brass GB	N/A	13500 DM 14200 DM	Triple horn, F/B /High F, valves are independent of one another, located on the mouthpipe just below the mouthpiece is an adjustable tuning slide, new switch valve, and when ordering please indicate the sequence of change that you select.
Amati Horns Geneva Intnl. Corp. 29 E. Hintz Rd	AHR 321	Brass	11.7 mm	\$1,520	Single horn, F with E slide extension, mechanical linkage, lacquer, comes with case and silver-plated mouthpiece.
Wheeling, IL 60090 USA	AHR 332	Brass	11.6 mm	on request	Single horn, B, with A stopping valve, lacquer.
Tel: 1-800-533-2388 Fax: 837-520-9593	AHR 343	Brass	11.7 mm	\$2,528	Double horn, F/B, mechanical linkage, lacquer, comes with case and silver plated mouthpiece.
	AHR 343S	Brass	11.7 mm	\$3,174	Double horn, F/B, mechanical linkage, silver plated, comes with case and silver plated mouthpiece.
	AHR 671	Brass	11.6 mm	on request	Double horn, F/B, mechanical linkage, lacquer, comes with case and silverplated mouthpiece.
			s for the above e guide for 19		s were also listed as .460 inches in Amati's
Atkinson Horns Atkinson Brass 2155 Verdugo Blvd. Suite #118 Montrose, CA 91020 USA Tel: 818-547-0976	A101	NS GB	.468 in.	on request	Double horn, F/B, one-piece or detachable bell available. Bells are also available in two sizes: American Extra Large or European Large. Bodies of these horns are made of NS with mouthpipe, bell, and first branch available in all alloys—YB, GB, or NS.



Atkinson Model 101. Photo courtesy of Atkinson Brass

Atkinson also has 2 new student line horn models priced from \$1050 to \$1495. These horns are also available with detachable bells. Call for the latest information.

Manufacturer	Model	Alloy	Bore	Price	Comments	
Berg Horns Dunster, BC Canada VOJ 1JO		Brass	.468 in.	on request	Double horn, Knopf-Geyer style, comes in three different bell styles. The bell section is available in two metals—Yellow brass or gold/rose brass. Horns can also come in	
Tel: 604-968-4463					two different thicknesses. The mouthpipe and slide tubes are nickel silver. Case not included with the horn.	
					s willing to consider other requests for your ou can expect a 4–5 year waiting period for a	
Besson French Horns Boosey & Hawkes	412-1	YB	.470 in.	\$1,690	Single horn, F, with E♭ crook, 3 valves.	
Musical Instruments 1925 Enterprise Ct	412-2	YB	.470 in.	\$1,800	Single horn, F, with E crook, 3 valves, silver plated.	
P.O. Box 130 Libertyville, IL 60048	413-1	YB	.470 in.	\$1,830	Single horn, B, with stopping valve.	
USA	414-1	YB	.470 in.	\$2,300	Compensating horn, F/B, 4 valves.	
Tel: 847-816-2500 or 1-800-426-7068	414-2	YB	.470 in.	\$2,450	Compensating horn, F/B, 4 valves, silver plated.	
Fax: 847-816-2514	416-1	YB	.488 in.	\$2,670	Double horn, F/B _b .	
	416-2	YB	.488 in.	\$2,880	Double horn, F/B, silver plated.	
	418-1	YB	.488 in.	\$2,715	Double horn, F/B, "professional instrument."	
	418-2	YB	.488 in.	\$2,925	Double horn, F/B, "professional instrument," silver plated.	
	419-1	YB	.468 in.	\$1,935	F alto descant horn, key of high F,	
	421-1	YB	.468 in.	\$3,230		
	423-1	YB	.488 in.	\$4,230	"professional instrument." Full double horn, key of F/B with a B/A	
	425-1	YB	.488 in.	\$6,985	stopping valve "professional instrument." Full triple horn, key of F/Bb/F with a Bb/A stopping valve, "professional instrument."	
B & S Horns	"B & S"	YB	.464 in.	on request	Double horn entirely hand made with	
Custom Music Co.	Professional	GB		Grandanian ;	medium-large body and bell bore. Bell flares	
2333 North Summit St Toledo, OH 43611 USA		NS			are available in various alloys and gauges, and mechanical ball joint or string action linkage is available.	
Tel: 419-727-1149					mixage is available.	
Canadian Brass	CB 40	YB	.465 in.	\$3,795	Full double F/B horn combining large	
The Getzen Company				\$3,995	Kruspe style bell with Geyer wrap and valve arrangement.	
530 S. County Rd. H P.O. Box 440				(Lacquered)	vaive arrangement.	
Elkhorn, WI 53121 USA				97/		
Tel: 414-723-4221 Fax: 414-723-4245	Canadian I	Brass has r	new design fo	orthcoming th	aat is a Schmidt-Geyer hybrid.	

Manufacturer	Model	Alloy	Bore	Price	Comments
Cerveny Horns Geneva Intnl. Corp. 29 E. Hinz Rd Wheeling, IL 60090 USA	CHR671D	Brass	.460 in.	\$3,650	Double horn, F/B, mechanical linkage, lacquer, detachable bell, case, and silver-plated mouthpiece.
1-800-533-2388 Fax: 847-520-9593					
Conn Horns United Musical Instr. P.O. Box 727	14D "Director"	Brass	.468 in.	\$1,675	Single horn, F, tapered rotors, optional Eb tuning slide available.
Elkhart, IN 46515 USA	15D "Director"	Brass	.468 in.	\$1,995	Single horn, B, standard throat, A-plus stopping valve, tapered rotors.
Tel: 219-295-0079 Fax: 219-295-8613	6D "Artist"	Brass	.468 in	\$2,825	Double horn, Bb/F, lacquered brass, medium bell throat and bell, tapered rotors, and detachable bell is available.
	8D "Constellat	NS ion"	.468 in.	\$3,575	Double horn, Bb/F, tapered rotors, detachable bell is available.
	8DR	NS & RB	.468 in.	\$3,575	Double horn, Bb/F, tapered rotors, detachable bell is available, just like 8D only RB bell, first branch and leadpipe.
	8DY	NS & YB	.468 in	\$3,575	Double horn, Bb/F, tapered rotors, detachable bell is available, just like 8D only YB bell, first branch and leadpipe.
	9D	NS	.468 in.	\$3,575	Double horn, B /F, same as 8D only with medium throat bell, and detachable bell is available.
	10D "Symphony	Brass	.468 in.	\$3,575	Double horn, Bb/F, standard throat bell that is available detachable, lacquered, and has tapered rotors.
	10DR	Brass	.468 in.	\$3,575	Double horn, Bb/F, same as 10D with rose brass bell, first branch, and leadpipe.
	11D	Brass	.468 in.	\$3,575	Double horn, Bb/F, same as 10D with medium-throat bell.
	12D	Brass	.468 in.	\$4,950	Double High F/B Descent, medium throat bell, A-stopping valve, removable "H" section, lacquered.
Dieter Otto Horns 84494 Neumarkt-Sankviet Teisingerberg 15 Germany	161	YB	N/A	2950 DM	Single horn, B, made "especially for children." Very small structure with 3 valves, string action, and comes with a gig bag.
Tel: 0 86039 15 64 Fax: 0 86 39 56 44	162	YB	N/A	3150 DM	Single horn, F, made "especially for children." Very small structure with 3 valves, string action, and comes with a gig bag.

Manufacturer	Model	Alloy	Bore	Price	Comment	s
Dieter Otto Horns cont.	163	YB GB	N/A	3900 DM 4500 DM	add an add	orn, High F or G, 3 valves. Can ditional thumb valve for 500 DM or for 520 DM on GB horn.
3	164	YB GB	N/A	3300 DM 4000 DM	Single hor	n, Bb, 3 valves.
	164	YB GB	N/A	3650 DM 4400 DM	Single hor	n, F, 3 valves
	164 ST	YB GB	N/A	4500 DM 5100 DM	Single hor valve.	n, B, 4 valves with A-stopping
	165	YB GB	N/A	8500 DM 9200 DM	descant ho with separ	orn, High Bb/F dual bore double orn with stopping valve. 5 valves rate lead pipe and first branch for gh F side, string action.
		166	YB GB	N/A	6300 DM 7000 DM	Double horn, F/B, 4 valves, thumb valve adjustable for B/F or F/B, string action.
ICO.	Z	167 "K"	YB GB	N/A	6300 DM 7000 DM	Double horn, F/B, 4 valves.
		167 ST	YB GB	N/A	7000 DM 7700 DM	Double horn, F/B, 5 valves with stopping valve, string action.
		180	YB GB	N/A	7850 DM 8650 DM	Double horn, B /F, 4 valves, one-piece bell, available with interchangeable lead pipes upon request, available with either string or unibal (mechanical) linkage.
		180 K	YB GB	N/A	7850 DM 8650 DM	Double horn, B,/F, 4 valves, Model K.

Dieter Otto Model 180. Photo courtesy of Dieter Otto Horns

There is an additional charge for detachable bells, waterkeys, and lacquering.

Kohlstattstr. 8 Kirchheim-Tiefenried D-87757 Germany

Tel: 49-(0)8266-1579 Fax: 49-(0)8266-1874

Engelbert Schmid Horns The B sides of these horns can be lowered to A and raised to B. This raising to the B side can allow the player to play all E horn passages with E fingerings. Three bell sizes (small. medium, large) are available on all horns, and bells can come with a wreath around the rim. Also on request the horns can be built with gold brass or nickel silver rather than brass. Prices for Engelbert Schmidt horns are available in American dollars from Osmun Brass.

N/A	Brass	Medium Large	6200 DM	Single horn, High F, changeable to E, E, D
N/A	Brass	Medium Large	6550 DM	Single horn, B, with A-stopping valve.
ES1	Brass	Medium Large	10200 DM	Double horn, F/Bb.

Manufacturer	Model	Alloy	Bore	Price	Comments	
Engelbert Schmid Horns cont.	ES2	Brass	Medium Large	10550 DM	Double horn, F/B, two detachable bells to allow for medium and wide bore horn all in one. Also has additional stopping valve.	
	"French System"	Brass	Medium Large	10550 DM	Double horn, F/B, with A/E stopping valve, and ascending 3rd valve in C.	
- Con III	N/A	Brass	Medium Large	10700 DM	Descant horn, B / High F horn with A stopping valve. Has a long mouthpipe so F side is enabled to sound like B side.	
	N/A	Brass	Medium Large	10900 DM	Descant horn, B / High E horn with A valve. The fingering combinations are related to each other in regards to intonation and technique. They claim that this horn has security in the high register.	
	ES5	Brass	Medium Large	14800 DM	Triple horn, F/B / High F, compensating so the triple horn weighs as much as a double horn.	
SOM.				15000 DM	Upon request, the horn can also be built in High E for the price listed to the side.	
Engelbert Schmid Model ES4		Brass	Medium Large	14800 DM	Triple horn, F/B / High F, Full horn so the triple horn weighs as much as a full double with an A/E stopping valve.	
Triple horn F/Bb/High F. Photourtesy of Engelbert Schmid				15000 DM	This horn also can be built in High Eb upon request for the price listed to the side.	

Horns

Finke Horns

Finke of North America Div. of Tune-Up Systems 14232 Marsh Lane Suite 126 Dallas, TX 75234 USA

Tel: 1-800-827-9633

All Finke horns include the following: screwbell, lacquer, mechanical linkages, polycarbon rotors, choice of leadpipe, flat case, 5-year valve action warranty, one year craftsmanship warranty, international duty and shipping, and domestic shipping. All horns are available in either YB, GB, or NS and are priced accordingly.

"Compact"	YB GB NS	N/A	on request	Single horn, B, compact size.
	YB GB NS	N/A	on request	Single horn, Bb, 4 valves with A-stopping valve
"Cantata"	YB GB NS	N/A	\$5,600 \$5,700 \$6.100	Descant double horn, Bb/Bb soprano, also has an A stopping valve.
	YB GB NS	N/A	\$5,500 \$5,600 \$6,000	Descant double horn Bb/F.
	YB GB NS	N/A	\$5,300 \$5,400 \$5,800	Double horn, Bb/F and is reversible to F/Bb, is a Knopf-Geyer model variation.

Manufacturer	Model	Alloy	Bore	Price	Comments	
Finke Horns cont.		YB GB NS	N/A	\$7,800 \$7,900 \$8,400	Triple horn, F/B / A alto.	



There are 2 new models of Finke horns. New information was not received in time for publication.

Finke Triple horn, F/Bb/F alto. Photo courtesy of Finke Horns

Ganter Horns Ganter Metallblasinstru. Hermann Ganter GmbH

Manzinger Weg 7 81241 Munchen Germany

Tel: 089/820 51 08 Fax: 089/820 51 58 Did not receive information from this manufacturer in time for publication.

Greer Horns Lowell Greer 1022 N. Superior St. Toledo, OH 43604 USA Tel: 419-244-3219	Single	ΥB	.468 in.	on request	Single horn, Bb, ascending 5th pinkie valve to C alto, 4th thumb valve is A-stopping with 2-part stocked construction can be adjusted to single B natural, and has a medium sized bell.
Tel: 419-244-3219	Discant	YB	.468in.	on request	Single horn, F, 4 valves, medium bell, modular horn that can be transformed to single Bb or high F horn, thumb valve is ascending from horn in Bb by thumb to high F, switchable valve slides so the horn can be played as high F with Bb extension. Entire range of instrument is available with artificial fingerings.

Manufacturer	Model	Alloy	Bore	Price	Comments
Holton Horns G. LeBlanc Corp. 7001 Leblanc Blvd.	H 100 "Opus 1"	NS	.468 in.	\$5,600	Double horn, F/B, reversible 4th valve, hinged levers.
Kenosha, WI 53141 USA Tel: 414-658-1644	H 101 "Opus 1"	Brass	.468 in.	\$5,600	Double horn, F/B, non-lacquered brass, detachable screw bell.
	H 102 "Opus 1"	Brass	.468 in.	\$5,600	Double horn, F/B, non-lacquered brass, hinged levers, Geyer wrap and valve arrangement.
	H 104 "Tuckwell	NS & " RB	.468 in.	\$6,800	Double horn, F/B, comes with interchangeable mouthpipes, large throat, detachable bell.
	H 109/ H 209 "Ultra Far	NS kas"	.468 in.	\$6,500 \$6,800	Double horn, F/B, spatulas are inscribed with distinctive and functional fingergripping pattern. H 209 is a detachable bell model.
	H 177/ H 277 "Farkas"	NS	.468 in.	\$3,400 \$3,700	Double horn, F/B, medium-throated bell that is detachable on the H 277 model.
	H 178/ H 278 "Farkas"	Brass	.468 in.	\$3,400 \$3,700	Double horn, F/B, medium-throated yellow brass bell that is detachable on the H278 model.
	H 179/ H 279 "Farkas"	NS	.468 in.	\$3,400 \$3,700	Double horn, F/B, solid nickel silver edition of H 178, large-throated bell that is detachable on the H 279 model.
	H 180/ H 280 "Farkas"	YB	.468 in.	\$3,400 \$3,700	Double horn, F/B, large-throated bell that is detachable on the H 280 model.
	H 181/ H 281 "Farkas"	YB	.468 in.	\$3,650 \$3,950	Double horn, F/B, features a rose brass bell that "produces a darker tone," large-throated bell is detachable on H 281 model.
	H 182 "Farkas"	YB	.468 in.	\$3,400	Double horn, F/B, small-throated bell, bell is not detachable on this model Similar to H 178 only with smaller leadpipe and bell taper.
	H 175/ H 275 "Merker M	YB ¶atic"	.468 in.	\$4,100 \$4,400	Double horn, available with 4th valve that allows changing from F/B to B/F, small-throated bell is detachable on H 275 model.
	H 188/ H 288 "Holton"	NS	.468 in.	\$3,550 \$3,850	Double horn, F/B, largest open-throated bell made by Holton, H 288 available with detachable bell .
	H 190/ H 290 "Holton"	YB	.468 in.	\$3,425 \$3,725	Double horn, F/B, Geyer wrap and valve arrangement, medium-throated bell that is detachable on the H 290 model.

Manufacturers	Model	Alloy	Bore	Price	Comments
Holton Horns cont.	H 191/ H 291 "Holton"	YB	.468 in.	\$3,525 \$3,825	Double horn, F/B, Geyer wrap and valve arrangement, smaller throat and bell size, bell is detachable on H 291 model.
	H 378 "Holton"	YB	.468 in.	\$2,695	Double horn, F/B, similar to H 178 only made of yellow brass, auxiliary F slide is not removable on this horn.
	H 379 "Holton"	NS	.468 in.	\$2,995	Double horn, F/B, similar to H 179 only made of harder nickel silver, detachable bell is not available on this horn.
	H 355 "Holton"	YB	.468 in.	on request	Single horn, "is an alternative to the double or descant horn," has a muting valve on the B horn, and a 4th valve is tunable to keys of A, F, or muted horn by turning a knob. Detachable bell is available on H 355SB. Model H 355 is available without F attachment as model H 354.
	H 650 "Holton"	YB	.468 in.	\$1,630	Single horn, B, small-throated bell, light weight.
	H 655 "Holton"	YB	.468 in.	\$1,830	Single horn, B, has added 4th A-stopping valve, small-throated bell.
	H 602 "Holton"	YB	.468 in.	\$1,630	Single horn, F, similar to the F side of the Farkas H 178, medium-throated bell, also can have E tuning slide.
	H 200 "Holton D	YB escant"	.468 in.	on request	Full double, B ¹ /High F, 5th valve is E ¹ /F rotor, 4th valve is muting valve which lowers horn 3/4 to make horn in tune, also extra 4th slide puts B ¹ horn into key of A, so written E parts do not need to be transposed. Medium-throated bell is detachable.
Jupiter Horns	752 L	NS	.472 in.	\$1,395	Single horn, F, lacquer, medium-throat bell.
Jupiter Band Instruments P.O. Box 90249	754 L	N/A	.472 in.	\$1,495	Single horn, B, lacquer, medium-throat bell.
Austin, TX 78709 Tel: 512-288-6445 Fax: 512-288-7400	852 L	N/A	.472 in.	\$2,195	Double F/B horn, 4 rotary valves, lacquer, medium throat bell, mechanical ball and socket action.
	854 L	N/A	.472 in.	\$2,250	Double F/B horn, 4 tapered rotary valves, medium-throat detachable bell, lacquer, mechanical ball and socket action.
	952 L	NS & RB	.472 in.	\$2,495	Double F/B horn, "Mainz" model, medium-throat bell, mechanical ball and socket action.

Manufacturer	Model	Alloy	Bore	Price	Comments				
Kalison Horns Exclusive USA Distributor The Tuba Exchange, Inc.	with ball a	All Kalison horns are built with detachable leadpipe. Upon request, horns are also a with ball and socket lever action, detachable bell, solid silver detachable leadpipe, a available in yellow brass, gold brass, or nickel silver.							
1825 Chapel Hill Rd. Durham, NC 27707 USA 1-800-869-TUBA	Studio	YB	N/A	\$1,125	Single horn, B, small size and light weight, which is "particularly good for young students," F slides available.				
Tel: 919-493-5196 Fax: 919-493-8822	Studio	YB	N/A	\$1,225	Single horn, F.				
	K.A.B. 6	YB	N/A	\$1,395	Single horn, F, Kalison's price list calls this horn an "F alto."				
	K.A.B. 15	GB	N/A	\$1,850	Single horn, B, harmonics in F, transposing in E, detachable bell.				
	K.A.B. 17	YB	N/A	\$1,195	Single horn, B.				
	K.A.B. 18	YB	N/A	\$1,195	Single horn, F, with E slide.				
	K.A.B. 19	YB	N/A	\$1,295	Single horn, B, with A stopping valve, also available with E slide.				
	K.A.B. 28	YB	N/A	\$1,325	Single horn, B alto, with 4 rotary valves.				
	K.A.B. 29	YB	N/A	\$950	Single horn, B alto, with 3 rotary valves.				
	Lusardi	YB	N/A	\$1,995	Single horn, B, harmonics in F transposing in E.				
T.	Crott	NS	N/A	\$2,125	Single horn, B, harmonics in F transposing to E.				
	Crott	YB GB NS	N/A	\$3,250 \$3,770 \$3,910	Double horn, F/B, with E/A stopping valve.				
	Giuliani	YB GB NS	N/A	\$3,825 \$4,195 \$4,850	Double horn, F/B, Schmidt style with piston thumb valve that has direct entrance into the F horn leadpipe.				
	Lusardi	YB	N/A	\$2,685	Double horn, F/B, made of special brass alloy.				
	M 27	NS	N/A	\$2,910	Double horn, F/B.				
	A 25	YB GB NS	N/A	\$3,095 \$3,595 \$3,720	Double horn, F/B, a transposing valve is placed at the beginning of the bell.				

Manufacturer	Model	Alloy	Bore	Price	Comments
Kalison Horns cont.	K.A.B. 9	YB GB NS	N/A	\$1,790	Double horn, F/B, valve section and lead- pipe are detachable by just 6 screws. This allows the individual to personalize the horn by different leadpipes and bells.
	K.A.B. 10 "Allegri"	GB	N/A	\$2,250	Double horn, F/B, this detachable bell model has a screw fastening (bayonet system) that aids in quick and easy attachment and removal of the bell.
	K.B.C. 26	YB GB NS	N/A	\$5,125 \$5,620 \$6,500	Double horn, F/B, horn comes with silver leadpipe no matter what alloy is chosen, uses ball and socket mechanical action.
	Conservato	orio YB GB NS	N/A	\$1,325	Double horn, F/B, compensating.
	L 22	YB NS	N/A	\$3,510 \$4,210	Descant horn, Bb/F alto with E/A stopping valve. F slide is also available.
	Giuliani	YB	N/A	\$4,095	Descant horn, B /F alto with harmonics in F, piston thumb valve.
King Horns United Musical Instru. P.O. Box 727 Elkhart, IN 46515 USA	2278/ 2279 "Fidelio"	Brass	.468 in.	\$3,325	Double F/B horn, medium-throat bell that is detachable on the 2279 model.
Tel: 219-295-0079 Fax: 219-295-8613	2270/ 2271 "Eroica"	NS	.468 in.	\$3,325	Double F/B horn, large- throat bell that is detachable on the 2271 model.
	2269	Brass	.468 in.	\$2,625	Double F/Bhorn, medium throat, tapered rotors, detachable bell is not available on this model.
	618 - "Diplomat"	Brass	.468 in.	\$1,675	Single horn, F, medium throat, tapered rotors, "structured to enhance the playing posture of the student."
	620	Brass	.468 in.	\$1,995	Single horn, B, medium throat, A stopping valve, removable "H" section, tapered rotors, lacquered.
Kortesmaki Horns Kortesmaki Horn Shop Karl Hill, owner 1474 Calvin SE	Schmidt or Geyer	Brass	.467 in.	\$4,800	Double horns are all hand made. One can expect to be on a waiting list. Price does not include case, and horns are not made with detachable bells.
Grand Rapids, MI 49507 Tel: 616-247-1475	Schmidt Descant	Brass	.467in.	\$5,300	Descant horn, Bl/High F, Schmidt model, with a piston, also an A-stopping valve.
	N/A	Brass	.467 in.	\$3,600	Single horn, B, 4 valves.
	N/A	Brass	.467 in.	\$4,200	Single horn, B, 5 valves.

Manufacturer	Model	Alloy	Bore	Price	Comments
Kortesmaki Horns cont.	N/A	Brass	.467 in.	\$3,000	Single horn, High F, 3 valves.
9453.40000	N/A	Brass	.467 in.	\$3,600	Single horn, High F, 4 valves with C attachment.
Ed. Kruspe Horns inh: Peter Heldmann Am Schunkenhofe 5 Wutha-Farnroda D-99848 Germany	Did not re	ceive inform	ation from th	is manufact	urer in time for publication.
Lawson Horns Lawson Brass Instru. 21023 Keadle Rd P.O. Box 38 Boonsboro, MD 21713 USA	to choose in European. dard and in medium. I	from over 40 The Americ has higher re Lawson has 1	0 combinatior an bore is larg sistance. Grac nade and can	ns tapers. L ger and has lients of the still make a	e individual player. The player has the option awson offers two bore sizes—American and less resistance. The European bore is stan- ese bores are available like medium-large and a single B horn and a Reverse Image horn fo models of horns:
Tel: 301-733-6393	Classical	AMB NB	N/A	\$6,750	Double horn, F/Bb or Bb/F build is an option available to the player.
	Fourier	AMB NB	N/A	\$6,750	Double horn, F/B or B /F build is an option available to the player.
	D 1 .	10/20/220			
	Deskant	AMB NB	N/A	\$8,200	Deskant horn, B / High F, has two mouthpipes—a full B mouthpipe and a high F mouthpipe which has a quicker taper. The first branch is also doubled as a result of the separate tapers for each side. Also the two change valves are tapered ports rather than straight, milled slots. 6 valves with A attachment, A slide, muting slide, and low F crook are available.

Lewis Orchestral Horns S. W. Lewis Orchestral Horns 1770 West Berteau Ave.	Lewis horns are hand made and custom built by Steve Lewis. All horns made of highly polished, unlacquered brass. Detachable bells or a rose brass bell alloy are available. Case is included.						
Chicago, IL 60613 USA	LG "Geyer"	Brass	N/A	\$7,000	Double horn, F/B, Geyer-Knopf valve arrangement and wrap, the tapered sections of the horn were designed by Lewis.		
Tel: 773-348-1112	LG-8	Brass NS	N/A	S7,000	Double horn, F/B, similar to model LG except this horn is a large bore instrument, available in brass or nickel silver alloys.		
	LS "Schmidt"	Brass	N/A	\$7 , 500	Double horn, F/B, a recreation of the C. F. Schmidt design, piston change valve and long tapers give this horn "unique playing characteristics."		

Manufacturer	Model	Alloy	I	Bore	Price	Comments
Lewis Horns cont.	LD "Double Descant"	Brass	Ν	N/A	\$7,500	Double descent horn, Bb/High F, dual bore valve design.
		LC "Compe	Brass ensating"	N/A	\$6,800	Compensating double horn, F/B, same characteristics of the Geyer model, but compensating design makes it a lighter-weight horn.
	\$# /	L-4 L-5	Brass	N/A	on request	Single horns, both in Bb, model L-5 has an additional 5th valve for F extention.

Lewis Model"LS—Schmidt." Photo courtesy of Lewis Orchestral Horns

M	Cracken Horns
Ge	orge McCracken
	R. Box 5C
Ba	rhamsville. VA 23011
HS	A

All McCracken horns are hand built and custom made. Each horn is built individually with around a dozen horns built every year.

Current Models:

Model 7	YB GB NS	.469 in.	on request	Double horn, B /F, available in 3 bore sizes: Large, "Medlarge," and Medium; exchangeable mouthpipe system, screw bell and carbon fiber bell flare are optional.
Model 9	YB GB NS	.469 in.	on request	Double horn, B /F with double change valve, all other specifics from Model 7 are applicable to Model 9.
Model 8	YB GB NS	N/A	on request	Descant horn, Bb/F alto, double change valve, muting valve is removable and optional, available with other specifics found on Model 7.
Custom M	odels:			
Model 10		N/A	on request	Single horn, B.
Model 11		N/A	on request	Double horn, piston change valve.
Model 12		N/A	on request	Double horn, with remotely operated piston change valve.
Model X				Built to your specifications.

Both models have tapers similar to Geyer model, and the external design

is traditional.

Manufacturer	Model	Alloy	Bore	Price	Comments					
Meister Hans Hoyer Horns Orpheus Music 13814 Lookout Rd San Antonio, TX 78233	price. Hora a Europea	rn bells can in manufact	be attached of turer of Meist	or detached. ter Hans Ho	l, and string valve linkage is available at the same Vogtiandische Musikinstrumentenfabrik GmbH is yer Horns. Their address is Gewerbepark 13, 08258 35, Fax: 49 (037422) 2090.					
Tel: 800-821-9448 210-637-0414 Fax: 210-637-0232	HH-801	Brass	.464 in.	\$2,560	Double horn, F/B, Geyer wrap and valve arrangement.					
	HH-4801 "Fischbac	Brass h"	.464 in.	\$3,680	Double horn, F/B, Kruspe wrap and valve arrangement.					
Orpheus Music is the USA distributor for Meister Hans Hoyer Horns.	HH-48011 "Fischbac		.464 in.	\$4,720	Double horn, F/B, Kruspe wrap and valve arrangement.					
	HH-48010 "Fischbac		.464 in.	\$4,720	Double horn, F/B, Kruspe wrap and valve arrangement.					
	HH - 801 l Fischbach	- 7	.464 in.	\$3,520	Double horn, F/B, Geyer wrap and valve arrangement.					
	HH-4801k "Fischback		.464 in.	\$4,720	Double horn, F/B, Geyer wrap and valve arrangement.					
	HH - 801k "Fischback		.464 in.	\$4,720	Double horn, F/B, Geyer wrap and valve arrangement.					
	Other mode	Other models and options available on special order. Call for information.								
	HH-5809 "Fischback	Brass n"	.464 in.	\$5,040	Descant horn, Bb/High F, 5 valves.					
	HH-5810 "Fischback	Brass n"	.464 in.	S5,040	Descent horn, Bb/ High Eb, 5 valves.					
	HH-4813	Brass	.464 in.	\$6,720	Triple Horn, F/Bb/High F.					
	HH 4815	Brass	.464 in.	\$6.720	Triple Horn, F/B♭/High E♭.					
Melton Horns Wenzel Meinl GmbH Musikinstrumenten-	163	Brass GB	N/A	4420 DM 5690 DM	Single horn, F, with E slide, can be made for left or right handed people.					
manufaktur Postfach 710 D-82532 Geretsried	164	Brass	N/A	3180 DM	Single horn, B, can be made for left or right handed people.					
Tel: 08171/31642 or 08171/51018 Fax: 08171/80288	164a	Brass	N/A	4620 DM	Single horn, B, with additional A-stopping and change valve, can be made for left or right handed people.					
	J 166	Brass GB	1182 mm	7800 DM 9150 DM	Double horn, B,/F, designed after the Geyer style of Chicago, inner and outer tubing is made of New Silver (nickel silver), mechanical linkage of the spatulas to the rotors, B, and F horn are separate of each other. This instrument was					

Manufacturer	Model	Alloy	Bore	Price	Comments
Melton cont.					designed by Meister Anton Meinl as a prototype for the celebration of the 175th anniversary of the company, and continues to be in the production line.
Miraphone Horns e.G. Metall- Blasinstrumente 84478 Walkraiburg, Germany	10 0071L	Brass	.470 in.	onrequest	Single horn, F, with E bell slide, "CPU system," 12 inch detachable bell, and right or left hand action available upon request.
	10 0072L	Brass	.470 in.	on request	Single horn, B, "CPU system," 12 inch detachable bell, and right or left hand action available upon request.
	11 01770	Brass	.470 in.	on request	Double horn, F/B, 12 inch detachable bell, if "CPU system" is requested the model number of the horn changes to 11 01771.

ished.



Monke Double horn, F/Bb. Photo courtesy of Monke Horns.

Monke Horns Josef Monke Kornestrasse 48-50 D-50823 Koln Ehrenfeld

Germany

Tel: 51 61 32

Brass N/A GB	4950 DM 5200 DM	Single horn, B or F, state they use the finest "spiral-spring" design, which reduces the distance the spatula must be pressed. All tubing is hand bent and crafted. The inner and outer tubing characteristics are of New Silver (nickel silver).
Brass N/A GB	5650 DM 5950 DM	Single horn, B, with the same above features with the addition of an A-stopping valve.
N/A	9100 DM 9500 DM	Double horn, F/B, built with the "finest spiral spring" design, which reduces the distance the spatula must be pressed. The rotor valves are constructed from hard bronze, inner and outer tubing is made from New Silver (nickel silver), and this horn is
		reversible from F/Bb to Bb/F.
N/A	9400 DM 9950 DM	The above double horn with the addition of an A-stopping valve.
N/A	8550 DM 8950 DM	The above double horn except in the compensating design.
	275 DM	Additional charge for detachable bell.

Josef Monke Instruments makes a complete line of brass instruments including horns, trumpets, and tubas. They make all their instruments by hand; therefore, only a small amount of instruments are produced per year. They fully guarantee their horns for workmanship, clear tone and ease of playing. Shipping and handling of the horns is extra, and a usual wait for the instruments is 15 months. Horn cases available for an additional prices. They also advertise that you may try out the instrument in their shop before it is fin-

hook.

Manufacturer	Model	Alloy	Bore	Price	Comments
Paxman Horns 116 Long Acre London WC2E 9PA United Kingdom All Paxman horns are available with either bal or Fixed bell options are also available on all he from Osmun Brass 1995 Paxman Price List. Pax Osmun Brass and Wichita Band Instruments (s				orn models. The listed prices were obtained man available through the USA distributors:	
Tel: 071-240 3647/2	Model 10	YB GB NS	Medium Large American	on request	Single horn. Bb, with A-stopping valve, 4 valves, also is available with a 2.5 tone (F) extension allowing the player to play the low notes usually absent on a Bb horn.
	Model 11	YB GB NS	Medium Large American	on request	Single horn, B, with A stopping valve, 5 valves, the 5th valve is the 2.5 tone (F) extension allowing a complete chromatic range from the pedal register with special fingerings.
	Model 20	YB GB NS	Medium Large American	\$4,375 \$4,500 \$4,575	Double horn, F/B, 4 valves, there are 3 bore options for this horn and alloy options to suit individual needs and styles of playing. The rotors can either be solid or hollow.
	Model 21	YB GB NS	Medium Large American	on request	Double horn, F/B, 5th valve is operated by a second thumb valve and has two independent slides which by extending can lower the F horn to E (useful for hand stopping without transposing) and the othe lowers the B to A. The A slide is also extendible for accurate hand stopping on the B horn. The rotors can also be either solid or hollow.
	Model 25 "Dual Bore	YB e"GB NS	Medium Large American	\$4,825 \$4,950 \$5,025	Double horn, F/B. Paxman claims the open F horn does not have equal resistance throughout, so the diameter of all the cylindrical tubing on the F horn was enlarged to create a more uniform resistance, allowing for greater flexibility in the F horn use.
	Model 30	YB GB NS	Medium Large American	\$4,375 \$4,500 \$4,575	Double horn, F/B, compensating, 4 valves. Paxman assures that their compensating horns do not have leaky valves that once brought "disparagement" upon this system. This horn also has an extra slide which aids in hand stopping. Rotor options include solid or hollow.
	Model 35 "Dual Bore	YB e"GB NS	Medium Large American	\$4,825 \$4,950 \$5,025	Double horn, F/B, compensating. This model offers all the same characteristics as Model 25 but is a compensating double.
	Model 40	YB GB NS	Medium Large American	\$5,395 \$5,520	Double Descant horn, B /F Alto, also includes an A-stopping valve. Solid or hollow rotors are available.
	Model 60	YB GB NS	Medium Large American	on request	Double horn, Bb/Bb soprano horn which is an octave higher than the normal Bb horn. Also includes an A-stopping valve. Solid or hollow rotors are available.

Manufacturer	Model	Alloy	Bore	Price	Comments
Paxman cont.	Model 70	YB GB	Medium Large	\$7,035	Full triple horn, F/B/F alto, 5 valves, has three separate rows of valve slides, two
		NS	American	\$7,235	thumb levers, hollow rotors. Triple horn is only suggested for those who have mas- tered thedouble horn since the triple can only enhance technique, not replace it.
19	TO	Model 8	0 YB Med	dium \$7,03	35 Compensating triple horn, F/B /F alto,

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Model 80	YB GB NS	Medium Large American	LANCE OF STREET	Compensating triple horn, F/Bb/F alto, 5 valves, 3 rows of valve slides, hollow rotors, each valve of the long F horn uses the corresponding valve slide of the Bb horn with an addition of an appropriate differential tube length built on the middle rank of the valve.
Model 100	YB GB NS	Medium Large American	West-	Compensating triple F/Bb/Bb soprano horn, 5 valves, 3 rows of valve slides with separate valve slides for Bb and Bb soprano horns. Hollow rotors help make the horn lighter. This horn is also available with an A valve added to the Bb horn, which is then designated Model 101.

All Paxman horns just described are available lacquered with bright epoxy.

Paxman Model 70—Full Triple F/Bb/F alto. Photo courtesy of Paxman Horns

Rauch Horns Prof. Kohts Vei 17 N-1320 Stabekk Norway

Tel: 47 67 12 11 99 Fax: 47 67 12 15 99

USA only Distributor— McCoy's Horn Library (see Distributor List) "Hand-crafted horns in the tradition of C. F. Schmidt and Carl Geyer."

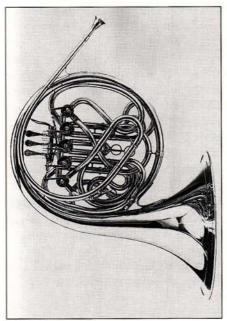
All horn are available with either string or unibal action except: Model 4—unibal only; Model G—string only. F/Bb or Bb/F reversible thumb valve is available on all models. None of these models is available with lacquer. The A-stop valve is a half-tone slide length for playing E horn parts on the Bb horn without transposing. Also included are "stocking type" extensions to permit hand-stopping on the Bb horn without transposition. This valve is a single valve only on the Bb side of the horn. Cases and detachable bells are not included in the price.

Model 1	Brass GB	.476 in.	\$5,945 \$6,550	Full double horn, "popular and widely used style."
Model 2	Brass GB	.476 in.	\$6,750 \$7,345	Full double horn, same as Model 1 but with A-stopping valve. This valve does not alter the length of the instrument.
Model 3	Brass GB	.476 in.	\$6,550 \$6,995	Double horn, F/B, compensating with A-stopping valve. A lighter-weight horn.

Manufacturer	Model	Alloy	Bore	Price	Comments
Rauch Horns cont.	Model 4	Brass GB	.476 in.	\$6,750 \$7,345	Full double deskant horn, B / High F with an A-stopping valve. This model is only available with unibal action.
	Model G	Brass	.476 in.	\$5,945	Full double horn, F/B, basically the same as Model 1 except for a larger mouthpipe and bell "to create larger, rounder tone." Available with string action only.
	Model H	Brass	.467 in.	\$6,550	Full double horn, F/B, also similar to Model 1 but weighs 120 grams more due to heavier inner and outer slide tubes and thicker brass material. This model "offers more stability ir very loud playing" because of the "thicker brass stock material."
Selmer Horns P.O. Box 310 Elkhart, IN 46515 USA	197 S "Bach Stradivari	Brass NS us"	.468 in.	\$3,295	Double horn, F/B, 12.5" brass bell, string action rotary valves, silver plated.
Tel: 1-800-348-7567	1527 S "Bach"	Brass	.468 in.	\$1,895	Single horn, F, 12.5" brass bell, hooks for left hand thumb and little finger, lyre holder, silver plated, string action rotary valves.
	1101	YB	.472 in.	on request	Single horn, F, 12.125" yellow brass bell, red brass mouthpipe, string-action rotary valve, nickel silver inner and outer slides, optional clear epoxy lacquer or silver-plated finish available.
	1102	YB	.472 in.	on request	Double horn, F, 12.125" yellow brass bell, red brass mouthpipe, string-action rotary valves, adjustable thumb lever, Geyer wrap and valve arrangement, nickel silver inner and outer slides, and optional clear epoxy lacquer or silver-plated finish available.
	495	Brass	11.75 mm	on request	Double horn, F/B, the B tubing is placed above the F horn for better handling of the slides, string-action valves, available lacquered or unlacquered. This horn is produced by Selmer-Paris.

Selmer Model 495. Photo courtesy of Selmer-Paris.

Manufacturer	Model	Alloy	Bore	Price	Comments
Thein Horns Max and Heinrich Thein		YB	11.80 mm	6216 DM	Diskant horn in Bb (Piccolo horn), 3 rotary valves, bell size is 240 mm, and A and D attachments are available.
Rembertiring 40					4 2 2 2 2 2
D-28203 Bremen Germany		YB	11.80 mm	7460 DM	Diskant horn in Bb or F, 4 rotary valves, bell size is 240 mm, and A is availabe for an additional price as G or D.
Tel: 04 21 32 56 93					
Fax: 04 21 3 39 82 10	Model M	N/A	N/A	N/A	No further information received in time for publication except for the picture. (Note the design of the tubing on the back side of the horn.)
	Model R	YB GB	N/A	15795 DM 17140 DM	Full double horn, F/B. Bell is available with silver garland or French edge/rim. As the picture shows, this is a very



Thein Model M. Photo courtesy of Thein Horns

ineresting horn design. In his letter describing the horn, William Rogan writes the following (translated from German): "this design combines the natural horn qualities with the modern horn ideas. The valve arrangement lends to practical advantages, which are first appreciated when playing the horn. Because the valves are placed near the bell, the weight of the horn is placed on the right hand, thus freeing up the weight that is usually placed on the left hand. This curved valve arrangement and a necessarily longer lead pipe allow a more gentle air flow through the horn. All the bends in the horn have been made larger, and this concept is borrowed or based on the natural horn circular design concept. Condensation in this horn collects at one centrally located spot, which allows the horn to be emptied through tipping. The valve slides are only needed for adjusting intonation, and they never need to be completely removed or pulled out. This horn is completely custom-made after a detailed meeting between the musician and the instrument maker, which re-establishes the century-long tradition of direct cooperation between the musician and the instrument builder."



Thein Model R. Photo courtesy of Thein Horns

Wiener Horns

Wiener Hornmanufaktur Did not receive information from this manufacturer in time for publication. Postgasse 13

A-1010 Wien Austria

Fax: 43-1 513-18-77

Manufacturer	Model	Alloy	Bore	Price	Comments
C. S. Willson Horns Willi Kurath Hornmanufaktur	CS-150	Brass	N/A	\$5,250	Single horn, B, with stopping valve. Case not included.
CH-8890 Flums Switzerland	CS-151	GB	N/A	\$6,050	Single horn, B, with stopping valve, has a nickel-silver bell ring. Case not included.
Fax: 41-0-81-733-19-06 Distribution in USA and	CS-152	Brass	N/A	\$6,850	Single horn, B, with stopping valve and 5th valve used for F natural tones; has a nickel-
Canada by:					silver bell ring. Case not included.
DEG Music Products, Inc. Box 968	CS-153	GB	N/A	\$7,750	Single horn, B, with stopping valve and 5th valve used for F natural tones; has a nickel-silver bell ring. Case not included.
Lake Geneva, WI 53147 USA 1-800-558-9416 Tel: 414-248-8314	CS-240	Brass	N/A	\$7,950	Double horn, F/B, Kruspe model, standard version of this horn has a detachable bell, valve slides and tubing made of nickelsilver, and a lacquered finish. Case not included.
Fax: 414-248-7953	CS-241	GB	N/A	\$8,950	Double horn, F/B, Kruspe model, nickel-silver bell ring, and a detachable bell. Case not included.
	CS-242	NS	N/A	\$9,750	Double horn, F/B, Kruspe model, standard version of this horn has a detachable bell and a lacquered finish. Case not included.
	CS-250	Brass	N/A	\$7,950	Double horn, F/B, Geyer model, standard version of this horn has a detachable bell and a lacquered finish. Case not included.
	CS-251	GB	N/A	\$8,950	Double horn, F/B, Geyer model, nickel- silver bell ring, detachable bell. Case not included.
	CS-252	Brass	N/A	\$9,950	Double horn, F/B, Geyer model, with an E/A valve, standard version of this horn has a detachable bell and a lacquered finish. Case not included.
	CS-253	GB	N/A	\$10,950	Double horn, F/B, Geyer model, with an E/A valve, nickel-silver bell ring, and detachable bell. Case not included.
	CS-255	Brass	N/A	\$8,550	Descant double horn, B /F alto, with a stopping valve. Case not included.
	CS-256	GB	N/A	\$9,550	Descant double horn, B /F alto, with a stopping valve, nickel-silver bell ring. Case not included.
	CS-257	Brass	N/A	\$8,950	Descant double horn, B /F alto, with a stopping valve and a 6th valve for F natural tones. The standard version of this horn comes with a detachable bell and a lacquered finish. Case not included.

Manufacturer	Model	Alloy	Bore	Price	Comments
C. S. Willson Horns cont.	CS-258	GB	N/A	\$10,550	Descant double horn, Bb/F alto, with a stopping valve, a 6th valve for F natural tones, nickel-silver bell ring, detachable bell and a lacquered finish. Case not included.
	CS-350	Brass	N/A	on request	Triple horn, F/Bb/F alto. Case not included.
	CS-351	GB	N/A	on request	Triple horn, F/B/F alto, with nickel-silber bell ring. Case not included.
	facturer a ports on t	nd distribu he rotor va	tor, this new lve are ellipt	valve system ical rather tha	em called ROTAX®. According to the manual allows freer and easier blowing because the in round. The lever mechanism, which is also have mechanical valve linkages.
	1.				
Yamaha Horns Yamaha Corp. of America	YHR-314 "Standard	NS l"	.472 in.	\$1,823	Single horn, F, medium throat. Epoxy lacquer finish.
Band & Orchestral Div. 2445 E. Paris Ave. SE P.O. Box 899	YHR-322 "Standard	Brass	.472 in.	\$1,895	Single horn, B, medium throat, A-stopping valve, clear Epoxy lacquer finish.
Grand Raids, MI 49512 USA Tel: 616-940-4900	YHR-567 "Intermed	Brass liate"	.472 in.	\$2,730	Double horn, F/B, Geyer wrap and valve arrangement, medium throat. Epoxy lacquer finish, detachable bell option available on YHR-567D.
Fax: 616-949-7721	YHR667 "Profession	Brass onal"	.472 in.	\$2,936	Double horn, F/B, Geyer wrap and valve arrangement, medium throat. Epoxy lacquer finish, detachable bell option available on YHR-667D.
	YHR-668 "Profession	YB onal"	.472 in	\$3,523	Double horn, F/B, Kruspe wrap and valve arrangement, large throat. Epoxy lacquer finish, detachable bell option available on YHR-668D and YHR-668ND. This horn also available in nickel silver YHR-668N.
	YHR-667 "V Series"		.472 in.	\$6,201	Double horn, F/B, Geyer wrap and valve arrangement, medium-large throat, unlacquered finish, bell is detachable on YHR-667VS.
	YHR-668V "V Series"		.472 in.	\$6,201	Double horn, F/B, Kruspe wrap and valve arrangement, large throat, unlacquered finish, bell is detachable on YHR-668VS and YHR-668VNS. This horn is available in either nickel silver or yellow brass.
	YHR-881 "Custom"	Brass	.472 in.	\$6,953	Descant horn, B\/High F, A stopping valve, medium-large throat, unlacquered finish, available with detachable bell on model YHR-881 D.

Model	Alloy	Bore	Price	Comments
YHR-882 "Custom"	Brass	.472 in.	\$7,894	Descant horn, Bb/High F, just like YHR-881 model but with an F natural valve, is also available with detachable bell on YHR-882D.
YHR-891 "Custom"	Brass	.472 in.	\$8.268	Triple horn, F/B / High F, medium-large throat, unlacquered finish, available with detachable bell on YHR-891 D.
YHR-892 "Custom"	Brass	.472 in.	\$8,840	Triple horn, F/B / High F, just like YHR-891 model but with an A stopping valve. Also available with detachable bell on model YHR-892D.
	YHR-882 "Custom" YHR-891 "Custom" YHR-892	YHR-882 Brass "Custom" YHR-891 Brass "Custom" YHR-892 Brass	YHR-882 Brass .472 in. "Custom" YHR-891 Brass .472 in. "Custom" YHR-892 Brass .472 in.	YHR-882 Brass .472 in. \$7,894 "Custom" YHR-891 Brass .472 in. \$8.268 "Custom" YHR-892 Brass .472 in. \$8,840

Selected Horn Distributor List

Sam Ash - Pro Brass and Woodwinds

163 West 48th Street New York City, NY 10036 USA

1-800-867-7755 Tel: 212-719-4874

Sam Ash advertises that they buy, trade, and sell quality leading brands. They have many locations throughout New York including Forest Hill, Brooklyn, Edison, Huntington Station, Paramus, Cherry Hill, and White Plains.

Alex Musical Instruments

165 W. 48th Street New York City, NY 10036 USA

Tel: 212-819-0070 Fax: 212-827-0908

Alex Musical Instruments advertises that they have all major brands in stock for brass and woodwind players. They can ship to anywhere in the world, and advertise that they can take Spanish, Italian, Portuguese, or Russian orders.

Brass Arts Unlimited

545 Fuselage Ave Baltimore, MD 21221 USA

Tel: 410-686-6108

Sells both new and used horns, which are offered on a one-week trial period. The horn can be returned within the trial period for any reason and receive a full refund. Brass Arts Unlimited carries a full line of many different horn styles and manufacturers.

bm Symphonic

Walter Nirschl Metallblasinstrumente mente GmbH Isardamm 133 D-82538 Geretsried Germany

Tel: 49-(0)8171-6 00 07 Fax: 49-(0)8171-6 12 10

No other information available at time of publication.

DEG Music Products, Inc.

Box 968 Lake Geneva, WI 53147 USA

1-800-558-9416 Tel: 414-248-8314 Fax: 414-248-7953

DEG Music Products Inc. is the USA and Canadian distributor of C. S. Willson Horns.

Der Blechblaser

Frienwalder Str. 25 13055 Berlin Germany

Tel/Fax 030/976 51 71

Carries many horn lines including some of the following: Getzen, King, Selmer, Kalison, Paxman, Besson, Jupiter, Conn, and Canadian Brass. Das Blechblaserzentrum

Werkstatt: cothner Str. 62a D-04155 Leipzig Germany

Tel: 49-[0]341-58 13 31

Fax: 564 5960

Das Blechblaserzentrum advertises that they sell the following horn lines: Bach of Selmer, USA, Yamaha, Alexander, and Monnig.

Dillon Music Inc.

325 Fulton St. Woodbridge. NJ 07095 USA

Tel: 908-634-3399

Dillon Music advertises itself as "Specialists in classic, vintage and new brass of every description."

Franz Straub

International Distribution by Michael Thomas 21999 Van Buren 1 Grand Terrace, CA 92313 USA

Tel: 909-783-2121 Fax: 909-783-1212

Franz Straub does sales and repairs on the finest handmade brasswind instruments.

Giardinelli Band Inst. Co.

7845 Maltiage Dr. Liverpool, NY 13090 USA

1 -800-288-2334 Tel: 315-652-4792 Fax: 315 652-4534

Giardinelli is a catalog company so they may have reduced prices versus retail prices. Giardinelli advertises a complete line of Holton Farkas horns.

Horn & Tuba Center

Hauptstr. 17-19 D-82223 Eichenau Munich Germany

Tel: (0049) 08141/820 45 Fax: (0049) 08141/71 885

Horn & Tuba Center advertises as "your specialist for new and used horns." They carry the following horn lines: Conn, King, Canadian Brass, Paxman, and Hoyer. Manny's Music

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New York City, NY 10036 USA

Tel: 212-819-0567

Fax: 212-391-9250

Manny's advertises having a large brass and woodwind department. They keep in stock all major brands for shipment to anywhere in the world.

McCoy's Horn Library

3204 W. 44th St

Minneapolis, MN 55410 USA

Tel: 612-927-6021

McCoy's Horn Library is the USA distributor for Rauch Horns.

Musik Bertran

Postfach 1153 Friedrichring 9

79011 Freiburg Germany

Tel: (0761) 27 30 90 Fax: (0761) 27 30 03

Carries a variety of horns by various manufacturers.

Musik Burri

Morillonstr. 11 CH-3007 Bern Switzerland

Tel: 41-(0)31-371 83 78 Fax: 41-(0)31-371 83 84

No other information available at time of publication.

Musikhaus Tonger

Blasinstrumenten-Abteilung D-50667 Koln Am Hof 28 Germany

Tel: 0221/9254 7531

Fax: 9254 755

Carries some of the following lines: Bach, Hoyer, King, and Yamaha.

Nero - Distributor of Wind Musical Instruments

King Bldg., 2-9-10 Shibuya Shibuya - KU Tokyo 150 Japan

Tel: Tokyo (03) 3400-7466

Fax: 3-34 06 60 90

No other information available at time of publication.

Osmun Brass Instruments

Brasswind Specialists 438 Common St. Belmont, MA 02178 USA

Tel: 617-489-0818 Fax: 61 7-489-0421

Osmun Brass is the sole US distributor for Engelbert Schmid horns. They also sell Paxman, Yamaha, and other standard makes and models.

Primus Blechblainstrumente

Kuckuckweg 8 D-34128 Kassel Germany

Fax: 49-(0)561-695 09

Primus carries some of the following lines of horns: Josef Monke, Ed. Kruspe, Alexander, A & H. F. Knopf, and Conn Posaunen.

Rayburn Musical Instruments

263 Huntington Ave Boston, MA 02115 USA

Tel: 617-266-4727 Fax: 617-266-1517

Rayburn advertises that they carry "new, used, and vintage instruments." They also list that they carry some of the following horn lines: Holton, Besson, Miraphone, and others.

Spada Music AG

Scheunenstrasse 18 CH-3400 Burgdorf Switzerland

Tel: 034 22 33 53 Fax: 034 23 08 15

A distributor with a large selection of horns. They offer the following horn lines: Alexander, LeBlanc (Holton), Getzen, and others.

Wichita Band Instrument Co., Inc.

2525 E. Douglas Wichita, KS 67211 USA

Tel: 800-835-3006 or 316-684-0291

Fax: 316-684-6858

This company does most of its business over the telephone, but they can also accommodate walk-in business. Their literature states that they are a small company that specializes in restoring used horns. Some of the lines of new horns they carry include Paxman, Lawson, Conn, Yamaha, Jupiter, Alexander, and Holton.

The Woodwind & Brasswind

19880 State Line Rd South Bend, IN 46637 USA

Tel: 800-348-5003 or 219-272-8266

Fax: 219-277-2542

As a catalogue company, their prices may be lower than retail prices. They carry Holton, Besson, Miraphone, and Amati horns.

Erin Anspaugh is a senior performance major at the University of Dayton in Ohio, USA, where she is a student of Richard Chenoweth. She has performed with the Dayton Philharmonic, the Dayton Bach Society Orchestra, the Renaissance Brass Quintet, and the Premiere Brass Quintet.



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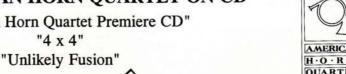
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Selecting a New Horn

Richard Chenoweth

OK, you have finally decided to take the plunge and buy a new horn. Of all of the many available brands with a multitude of different models, styles, and configurations, which one should you buy? Perhaps the only horn you've ever played is the one you were assigned or given in your high school band program. You're ready to graduate and want to buy your own horn, but you feel that you need some guidance about picking out just the right instrument. Perhaps you are playing in an ensemble, but your sound just doesn't feel right in matching the tonal concept of the rest of the group. You think it's the horn, but where and to whom do you turn for advice?

These are a few of the quite common questions and concerns that horn players deal with on a constant basis when thinking about buying a horn or changing from their usual instrument. Due to the high cost and sometimes limited availability of good quality horns, the choice of an instrument is one decision that should be governed by a well-considered mixture of practicality, passion and research. The wide variety of instruments currently being marketed compounds the problem of cost. Just sorting through all of the advertising claims is often a daunting task, and knowing which of these claims are valid and which are disputable requires some degree of knowledge, experience, and musical taste.

A comparison of the instruments of prominent soloists and orchestral players is often of little help to someone choosing a new instrument. There are so many regional and tonal preferences that such a comparison can actually add to your confusion. Indeed, after hearing many a superlative performance at an international horn workshop, I've often decided, "That's the One! That's exactly *The Horn* for me!" Unfortunately, having made that decision, I have had to change my mind after hearing the next great performer, playing completely different equipment while sounding equally impressive. It is astounding and sometimes even perplexing to compare the many varieties of horns that fine solo and orchestral artists play.

So, what does one do when choosing a horn? To whom do you turn for advice? How do you evaluate a new instrument in order to decide if it is just the right horn? The following are some basic considerations that might help clarify some of these concerns and give you some direction in your selection process.

Why Buy a New Horn?

There are many reasons for purchasing a new instrument, ranging from buying your first horn to replacing a well-used but worn-out "old faithful." If you already own a horn that satisfies your needs but are bothered by little things about it that aren't quite right or simply worn-out and in need of replacement, you may save a lot of money by first exploring options such as repairs or modifications, including replated valves, a screw ring for the bell, or a



Richard Chenoweth and "Skippy"

new leadpipe. Sometimes a seemingly minor repair or alteration can make a big difference in the way the horn plays. Modifications such as adding water keys or replacing wornout tubing can help with the re-sale value of the horn, if you decide to trade it in or sell it to someone else.

If there is a performer whose playing you particularly admire, you may wish to emulate that style and approach to playing the horn. One of the most obvious ways to do this is to duplicate equipment. As mentioned above, there are many regional playing preferences in tone and response that are manifested in the types of horns preferred by the professionals in your area. On the other hand, one of the obvious benefits of the International Horn Society and the associated horn workshops is the chance to hear players from many different nationalities and styles playing a wide variety of horns in a virtual smorgasbord of horn sounds.

Many young players buy instruments because they are "moving up" from single horns on which they started as beginners in their early school programs. Although there are many advantages to starting on single horns, they are not usually a good choice to purchase unless you intend to use them only for a short time and then sell them. Unfortunately, some manufacturers do not apply the rigorous testing and quality control to student model single horns that they do to more expensive professional double horns. An exception might be the single B horn with an A valve, which can be an excellent choice for a beginning player and can be used in a variety of ensembles for a long time.

Some experienced players change horns on a fairly regular basis. Professionals are always looking for horns that are more efficient, have better response and intonation, match those of other players in their section, or better approximate the overall tonal concept of their ensemble.

A word of caution is in order: you will need to guard against what I call the "Skippy Complex." That is the belief that a particular horn can be endowed with magical powers that will completely revolutionize your playing. (I call my horn "Skippy.") Unfortunately, the practical world of professional playing has shown me that Skippy (and every other horn I've played) is not perfect. The hard reality is that a horn is a complicated machine through which we give voice to our creativity and musicality. You are the musician; the horn is simply the medium through which you are best able to express yourself musically.

New or Used Horn?

You may recall the excitement of holding a brand-new, still-in-its-wrapping, not-one-single-finger-print-on-it instrument. Or, you may remember the sense of awe when you were handed an old, burnished, venerable horn that "was played by (fill-in-the-blank with a famous player) on their recording of the Britten Serenade." In any case, you shouldn't rule out the chance to buy a horn simply because it is used. Indeed, there are many historically significant horns floating around at any given time, some in need of repair, but some in excellent playing condition. However, some of these impressively-pedigreed horns are for sale for a reason: they don't play well anymore!

You should evaluate these old instruments just as rigorously as a brand-new instrument right out of the box. (If the horn is so hot, why is it for sale?) Philip Farkas once commented to me that he felt very old horns developed metal fatigue, like an airplane wing. He hypothesized that the constant micro-flexing of the metal caused by the high intensity and ever-changing air column eventually caused a work-hardening of the metal, which ultimately could give the horn sound a brittle quality. So, if you are going to buy a used or historical horn, proceed with caution, and be prepared to spend some extra money to restore the horn to playing condition.

Owning a new instrument gives you the chance to break it in, which means applying your own idiosyncrasies and playing style right from the start. It also means that any mechanical problems with the horn are more easily remedied, as new instruments almost always carry warranties. Playing a new horn also can be somewhat disconcerting, as a new horn can actually require time before it plays with the sound and response you require. Gunther Schuller, in his book Horn Technique, mentions that horn players of olden times used to pour a portion of milk into the horn in order to coat the inside of the tubing, thus approximating the condition of a "broken-in" horn. Obviously, modern horns don't need to be treated in this manner, although some players have various rituals that they use in order to break in a new horn—the tone and response of a new horn seem to change as it is played even over a short period of time.

A new horn is an excellent motivational tool for a young player. (I recall my parents begging me to stop playing the day I brought home my new horn! I didn't want to put it away! Of course, they probably had other reasons for begging me to stop, too!) There is admittedly some satisfaction in knowing that a new horn is yours alone and that whatever problems the horn has are your problems.

Where Do I Buy a New Horn?

From this point on, the term "new" refers to any horn that is new to you, either "factory-fresh" or used. In days not too long past, depending on where you lived, you may not have had a large choice of horns. Often players chose a horn based on what was available at the local music store. That is still not necessarily a negative prospect, as music merchants have become much more knowledgeable concerning product information and availability. The local music merchant should serve as a place to start, and developing a cordial relationship with your local music dealer will often have ancillary benefits for you. However, there are other options now available to you besides the local music dealer, ranging from having custom-made horns built especially to your specifications to buying horns from a local professional player.

One good source for horns is the *International Musician*, newsletter of the American Federation of Musicians (the USA and Canadian professional musicians' union). There are usually horns listed under the "For Sale" category in the back of the paper. The *Horn Call* is also an excellent source for learning about new instruments, as most of the significant horn makers advertise in it, and product evaluations are occasionally included as well. While many local horn club newsletters list horns for sale, don't ignore those "Trading Post" of circulars that are usually lying around grocery store entrances, or the local newspaper classified ads. (I once saw a Schmidt horn for sale in the classified ads of a local small-town newspaper.)

If you are studying privately, your teacher will almost always have a recommendation for you. Not only will your teacher be able to suggest brands and models but also can often help with your selection by playing the horn and evaluating it. Your teacher may also have established a relationship with a local dealer that can be helpful to you.

Often, local professional players who wish to change instruments will sell their current horn to you. Apply your critical scrutiny as you examine the horn, and don't neglect to ask why the horn is being sold. Often the answer will be a change in section or conductor tonal preferences, or the desire on the part of the player to match a new sound in the ensemble. You can actually take advantage of the trend among professional players who show an active interest in new models or brands of horn and thus change horns frequently. As word of the success of a new model spreads among players, there is often a flurry of activity in which professional players sell off their horns in order to try the latest model. Of course, you might wish to try that new model, too.

An excellent way to gather information is to attend one of the many music conventions that occur. In addition to the larger American clinics, such as the Mid-West Band and Orchestra Clinic, held every year in Chicago; or the Music Educators National Conference Workshop, held every other year; most states have their own Music Educators Conventions on a yearly basis. Many instrument companies have displays at these events that include both horns and printed literature. You also have the opportunity to speak to the manufacturers' representatives and play the horns, although you will need to lose your inhibitions about sitting

in the middle of a large convention center filled with swarms of people who are walking by and talking (loudly) while you play the Mendelssohn Nocturne.

Of course, horn workshops are an ideal place to learn about horns. Virtually all of the significant horn manufacturers have displays, literature, and advice. You can also learn a lot by standing around and listening to other players talk and play, but be prepared for sometimes emotional expressions of endorsements at these workshops, and try to maintain your objectivity. If you are really interested in a horn at one of these events, try to make arrangements to take the horn somewhere where you can play it without all of the distractions of the exhibit hall.

There are several well-known mail-order businesses that stock a wide selection of horns. They have toll-free telephone numbers and a staff that is usually very helpful in suggesting equipment for you. You can usually find their advertisements in the *Horn Call* or obtain their telephone numbers from local music educators. Just be aware that you will be trying one horn at a time, and you will have to pay shipping costs on top of the price of the horn.

Another option is to order a hand-made custom horn from one of the many excellent craftsmen working today. Again, the *Horn Call* and the horn workshops are excellent places to find out about these works of art, but be prepared for both a hefty price tag and sometimes a substantial wait

as well. These horns are purchased almost exclusively by professional players with discriminating tastes and uncompromising standards, and who are willing to pay a premium for horns built exactly to their specifications.

Wherever you buy a horn, make sure that you are satisfied

that you have taken proper time in your considerations, have received some good input, and that you are happy with your selection.

Important Playing Qualities in a New Horn

In order to assess the playing qualities, you will first need to decide how the horn will be used. Is this an instrument for a beginning player? Is it to be used in a band, orchestra, chamber ensemble, or all three? Do you want a horn that is essentially a solo instrument? What kind of sound do you want? Where do you want to play, and do the players there use a particular type of horn? Where will most of your playing be done? Do you play in a live, warm acoustic, or a dry, sterile-sounding environment? What does your teacher play and recommend and why? Ask yourself these questions before making a major investment in a specific instrument. Many horn makers manufacture different categories of instrument at differing price levels: "student" models (less expensive) and "professional" models (more expensive). The difference is usually in the manufacturing details, although professional models usually have more hand labor involved as well as different options and technological research. Some companies also make "custom"

horns: top-of-the-line, high-end works of art. They are usually very expensive but are almost always worth it, due to their superior playing characteristics.

An initial comparison of horn prices can often lead to a similar reaction to that of automobile "sticker shock": a combination of disbelief, awe, and mental numbness. However, price alone should not be the only consideration you apply to your choice. Often music store dealers have some flexibility in their pricing, or other options, such as trading-in an older horn, can be explored.

An error commonly made by younger players is assuming a silver or nickel-silver horn is better (i.e., more expensive) that a brass horn. Perhaps youngsters feel this way because the nickel-silver horn simply looks shiny and new. New brass horns, especially un-lacquered horns, can look pretty old and dull in a short amount of time, but many professional players still prefer the tone quality, response, and dynamic variety of an un-lacquered horn, regardless of its appearance. Tonal differences aside, there are some definite advantages to playing a nickel-silver horn: the metal is more durable (i.e., a little more dent resistant) and resistant to corrosive elements such as school lunches and the sugars in soft drinks. Brass horns do dent more easily, but those dents can be removed with less loss of appearance than dents in silver horns.

The primary playing characteristic that you assess

should be the sound of the horn. Does the instrument you are trying out produce the tone quality that you want? Can you produce a wide variety of tonal colors on this particular horn? Can you produce the shadings and nuances that you (and the music you play) require? Some players solve the problem of

producing different sounds by using different horns. This is not a bad idea, but it is very expensive, and more practically, hard on practice time—finding the time to practice on all of those horns so that you perform on them at optimum efficiency can be difficult. In spite of this, many professionals do use several horns. The trick is to not go overboard and become a collector, simply to find that elusive "perfect" horn. A versatile instrument, one capable of various sounds and timbres, is usually a prudent choice, especially for the young player.

Assuming you have found the horn that plays with a great sound, make sure that this beautiful sound is consistent and present throughout the range of the instrument. At the same time, check the intonation. A good sound and good intonation are usually closely related, and a horn is worthless if the intonation is so inconsistent that you have to adjust every note. (If that seems to be the problem with all the horns you try out, check your own approach to intonation, starting with your right hand position.)

Another part of the sound deserving your scrutiny is the dynamic response. Several prominent horn-makers, including both Walter Lawson and Carl Geyer, have commented that a horn is at its most efficient when played at a high dynamic level. How does the horn function in loud and soft dynamics? Does it seem to have a slow start-up or response time? Do you have to pound at the note with your tongue and air-stream to start the sound, or does the horn seem to play itself when you simply breathe into it? Does it become edgy and begin to separate at loud volumes, or does the sound just become bigger, without changing timbre?

The ability to move from one note to another in legato playing without "bumps" is a definite asset in a horn. Some players prefer horns that have a narrow and precise "groove" for each pitch, while others prefer a wider space, allowing for a less focused but more forgiving pitch definition. Listen for a "puffing" or airy sound as you push down the valves, especially the Bb valve. The changing of pitches by using the valves should be smooth and clean.

Other Factors

It is definitely worth your time to examine the horn visually. Look for dents and scratches: if you are trying out a horn from a mail-order business, this is often an indication that the horn has been sent around to several players.

("Why didn't they buy it?" says a little voice.) If it is a new horn, you don't want to pay for a horn that is damaged.

Check out the shape of the bell throat. making sure that it is round and not oval. An oval-shaped throat often indicates shipping damage, either when a

heavy weight has been placed on the horn, or when it has been dropped while in the case. Look carefully at the braces, especially where they meet the tubing. Any depressions around the base of the brace indicate that the horn has received a sharp blow at that point.

New valves are usually sluggish—insist on oiling them. Pull the valve slides all the way out and then replace them without pushing down the valves, making that obnoxious "pop" your band director told you to never do. It doesn't hurt the valve, but the loudness of the "pop" is an indication of the tightness of the valves. Remember, valve replating or rebuilding is expensive. If you are buying a used horn, rebuilt valves can add considerable expense to the cost of the horn. Some players prefer loose valves, allowing the notes to "drift," while others prefer tight valves to help produce maximum efficiency from the air-stream.

Consider equipping your horn with water keys: they help get rid of "liquid music," and they save wear-and-tear on the slides. Check whether these water keys are on the horn at the bend of the lead-pipe (essential) and on the Bb third valve slide (very helpful). Consider having them added if they are not present on the horn, perhaps even negotiating their addition to "sweeten" the deal financially.

Many professional players would not consider owning a horn without a screw-ring. There are many advantages to having your horn equipped with a detachable bell. The metal ring strengthens the bell flare at one of its most

vulnerable parts and adds considerably to the convenience of carrying the horn. Also, with a screw ring, different bells can be used for a wider variety of tone color, dynamic response, and projection. However, there are some disadvantages as well. The ring adds weight to the horn, and cross-threading the ring can be a nightmare, sometimes resulting in significant damage to the bell branch when the bell is stuck. (I have also watched young players hurriedly try to "spin" a bell onto a horn, only to watch it sail off into "Dented-Bell City.") Also, there is no current industry standard for screw rings. That is, detachable bells of one model will not necessarily fit the bells of other brands. So, as with all other aspects of purchasing a horn, make sure that you understand all of the ramifications of having a detachable bell. A final thought on this subject concerns the most frequently asked question regarding detachable bells: "But won't it hurt the sound?" The consensus seems to be, in a word, "No." In fact, Carl Geyer once remarked that a screwring makes a good horn better.

Finally, remember that you are preparing to spend a considerable amount of money on this instrument. Ask

yourself, "Does this horn really play like it is worth \$3500 (or whatever amount is being charged)?" If the answer is an enthusiastic "yes," then you have probably just bought a horn. If the answer is only "maybe," or "I can't tell," then a cooling-

off period or more rigorous and continued objective evaluation is in order.

Evaluating a New Horn

This is an area that is fairly controversial among professional players, teachers, and manufacturers, but tone quality is the most important aspect of the horn. Therefore, you need to play musical examples that demonstrate and exercise the tone quality in a variety of contexts, allowing you to evaluate the sound. Some good tone quality evaluating exercises might include long tones, lyrical passages such as excerpts from Brahms symphonies or slow movements from Mozart concerti, legato scales over several octaves, or a recently-performed solo. Ideally, you should seek a sound that is consistent and even throughout the entire range of the horn.

Sometimes, you will find a horn that has *The Sound*. At the first note, you're in love! This is the point when many players toss aside practicality and are governed by their passion, especially if that horn sound seems to be the ideal personification of their musical soul. However, it is important to continue evaluating the horn on objective criteria.

Use a tuner to check your pitch on those "problem" notes. If you have to place the tuning slides in positions that are extreme, you will most definitely have problems playing in an ensemble. Play legato arpeggios at different

A versatile instrument, one capable of various

sounds and timbres, is usually a prudent

choice, especially for the young player.

dynamics and speeds. Listen for "bumps" or smoothness of movement. Play slurs in ever-increasing wider intervals and evaluate the ease of flexibility. Many young players ignore response of the horn in the lower register. How does the horn play below the staff in that "muddy" register between g and c'? Play articulated scales over several octaves and Mozart rondo-like melodies to check the lightness and response of attack.

Play loud. What happens to the sound? Can you fill the hall or do you run out of air? What about soft dynamics? Try some of your "favorite" passages, the ones that you think you sound good playing. How do they feel? Try some of those vexing passages that have always given you trouble. Are they any easier? Beware, however, that a new horn will not solve your playing problems. If you are expecting miracles with a new horn, sooner or later those problems will rise to the surface no matter what horn you are playing or how much you spent on it.

Ask for second opinions and record yourself playing your old horn and the new one, side-by-side. It doesn't hurt to have someone with you to listen objectively as well. Ask for input from your colleagues or your conductor. Your most important resource will be your teacher, who usually has very definite reasons for suggesting or playing a particular brand or model of horn. Heed your teacher's council regarding the selection of your horn.

Testing the horn in your regular concert hall and with your regular ensemble is essential. You need to evaluate it on the basis of the music that you play daily and in the locations where you play on a regular basis. Remember that what you are doing is comparing. While a new horn can seem to endow you with range and technique that you never possessed prior to playing it, after a while it will no longer be a "new" horn—it will simply be the horn that you play on a daily basis. And, while it is exciting to try new instruments, the "new-ness" wears off eventually, and the same playing problems you had on your old horn may re-surface.

Take your time. You are about to make a major investment, so it is prudent to examine the horn in a variety of contexts. If you are working with a music store, insist on a trial period, the longer the better, and check the horn out on approval. Most reputable stores will allow you to try a horn for a week or two. Don't take advantage of these stores, however. Remember that they are in the business of selling horns. If, after your trial period, you don't want the horn, return it immediately.

Finally, limit your try-outs to only one or two horns at a time. Young players in particular have trouble evaluating the differences among several instruments. If you are trying out more than one horn, standardize your try-out material so that you can compare how each horn plays the same music or exercise. Go back and forth from one instrument to another, comparing the same playing characteristics, rather than blowing your chops out on only one horn, potentially missing out on a great horn because you're too fired to evaluate it properly.

Final Thoughts

For the person wanting to buy a new horn, there are many choices. It is generally a buyer's market. Competition among instrument manufacturers is keen, which benefits the players. Most of these companies have spent much time and money on research and development, not to mention seeking the endorsement of prominent players and teachers. Obviously, there is something to be said for playing a horn that is recommended by a successful performer. At the same time, there has been a rapid increase in the knowledge about brass acoustics, brass alloys, and horn building on the part of both performers and manufacturers. Most companies (or their representatives) are usually quite generous and forth-coming about their product, so don't be shy about asking questions or asking for written information. Inferior products simply won't remain on the market very long, and word-of-mouth can be a very effective tool for advertising superior or inferior products.

Do your homework: read the literature that you have collected, listen to different players, and make a broad, unrestricted decision about the type or model of horn you want. Develop an objective and rigorous method of trying out a new horn, and keep an open mind as you play and evaluate. Most important, do not make any radical changes in your own playing approach, such as switching mouthpieces, while trying out a new horn. Instead, consider the different playing requirements that you have, as well as areas in which you wish to grow as a player. Is this the horn that will take you there? As you ponder your choices, you might even want to keep written records, such as the serial numbers of different horns of the same model as you try them.

Develop a discriminating ear by listening to recordings, live concerts, other players, and colleagues in your section. Ask them questions about their instruments and what criteria they used in their selection. Ask about the durability and dependability, or frequency of repair, as well as availability of parts. Don't buy more horn than you need.

There are many brands of horn because there is not one single type of horn that is perfect for everyone. If there was, we would all play it. We should regard ourselves as lucky—consider the limited number of choices of quality instruments available to bassoon players, for example. You should celebrate the diversity that is available and not be intimidated by the wide variety of choices.

The best strategy is to search for the horn that best matches your playing requirements, style, and personality. The keys to a positive experience in selecting a new horn will be time and organization. If you are not in a hurry, but employ enthusiastic patience, research, and a certain amount of passion, you will find the right horn for you, one that will last you for a long time while fulfilling your musical ideals.

Richard Chenoweth is principal horn of the Dayton Philharmonic, second horn of the Santa Fe Opera, hornist in the Carillon Brass Quintet, and horn professor at the University of Dayton.



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A. David Krehbiel: Forty Years in the Orchestra

Jean Martin

The following article is based on a conversation between A. David Krehbiel and Jean F. Martin at the 1996 BrassFest in Long Beach, California. A. David Krehbiel has been principal horn of the San Francisco Symphony since 1972. He was assistant principal horn of the Chicago Symphony from 1958–63 and principal horn of the Detroit Symphony from 1963–72. Krehbiel has produced a CD, Orchestral Excerpts for Horn, on the Orchestra Pro Series for Summit Records and is working on Volume 2 of that series, which will involve the entire SFSO horn section.

JFM: As you look back over your playing career, what are some changes to "the business" that come to mind?

ADK: There are many more concerts, and they are more challenging, but change is essential. You have to remain flexible, willing to grow. I have gone from being the youngest player in the orchestra to being the oldest in the brass section. I would have been in trouble if I hadn't let myself be positively influenced by the new players coming in to the orchestra. If you lock in some set process from your teacher early on, you become obsolete.

JFM: And the audition process has changed.

ADK: Certainly. Back then you would go to the music director's hotel room. Two or three people would be recommended by a principal player. I am part of this lineage; Farkas sent me to audition for Reiner. This system maintained a certain concept of sound and approach through the orchestra's history. It is harder now with committees. Of the nine or so on the committee, maybe three are actually horn players.

JFM: Of course, now there are so many players vying for few orchestra jobs.

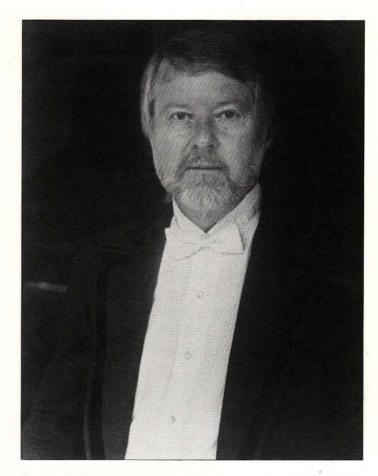
ADK: And they can play! Certainly the technical standards are higher now. When I joined the CSO 1957–58 we had to have extra rehearsals for *The Rite of Spring*. Now any youth orchestra can do it!

JFM: What has remained a constant for you through forty years?

ADK: What has remained a constant are the sources of inspiration. There's nothing like great music to inspire you. The music and the great musicians around you are always a source of inspiration. As I mentioned before, we now have more players with better technique and facility. I hear players coming in now that have a much higher level of technique than players did thirty or forty years ago. Those of us who have lasted through this have done so because we have been willing, and interested, in growing. You know, if you don't change and grow you really go backward.

JFM: Is there a down side to this surge in technique?

ADK: Things are out of balance today between technique and musicality. The pendulum has swung too far to technique; we have sacrificed some emotion. We are moved now by sound *quantity* and technique. We used to be connected more to the music. Anytime I have a reaction from



David Krehbiel, San Francisco Symphony principal horn, 1994

an audience member today it is something like "you really nailed that!"—it is seldom about blend, beauty, etc. Being a first horn player you have to do heroic stuff, but also be able to charm and seduce. This change can be seen in society. It is a different world. Louder! Faster! More technique!

JFM: Do you see this reflected in the orchestra and its repertoire?

ADK: Yes, the programs are much more difficult now than they were then. It is interesting to look at our change in music directors. When we had Blumstadt—he was intellectual, stiff, but somehow it worked. You listen to the recordings from that era—Alpine Symphony, Heldenleben, Nielsen and Bruckner symphonies—and it worked. Now we have had a 180 degree shift with Michael Tilson Thomas. He is interested in the emotion of the music. I had forgotten how easy Mahler symphonies are. The emotions are so strong. The despair, the elation. You get caught up and go with the flow and that quiets all the things that can make playing difficult.

JFM: And with Tilson Thomas you have done more contemporary works?

ADK: Yes, and frankly, I had not been a fan of modern music. When you have to study a score to understand it, is that worthwhile?

But I have learned that with the right spirit it is accessible—if you come at it from the right place. Tilson Thomas has a way of presenting it so even *I* enjoy it. Watch the audience. Watch those faces out there. You understand it all then at a higher level. Auditions are then possible. Mahler is then possible.

JFM: Okay, we have gone from modern music to watching the audience to—auditions and Mahler being possible?

ADK: I am just saying that you have to connect to the music and to your audience. The only really good way of getting over nervousness is to make the emotions of the piece happen. Let yourself get caught up in making the music work. Screaming, seducing, whatever. Don't get stuck on "perfect" everything. Perfect technique. Perfect articulation—all that.

JFM: Yes, but some of our readers may be preparing an



David Krehbiel, high school camper at Interlochen Music Camp, 1953

audition right now (perhaps even the third horn audition for San Francisco). They know that to be seriously considered certain things do have to be, in a sense, "perfect."

ADK: Sure, there is a time for everything. Practice these things. And when you practice, pretend it is for real and there are people out there. Work on your sound, your scales, your register, but don't get stuck there. Make all these things serve the emotion of the music.

JFM: Likewise, isn't it easy to get hung-up on perfecting one's warm-up until it consumes your entire practice session?

ADK: People always ask, "What is a warm-up?" I think of horn playing as analogous to flying a private plane. You have a pre-flight. Check the oil, rudder, engines, all that. But don't taxi for an hour! Don't warm up for an hour. Lansky-Otto noticed his warm-up was taking longer and longer—so he knew the concept was wrong. He fixed it.

JFM: So it is a matter of finding a balance to your routines?

ADK: Hmm. Routines. Not a great word. Of course a student has to spend time working, but I feel sad when people are caught into routines that take away their freedom to fly. Yesterday we heard that wonderful master class by Warren Gref. He mentioned the importance of *phrasing* scales—don't grind them out like a robot. You know, it can become easy to forget why we are doing all this.

JFM: Many of us want to laugh and ask why are we doing all this?

ADK: It gave us a chill in our spine in fourth grade. That chill. We shouldn't be doing this to become super technicians. Do you remember the first time you heard a horn? Remember that *each* day. It has nothing to do with equipment, range; it has something to do with a two- or three-hundred-year-old tradition.

JFM: Where do you see our role as teachers fitting in to all this?

ADK: It is important to have a variety of teachers. Kind of a good cop/bad cop approach. I am always the good cop. Go ahead and miss notes. Feel the music you are making. If you are worried about missing notes when you play, sure enough you will miss notes. The same goes for endurance, intonation, etc. But, oh, was I a bad student! I argued. "Don't tamper with me! Let me figure it out for myself!" I remember that with my own students. You know, no matter who your teacher is, you don't own it until you figure it out for yourself. Sometimes a student will come in and proudly say, "Look what I discovered!" I laugh, because for two years I've been trying to get the student to make this discovery.

JFM: What do you remember about your lessons with Farkas?

ADK: I used to argue with Farkas about phrasing. Question it. Negotiate it. It must be genetic—as long as I can remember I always had an idea of how I felt about music. But I learned so much by sitting next to him in the orchestra.

JFM: So, by having a variety of teachers, are we in danger of students who all sound the same—a melting pot approach?

ADK: We need to get away from this idea of cloning the teacher. My idea is to give students the tools and let them figure out who they are and what they want to say. Like that old parlor game—whisper something around the room, everyone comes out with a different version. Sometimes you find students who try too hard to sound like their teacher. The students need to figure out how *they* feel it. Teaching is a big mirror you hold up and say "How do you think? How do you feel?" I love it when people disagree with me because that's how I was. I was never good at orchestrating and making arrangements because there were so many possibilities! If we try to sound like who we are, we will never be in danger of all sounding the same. Wouldn't it be strange if all singers sounded identical?

JFM: What about conductors and conducting?

ADK: I remember the first IHS workshop at SUNY-Potsdam (a tribute to Chambers). Jim DeCorsey had arranged part of *Messiah* for horn choir. I conducted 250 people. It was the first time I had crossed the line from player to conductor. All those years with Reiner had left an imprint. I made them play soft. I finally said, "If you honk, I am going to stop conducting." And I meant it. They knew I meant it. So they played soft and musically, and it was exquisite. Afterwards I was a leper! No one spoke to me. It was like I had been excommunicated. I thought, "Was it terrible?" I didn't get it. I had a flurry of self-doubt. Then Chambers came up and said "I have never heard anyone make music out of the mass choir until now. " He was the only one that said anything. The players couldn't say it.

Frightening! Not worth it. I had flirted with the idea of becoming a conductor, but decided: no way. It is a world of no connection. It is hard enough to get honest feedback as the first horn; I think it is almost impossible as a conductor.

JFM: Here at BrassFest we heard a rocking performance of the Bay Brass with you conducting.

ADK: Yes, I do some conducting with Bay Brass, but I try to be very careful. If you have a feeling about music and make yourself an authority figure, people will resist you. But if you can transcend that, people will go along even if they disagree. It keeps me connected. It is a fascinating study—conductors losing contact with reality. Most people go into conducting for the wrong reasons. The real reason to be a teacher or a conductor is to have some concept of how you'd like it to be. I have seen conductors with the most awkward conducting technique make some of the greatest music (and vice versa!). And the same goes for horn players.

JFM: All of these years playing under a variety of conductors. Many players would have become quite cynical.

ADK: Like anyone, I am certainly vulnerable to my surroundings, but I have tried to maintain a good, positive attitude despite occasional encounters with uninspired conductors or stupid music. Try

to keep a sense of humor.

JFM: Certainly no profile of Dave Krehbiel would be complete without some reference to your sense of humor. What are some of your favorite practical jokes?

ADK: One time at rehearsal I jumped up and told the trombones they were always too loud. Finally I just grabbed Mark Lawrence's trombone (the \$10 one I had bought the day before) and stomped on it. We had quite a few people going with that one. We've sent letters to orchestra members on a tenure track asking them to bring in a urine sample. I remember doing Mahler 7 with Edo de Waart. There was a high balcony behind the violins, so we propped up a plywood cow during the cowbell part. Of course all the cellos and basses saw it and started laughing. He struggled with it; the laugh came, but it was a struggle! Whenever we do Tchaikovsky No. 4 with a new conductor, we start playing the 1812 Overture at the coda of the finale. The conductors are always furious and then wrestling with their emotions—should I laugh? Are they laughing at me? Are they being disrespectful? Are they including me? It's great.

JFM: Do these antics extend back to your days in the Detroit Symphony?

ADK: The Detroit Symphony Orchestra did annual pops concerts with Fiedler. We would always play serviceman's Medley. It included the Air Force song. One year made a couple of paper airplanes and flew them during that tune. The next year, I made a few more. The third year, brass choir at Wayne State had a poster made of silver I made that into an airplane—it was two feet long. Finemed. Well, I launched that thing and it flew right by medler's head. He froze. We never did that piece again.

JFM: All of this must leave you susceptible to a taste of

your own medicine?

ADK: Sure. I love it! Once after horn auditions, a person who wasn't passed on to the next round called to find out why. I asked what letter they had been. "Letter J," he said. "According to my notes, you were sharp to the piano, and it never got better." This got him all riled up. "I never play sharp!" "Well, this time you did." He got very abusive. I think he wanted me to hang up on him, but I wouldn't. Finally after about five minutes I realized it was Mark Lawrence. He had put something over his phone to disguise his voice.

JFM: You plan to retire from the orchestra at the end of the 1997–98 season. How are you preparing for that time?

ADK: I think, "How can I go in such a way that it will feel good for everyone and for me too?" So many people leave with bitterness. 1958–98 will be forty years. As I get closer, the playing gets easier. I am playing things for the last time now. It is time to give someone else a chance. I was born in 1936, but if I had been born at a different time—who knows? How many wonderful players never got a chance because someone sat there for forty years? You fi-



Detroit Symphony horn section, c. 1969. Back row L to R: Willard Darling, Edward Sauve, Keith Vernon; Front row L to R: Charles Weaver, David Krehbiel, Thomas Bacon

nally have to say, "Okay, I have done it." How many times do you have to keep playing those pieces?

JFM: What about after the 1997–98 season?

ADK: We have a farm where we grow table grapes. We've been working it for twenty years. We might build a house there. Maybe a straw bale house. I love to fix things. Cars, tractors. My son-in-law runs a ranch in Colorado. My son produces sports action films—snowboarding and such. I have grandkids. There are many options—lots to do!

JFM: And will the horn fit in to any of this, or will you put it away?

ADK: Oh, I will still play. I'll play with Summit Brass.

I'll teach at the Music Academy of the West in the summers. Go on a tour or two with SFSO as a back-up. I never considered moving over to third or fourth. You know, the Boston Symphony came to San Francisco on tour and I played fifth horn on the *Rite*. I was so accustomed to the principal part that I kept playing the wrong stuff! The Bay Brass will keep going; I am not a playing member, though. I conduct and take photographs when asked. Maybe someone out there will ask me to substitute teach for a few weeks, and I hope to do more master classes and conducting.

JFM: And how will you adjust to not having a daily playing schedule?

ADK: I have never had trouble putting the horn away for periods of time. I always put it away in August. I come back and start fresh. Keeps me sane. I am excited to get back to it. Usually I will be at Huntington Lake, out on the deck overlooking all the pine trees. Elevation 7000 feet. I

play those first notes outdoors. Feel all cleaned out. And

the first day I can play the range is there—I just can't play for long. By the third or fourth day I am fine. One of my idols is Frank Brouk. He could just pick up the horn and sound wonderful even after not playing for months or years.

JFM: As you play pieces for the last time, do you approach them differently? Is there more pressure because it is the last time?

ADK: Now, I just turn it over. It is easier. I just let it happen. I don't try to think "How do I slur this passage?" Now, if a passage scares me, I just let it go. I play it.

JFM: Did you think this way thirty years ago?

ADK: No, which sometimes makes me think of the Geyers I have sold! I wonder, could I play on them now? I ran across a horn recently that I had owned and then sold. It played wonderfully. I just let the horn play. Habit is the hardest thing to change. If you are in the habit of trying to control everything, you will run into trouble. Just let it happen. How many times have I slurred an ascending fourth? It will happen, unless I try to force it. Turn it over. Let it happen.

JFM: So, by letting it happen, we subconsciously are establishing good habits?

ADK: Habits. As a teacher you cajole a student for fifteen minutes and finally they do it "right" (by "right" I mean "easily"). But it will take them 10,000 times of doing it right to really break the habit. I don't break the habit for them. They have to do that. They have to own it.

JFM: But, then, isn't there a danger of getting techniquedriven?

ADK: Not if you always remember the music. You can't make it easier by working harder. You know, I learned early the folly of thinking everything has to be rigid and a certain way to work. In Detroit, we had a rock group. This was in the late 60s, early 70s. There were eight of us, including Tom Bacon. We found there were no limits. If you are into it, you can play for five hours. We thought we would have to rest and do all this ritual to then go back and play an orchestra concert, but we found we could go from playing all night with the band to an orchestra concert and be alert, energized. In the band we played from memory that freed up so many things. Ehrling was the conductor of the orchestra and the orchestra had a factory mentality at that time. I think we were so starved for creativity that it led us to create "Symphonic Metamorphosis," a rock band. We actually did two records for London. Organs, drums,

guitars. We knew nothing but thought we did!

Great to be in front of the

band, since I was used to being in the back of the

orchestra. We did a concert with the Detroit

Symphony at the Ford Theater. We had one tune

where we began with the

opening of Zarathustra and then went into a rock

tune. This was an era of

"new audience building"

(not unlike today), so the

symphony was trying something different. So

right in the middle of the

concert, this guy in a

brown suit ran down

from the back of the au-

dience and started pull-

ing out our amp wires,

setting off all the reverbs

and making quite a

San Francisco Symphony horn section, 1996. R to L: David Krehbiel, principal; Lori Westin, 2nd; Bruce Roberts, 3rd; Jonathan Ring, 4th; Robert Ward, associate principal

scene. We kept playing. No mention of it in the papers. Someone kept it quiet.

JFM: You mentioned earlier the importance of remembering *why* we are playing the horn; remembering our first enchantment with the horn. What is yours?

ADK: I remember the first time I heard Jim Winter play the horn. I was in the eighth grade. I had gone to the concert to hear the trumpet players; I was playing trumpet at that point. But then I heard Jim Winter. When I was a little older, I was in the gallery of Orchestra Hall hearing Farkas play the chorale movement of the Schumann *Rhenish* Symphony under Reiner. It was smooth as glass. That was ecstasy. I didn't know such a thing was possible. The beauty. The control. The power.

JFM: When are some other times that you have fallen in love with the horn all over again?

ADK: Everyday in the orchestra. I wouldn't choose to be anywhere else. If I had had to be a high school band director, I wouldn't have made it. I think about that—I know I would've hated music by now. The players in the San Francisco horn section (and I don't call it "my" section) are so good and there is such camaraderie and respect. I never dreamed this would be possible at the end of my career. What a joy! Everyone is there because they want to be. I am lucky to have an associate principal, Bob Ward, who can

do the music I don't like to do. He can sight-read contemporary music it would take me a week to learn. It just all came together for this section. It is the best it has *ever* been. Forty years ago, I would be driving to work in Chicago, playing under Reiner, and I would hope I'd get in an auto accident just to avoid being at work. Now I can hardly wait to get there! I consider myself a fortunate person indeed.





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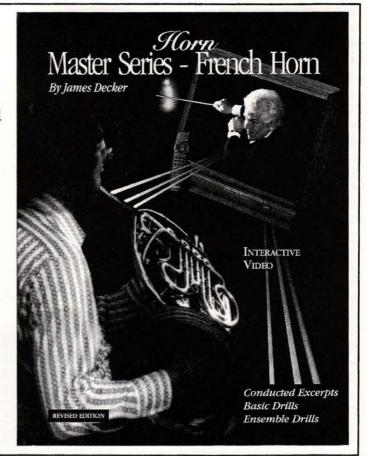
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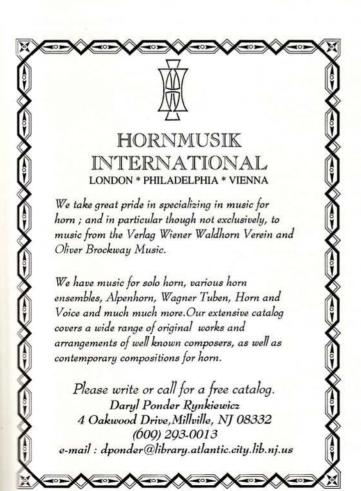
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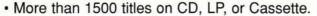


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Newsweek

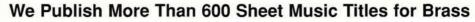
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Clinics

Getting a Grip on Schmidt-Wrap Horns

Michelle Stebleton

The recent increase in demand for Schmidt-wrap horns has prompted many people to comment again on the uncomfortable hand grip caused by the piston thumb valve. I play a Yamaha 863 and experience no muscle strain and no discomfort, even while standing. My hands are small enough that I could not reach the piston valve when I bought the horn, but thanks to an afternoon of creative work by Karl Hill (Kortesmaki horns), my hand grip has been comfortable for the last ten years.

I recently received a call from Aaron Brask (Jacksonville Symphony), who had developed muscle strain after only three days of playing on his new Schmidt-wrap horn. He called me to find out what I had done to my horn to



Photo A. Photo by John Deal

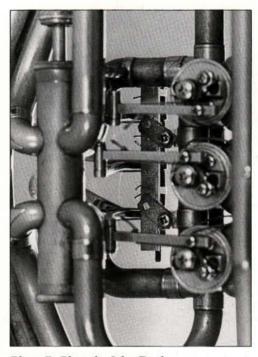


Photo B. Photo by John Deal

make the grip smaller and consequently encouraged me to publish a description and photos of the alterations in hopes of preventing muscle injuries in those who are currently playing or wish to play Schmidt-wrap horns. The alterations described below should only be done by a professional technician and may need to be modified slightly for each make of horn.

First, since the piston is unmovable, Karl angled the valve levers forward (photo A), bringing the paddles 18–20 mm closer to the piston valve. It is imperative to do the alterations on the paddle side of the springs so as not to change the direction in which the rotor is pulled; otherwise uneven wear on the rotors could result.

As you can see from the first photo, I added dimes to the levers. Since the paddles were bent far forward, their effective length was shortened. The dimes return the paddle length to normal and are set off-center to bring the levers even closer to the piston. At this point I must caution that, when one adds extensions to the levers, the paddle stroke becomes longer.

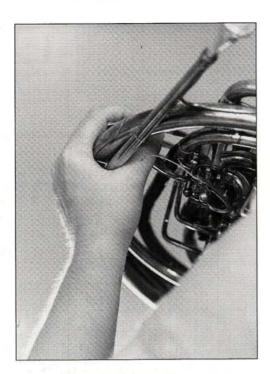


Photo C. Photo by John Deal

The levers were still not close enough to the piston, which prompted the next alteration. Karl unscrewed and removed the valve lever section from the base (under the springs). Small brass plates (11 mm x 33 mm) were fashioned and screwed onto the base at a 45° angle, jutting out and forward. The valve lever section was then screwed onto the brass plates, moving the levers 8 mm closer to the piston (photo B).

One of the most valuable changes to my horn was the addition of a flipper (photo D). Mine is a small one, soldered in a fixed position. I have added cork for comfort and can change the grip, if necessary, by changing the width



Photo D. Photo by John Deal

of the cork. While I have chosen to remove my pinkie ring (due to pinkie ring abuse!), having one in the proper location could make the horn more comfortable and secure in your hands. One must be careful, however, not to support the weight of the horn with the littlest finger; otherwise nerve damage can result.

The flipper is not only a device for comfort, it provides the means to support the horn. One holds a traditional horn by the crook of the thumb, the palm of the hand and the pinkie ring; with a Schmidt-wrap horn, the crook of the thumb and the palm do not touch the instrument. Supporting the entire weight of the horn with only the pinkie is not only very difficult, it could cause injury to the tendons and nerves and unnecessary tension while playing. The flipper easily carries the weight of the instrument, leaving the arm relaxed and without causing injury or restricted movement in the left hand.



Photo E. Photo by John Deal

Even when a Schmidt-wrap horn has a comfortably-sized grip and a flipper, it is still awkward to play because of the piston thumb valve. The stroke, an unnatural motion for the thumb, can be improved with slight changes in the posture of the left hand. While these changes are seemingly slight, the difference in comfort is extreme. The following suggestions evolved after studying not only my own playing posture, but also that of Aaron Brask and Zachary Smith (Pittsburgh Symphony). All three of us have very different hand shapes and sizes, yet the changes in left hand positioning were remarkably similar.

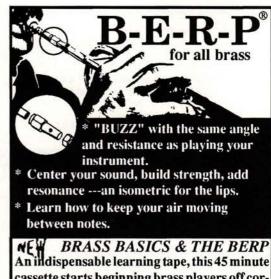
With a rotory thumb valve, most players cock the wrist under the instrument, both to provide a comfortable thumb angle (nearly vertical) and to support the weight of the hom with the palm and with the crook of the thumb (photo C). On a Schmidt-wrap horn, however, the angle of the thumb takes precedence in the posturing, as the thumb needs to

be more diagonal. In order to do this, the wrist should be kept straighter, thereby pulling the palm and the thumb joint away from the horn (photo D). Do not expect to place the thumb in the center of the piston button; most players find it more comfortable to push the piston down on the edge of the valve button instead of in the center. The stroke must still be straight, but the exact location of the pressure is negotiable.

In addition to keeping the wrist straight, the knuckles in the palm must also be kept straight. Instead of curling the fingers over the levers by bending all three knuckle joints as one does on a traditional horn (photo C), one must curl only the second and third joints (photo D). The grip should feel as if you are holding a grapefruit; on a traditional horn, the grip is more the size of a tangerine.

With the knuckles straight and the palm away from the horn, keeping the horn from slipping becomes more difficult. The first set of knuckles (palm side) can be placed in one of two positions: in the crevice formed where the leadpipe rests against the bell branch (photo D) or, if your fingers are long, just under the leadpipe (photo E). While the flipper is the crucial factor in supporting the horn, this hand positioning helps to keep the horn from slipping.

It is my hope that these suggestions will help to prevent potentially serious injuries in those who are currently playing, though uncomfortably, on Schmidt-wrap horns. For those who have never considered them a viable option because of the piston, be assured that anyone can get a grip on a Schmidt-wrap horn.



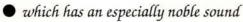
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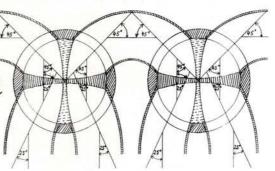
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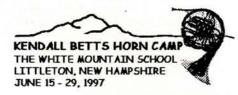
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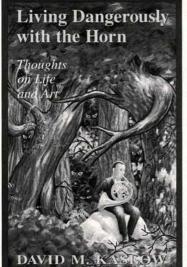
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From 1949 until his death in 1977, Julius Watkins performed on over 110 jazz recordings covering the entire spectrum of modern jazz styles. About two-thirds of these recordings are currently available on CD in the United States. The following is an up-to-date list of those sessions on which Julius Watkins performs as a leader, sideman, or soloist. Sessions are listed alphabetically by the leader of the group or the name of the person or group under which the session was released. CD titles are included as well as titles of compilations on which selections from the original CD appear. Selections which are currently out of print are marked by (OoP) after the catalogue number (used CD stores are a gold mine for finding such recordings as well as imports that have found their way here). Personnel lists are included along with the instruments being played by each performer (a key to the instrumental abbreviations is included at the end of the discography). The date and location of the recording session are also included. Only the pieces on which Julius Watkins performs are listed. Pieces in italic type were composed by Watkins; pieces in bold type include an improvised solo by Watkins; pieces in bold italic type were composed by Watkins and also contain an improvised solo by him.

Benny Bailey

Big Brass, Candid CD 9011 Candid Jazz, (#) Candid CD 79000

Benny Bailey (tp), Julius Watkins (hn), Phil Woods (as, bcl), Tommy Flanagan (p), Les Spann (fl, g), Buddy Catlett (b), Art Taylor (d)

New York, 11/25/60

Hard Sock Dance (#)

Alison

Tipsey

Please Say Yes

Maud's Mood

A Kiss to Build a Dream On

Very good small group arranging (Quincy Jones, Oliver

Nelson) and writing for horn; good recording quality with the horn readily audible in the mix; very good solos by all personnel with one of Watkins's best recorded solos on "Maud's Mood."

Kenny Burrell

Guitar Forms, Verve 825 576-2 (OoP) Kenny Burrell: Verve Jazz Masters 45, (#) Verve 314 527 652-2 Gil Evans: Verve Jazz Masters 23, (*) Verve 314 521 860-2

The Verve Story: 1944-1994, (+) Verve 314 521 737-2

Johnny Coles, Louis Mucci (tp), Jimmy Cleveland, Jimmy Knepper (tb), Ray Alonge, Julius Watkins (hn), Bill Barber (tu), Andy Fitzgerald, George Marge (fl, eng-hn), Ray Beckenstein (as, fl, bcl), Steve Lacy (sop), Lee Konitz (as), Richie Kamuca (ts, oboe), Bob Tricarico (bassoon, fl, ts), Kenny Burrell (g), Ron Carter (b), Elvin Jones, Charlie Persip (d), Gil Evans (arr)

New York, 12/4/64

Last Night When We Were Young (#, *, +)

Moon and Sand (*)

Greensleeves (*)

Loie

New York, 12/15/64

Lotus Land (#)

Nice Gil Evans arr. (unique colors, atmospheric); horn used primarily as another color in Evans's palette; good recording quality; a nice collection of guitar pieces in varying styles.

Donald Byrd

Jazz Lab/Modern Jazz Perspective, Collectibles COL-5674/ SONY # A-26449

Donald Byrd (tp), Jimmy Cleveland (tb), Julius Watkins (hn), Don Butterfield (tu), Gigi Gryce (as), Sahib Shihab (bar), Wade Legge (p), Wendell Marshall (b), Art Taylor (d)

New York, 1/13/57

I Remember Clifford

Little Niles

Benny Powell (tb), Tommy Flanagan (p) replace Cleveland and Legge

New York, 2/4/57

Nica's Tempo

Speculation

Donald Byrd (tp), Jimmy Cleveland (tb), Julius Watkins (hn), Gigi Gryce (as), Sahib Shihab (bar), Wynton Kelly (p), Wendell Marshall (b), Art Taylor (d)

New York, 9/5/57

Stable Mates

add Don Butterfield (tu)

Steppin' Out

Two-for-one set; very tasty playing by the quintet; good small group arr. by Gryce (nice backgrounds on "Steppin' Out"); horn totally in an ensemble role and only on 6 of 14 selections.

John Coltrane

The Complete Africa/Brass Sessions, IMPD-2-168
Africa Brass, Volumes 1 & 2, (#) Impulse MCAD 42001
The Feeling of Jazz: Best of Impulse!, vol. 2, (*) Impulse 8028

Booker Little, Freddie Hubbard (tp), Julian Priester (tb), Charles Greenlee (euph), Julius Watkins, Donald Corrado, Bob Northern, Jimmy Buffington, Robert Swisshelm (hn), Bill Barber (tu), Eric Dolphy (as, fl, bcl), Garvin Bushell (reeds, pic), Laurdine "Pat" Patrick (bar), John Coltrane (ts, sop), McCoy Tyner (p), Reggie Workman (b), Elvin Jones (d)

Englewood Cliffs, NJ, 5/23/61

Greensleeves (#)

Song of the Underground Railroad (#)

Greensleeves (alt take) (#)

The Damned Don't Cry

add Paul Chambers (b)

Africa (1st version)

Booker Little (tp), Britt Woodman (tb), Carl Bowman (euph), Julius Watkins, Donald Corrado, Bob Northern, Robert Swisshelm (hn), Bill Barber (tu), Eric Dolphy (as, fl, bcl), Laurdine "Pat" Patrick (bar), John Coltrane (ts), McCoy Tyner (p), Art Davis, Reggie Workman (b), Elvin Jones (d)

Englewood Cliffs, NJ, 6/4/61

Blues Minor (#)

Africa (alt take) (#)

Africa (#, *)

The Coltrane quartet w/ Tyner and E. Jones backed by brass; Eric Dolphy arr. are primarily blocks of sound; good sound quality (20-bit digital) although horns are hard to distinguish; cool "elephant calls" on 6/4 versions of "Africa."

Tadd Dameron

The Magic Touch, Original Jazz Classics OJCCD 143-2

Joe Wilder, Clark Terry, Ernie Royal (tp), Jimmy Cleveland, Britt Woodman (tb), Julius Watkins (hn), Leo Wright, Jerry Dodgion (as, fl), Jerome Richardson (ts, fl), Johnny Griffin (ts), Tate Houston (bar), Bill Evans (p), George Duvivier (b), Philly Joe Jones (d), Tadd Dameron (arr) New York, 2/27/62

Our Delight

Our Delight (alt take)

Dial "B" for Beauty

Bevan's Birthday

Charlie Shavers (tp), Ron Carter replaces Wilder and Duvivier

New York, 3/9/62

On a Misty Night

On a Misty Night (alt take)

Swift as the Wind

Fontainebleau

Nice big band arr.; horn has occasional independent parts; very good recording quality and solos by all.

Miles Davis

Miles Davis/Gil Evans: The Complete Columbia Studio Recordings; Columbia CXK 67397

Porgy and Bess, (#) Columbia CL 1274, KCS 8085, CK 40647 This is Jazz 8: Miles Davis/Acoustic, (*) Columbia CK 64616 Miles Davis: The Columbia Years 1955–1985, (+) Columbia 45000

Miles Davis (tp, flhn), Johnny Coles, Bernie Glow, Ernie Royal, Louis Mucci (tp), Joe Bennett, Frank Rehak, Jimmy Cleveland (tb), Richard Hixon (b-tb), Willie Ruff, Julius Watkins, Gunther Schuller (hn), Bill Barber (tu), Julian Adderley (as), Phil Bodner, Romeo Penque (fl, afl, cl), Danny Banks (a-fl, b-cl), Paul Chambers (b), Philly Joe Jones (d), Gil Evans (arr)

New York, 7/22/58

My Man's Gone Now (#)

Gone, Gone, Gone (#)

Gone (#)

Gone (take 3)

Gone (take 4)

Gone (rehearsal)

Gone, Gone, Gone (rehearsal)

Jimmy Cobb (d) replaces Jones

New York, 7/29/58

Here Comes de Honeyman (#)

Bess, You is My Woman Now (#)

It Ain't Necessarily So (#)

Fisherman, Strawberry and Devil Crab (#)

Bess, You is My Woman Now (rehearsal)

It Ain't Necessarily So (take 1)

Jerome Richardson (fl, af, cl) replaces Bodner

New York, 8/4/58

Prayer (#)

Prayer (take 2) (#)

Oh Bess, Oh Where's My Bess

Oh Bess, Oh Where's My Bess (take 3)

Oh Bess, Oh Where's My Bess (take 5)

The Buzzard Song (#)

New York, 8/18/58

Summertime (#, *, +)

Summertime (take 2)

There's a Boat That's Leaving Soon for New York (#)

There's a Boat That's Leaving Soon for New York (tk 2) There's a Boat That's Leaving Soon for New York (re-

make)

I Loves You, Porgy (rehearsal)

I Loves You, Porgy (#)

I Loves You, Porgy (take 1, 2nd version)

My Man's Gone Now (remake take)

Miles Davis, Ernie Royal, Bernie Glow, Louis Micci, Shorty Baker (tp), J. J. Johnson, Frank Rehak (tb), Ray Alonge, Julius Watkins, Don Corrado (hn), Bill Barber (tu), Steve Lacy (sop), Jerome Richardson, Al Block (fl), Ray Beckenstein (fl, reeds), Bob Tricarico (bassoon), Garvin Bushell (bassoon, contrabassoon), Janet Putnam (harp), Paul Chambers (b), Jimmy Cobb (d), Willie Bobo (bgo), Elvin Jones (perc), Gil Evans (arr)

New York, 7/27/62

Aos Pes Da Cruz Corcovado

New York, 8/13/62

Song #1

Wait Till You See Her

New York, 11/6/62

Song #2

Once Upon A Summertime

Miles Davis (tp), Julius Watkins, Ray Alonge (hn), Howard Johnson (tu), Wayne Shorter (ts), Hubert Laws (fl), Danny Bank (fl, a-fl), Romeo Penque (eh), Karl Porter (bassoon), Gloria Agostini (harp), Herb Bushler (Hawaiian g), Joe Beck (e-g), Lawrence Lucie (mandolin), Herbie Hancock (e-p), Ron Carter (b), Tony Williams (d), Warren Smith (marimba, tympani), Gil Evans (arr)

New York, 2/16/68

Falling Water (take 4)

Falling Water (take 6)

Falling Water (take 8)

Falling Water (take 9)

The Porgy & Bess sessions were a classic collaboration in jazz history; Gil Evans's wonderful arr. for enlarged big band, Miles at his lyrical best; outstanding recording quality with horns prominent and with many independent parts. (Box set contains previously unreleased takes as well as cuts from other sessions.)

Live Miles: More Music From the Legendary Carnegie Hall Concert, Columbia CK 40609

Miles Davis, Ernie Royal, Bernie Glow, Johnny Coles, Louis Mucci (tp), Jimmy Knepper, Richard Hixon, Frank Rehak (tb), Julius Watkins, Paul Ingraham, Robert Swisshelm (hn), Bill Barber (tu), Romeo Penque, Jerome Richardson, Eddie Caine, Bob Triscario, Danny Bank (reeds), Janet Putnam (harp), Paul Chambers (b), Jimmy Cobb (d), Bobby Rosengarden (perc), Gil Evans (arr)

New York, 5/19/61

Concierto de Aranjuez (part 1)

Concierto de Aranjuez (part 2)

Beautiful Evans arr. of the Rodrigo piece; horns are hard to hear; good recording quality.

Billy Eckstine

Basin Street East, Mercury 832 592-2 Compact Jazz: Billy Eckstine, (#) Mercury 838 766-2

Joe Newman, John Bellow, Jimmie Maxwell, Jimmy Nottingham (tp), Curtis Fuller, Britt Woodman, Melba Liston, Paul Faulise (tb), Julius Watkins (hn), Joe Lopez, Phil Woods (as), Jerome Richardson, Eric Dixon (ts), Patti Bown (p), Les Spann (fl, g), Art Davis (b), Stu Martin (d), Billy Eckstine (vcl)

New York, 10/61

All Right, Okay, You Win

Medley: (#)

I'm Falling for You

Fool That I Am

Everything I Have is Yours

In the Still of the Night

Ellington Medley: (#)

Don't Get Around Much Anymore

I'm Just a Lucky So and So

Caravan

Sophisticated Lady

Work Song

Ma, She's Makin' Eyes at Me (#)

A very good example of a vocalist backed by a swinging big band; excellent arr (Quincy Jones); horn is barely, if ever, heard; good recording quality.

Gil Evans

New Bottle, Old Wine, EMI-Manhattan CDP 7 46855 2

Johnny Coles, Louis Mucci, Ernie Royal (tp), Joe Bennett, Frank Rehak, Tom Mitchell (tb), Julius Watkins (hn), Harvey Phillips (tu), Julian Adderley (as), Jerry Sanfino (reeds), Gil Evans (arr, p), Chuck Wayne (g), Paul Chambers (b), Art Blakey(d)

New York, 4/9/58

St. Louis Blues

King Porter Stomp

'Round About Midnight

Lester Leaps In

Bill Barber (tu), Phil Bodner (reeds), Philly Joe Jones (d) replace Phillips, Sanfino and Blakey

New York, 5/2/58

Willow Tree

Clyde Reasinger (tp), Art Blakey (d) replace Royal and Jones New York, 5/21/58

Struttin' with Some Barbecue

New York, 5/26/58

Manteca

Bird Feathers

Outstanding arr. for big band of standards from throughout jazz history. Cannonball Adderley (on fire!) is the featured soloist on each tune; excellent recording quality; horn is audible throughout and used effectively; a great recording!

The Individualism of Gil Evans, Verve 833 804-2 Gil Evans: Verve Jazz Masters 23, (#) Verve 314 521 860-2 Big Band Renaissance: The Evolution of the Jazz Orchestra, (*) CEMA Special Markets RC 108

Jimmy Cleveland (tb), Don Corrado, Julius Watkins, Gil Cohen (hn), Steve Lacy (sop), Al Block (fl), Eric Dolphy (fl, b-cl), Bob Tricarico (reeds), Margaret Ross (harp), Gil Evans (p, arr), Barry Galbraith (g), Paul Chambers, Ben Tucker, Richard Davis (b), Elvin Jones (d)

New York, 9/63

Flute Song

Bernie Glow, Thad Jones, Louis Mucci (tp), Jimmy Cleveland, Jimmy Knepper (tb), Ray Alonge, Julius Watkins

(hn), Billy Barber (tu), Andy Fitzgerald, George Magre, Bob Tricarico, Phil Woods (woodwinds), Gil Evans (p, arr), Kenny Burrell (g), Paul Chambers (b), Elvin Jones (d), Harry Lookofsky (t-v)

New York, 5/25/64

Spoonful (#)

Concorde (#)

Frank Rehak (tb), Ray Alonge, Julius Watkins (hn), Bill Barber (tu), Al Block, Andy Fitzgerald, George Marge, Bob Tricarico (reeds), Wayne Shorter (ts), Bob Maxwell (harp), Gil Evans (p, arr), Gary Peacock (b), Elvin Jones (d)

Englewood Cliffs, NJ, 7/9/64

The Barbara Song (#, *)

add Kenny Buerrell (g)

Time of the Barracudas (#)

personnel similar to 7/9/64

Englewood Cliffs, NJ, 10/29/64

Proclamation

Nothing Like You

A wonderful array of orchestral landscapes (jazz impressionism?); unusual instrumentations and orchestrations, the horns are occasionally heard.

Blues in Orbit, Enja R2 79611

Snooky Young, Mike Lawrence (tp), Jimmy Cleveland, Jimmy Knepper (tb), Julius Watkins (hn), Howard Johnson (tu), Hubert Laws (fl), Billy Harper (ts), Gil Evans (p, e-p), Joe Beck (g), Herb Bushler (b), Elvin Jones (d), Sue Evans (perc), Gene Bianco (harp)

New York, 1969

Spaced

Love in the Open

Variation on the Misery

Proclamation

General Assembly

So Long

Ernie Royal, Johnny Coles (tp), Garnett Brown, Jimmy Cleveland (tb), Ray Alonge, Julius Watkins (hn), Howard Johnson (tu, bar), George Marge (sop, fl), Billy Harper (fl, ts), Gil Evans (p, e-p), Joe Beck (g), Herb Bushler (b), Alphonse Mouzon (d), Donald McDonald (perc)

New York, 1971

Thoroughbred

Blues in Orbit

These Evans arr. are more adventuresome tonally (toward avant-garde); a lot of free improvisation including Watkins on "General Assembly;" fair recording quality; you can only hear the horn if you listen for it.

Art Farmer

Brass Shout, Liberty TOCJ-5320

Art Farmer, Lee Morgan, Ernie Royal (tp), Jimmy Cleveland, Curtis Fuller (tb), James Haughton (bar-hn), Julius

Watkins (hn), Don Butterfield (tu), Percy Heath (b), Philly Joe Jones (d), Benny Golson (arr)

New York, 5/59

Minor Vamp

Five Spot After Dark

Wayne Andre (tb), Elvin Jones (d) replace Haughton and Jones

Nica's Dream

Autumn Leaves

Stella by Starlight

Excellent examples of writing for jazz brass ensemble as well as for horn; strong solos by Watkins; very good recording quality.

Four French Horns

Four French Horns Plus Rhythm, Savoy SV 0214

Julius Watkins, David Amram, Fred Klein, Tony Miranda (hn), Mat Mathews (acc), Joe Puma (g), Milt Hinton (b), Osie Johnson (d)

New York, 4/14/57

Four Men on a Horn

Come Rain or Come Shine

On the Alamo

Blues for Milt

Lobo Nocho

Moods in Motion

I Want to be Happy

Wilhemine

Worthington Valley

A must; very good jazz writing for four horns; excellent solos by Watkins (especially "I Want to be Happy") and Mathews (jazz accordian!); good recording quality; stereo separation helps to distinguish the similar timbres of the horns and accordian.

Dizzy Gillespie

Gillespiana, Verve 314 519 809-2 Dizzy's Diamonds, (*)Verve 314 513 875-2

Dizzy Gillespie, Clark Terry, Ernie Royal, Joe Wilder, John Frosk (tp), Urbie Green, Britt Woodman, Frank Rehak (tb), Paul Faulise (b-tb), Julius Watkins, Gunther Schuller, Jimmy Buffington, Al Richman (hn), Don Butterfield (tu), Leo Wright (as, fl), Lalo Schifrin (p, arr), Art Davis (b), Chuck Lampkin (d), Candido (cga), Willie Rodriguez (timb, timp), Jack del Rio (bgo)

New York, 11/14-15/60

Prelude (*)

Blues

Pan Americana

Morris Secon, William Lister (hn) replace Buffington and Richman

New York, 11/16/60

Africana

Toccata

Wonderful suite by Lalo Schifrin; excellent writing for the horns which are readily heard; good recording quality but some sloppy playing; combined in a 2-fer set with Carnegie Hall Concert (also includes horns but not Watkins).

Babs Gonzales

The Beat Generation, Rhino R2 70281

Bennie Green, J. J. Johnson (tb), Julius Watkins (hn), Jordan Fordin (as), Sonny Rollins (ts), Linton Garner (p), Art Phipps (b), Jack Parker (d), Babs Gonzales (vcl)

New York, 1/20/49

Professor Bop

Watkins's first recording session and first recorded solo; novelty bebop tune with simple lines; good solo; very good sound quality; fun three-disc box set.

Benny Golson

New York Scene, Original Jazz Classics OJCCD-164-2

Art Farmer (tp), Jimmy Cleveland (tb), Julius Watkins (hn), Gigi Gryce (as), Benny Golson (ts), Sahib Shihab (bar), Wynton Kelly (p), Paul Chambers (b), Charles Persip (d)

New York, 10/14/57

Whisper Not

Just By Myself

Capri

Excellent small group recording showing the composing and arranging skills of Golson; horn is easily heard in the thin texture (only present on half the session); very good solo by Watkins on "Just By Myself;" good recording quality.

Gigi Gryce

Signals, Savoy SLJ 2231

Art Farmer (tp), Eddie Bert (tb), Julius Watkins (hn), Bill Barber (tu), Gigi Gryce (as), Cecil Payne (bar), Horace Silver (p), Oscar Pettiford (b), Art Blakey (d), Ernestine Anderson (vcl)

New York, 10/30/55

Social Call

(You'll Always Be) The One I Love

Nice small group session with vocalist (only on these two cuts); the horn is barely audible; nothing special in the writing for the horn; good recording quality.

Jimmy Heath

The Quota, Original Jazz Classics OLCCD-1871-2 Nice People, (#) Original Jazz Classics OJCCD-6006-2

Freddie Hubbard (tp), Julius Watkins (hn), Jimmy Heath

(ts), Cedar Walton (p), Percy Heath (b), Albert Heath (d)

New York, 4/14 & 20/61

Lowland Lullaby(#)

The Quota

Thinking of You

Bells and Horns

Down Shift(#)

When Sonny Gets Blue

Funny Time

Nice People, Original Jazz Classics OJCCD-6006-2

same personnel as The Quota

New York, 1/4/62

Goodbye

Dew and Mud

Donald Byrd (tp), Julius Watkins, Jimmy Buffington (hn), Don Butterfield (tu), Jimmy Heath (ts), Percy Heath (b), Herbie Hancock (p), Connie Kay (d)

New York, 3/11/63

Wall to Wall

Harold Mabern (p), Albert Heath (d) replace Hancock and Kay

New York, 5/28/63

Swamp Seed

The Heath sessions are excellent examples of small group writing with the horn as an integral part of the texture; many excellent solos by Watkins, who sounds comfortable in these surroundings; very good sound quality.

Freddie Hubbard

The Body & The Soul, Impulse IMPD-183 impulse! jazz: A 30-year Celebration, (#) GRP GRD-2-101

Freddie Hubbard, Ed Armour, Richard Williams (tp), Melba Liston, Curtis Fuller (tb), Bob Northern, Julius Watkins (hn), Eric Dolphy (as, fl), Jerome Richardson (bar), Cedar Walton (p), Reggie Workman (b), Philly Joe Jones (d) Harry Cykman, Morris Stonzek, Arnold Eidus, Sol Shapiro, Charles McCracken, Harry Katzman, Harry Lookofsky, Gene Orloff, Julius Held, Raoul Poliakin (strings), Wayne Shorter (arr)

New York, 3/8/63

Chocolate Shake (#)

Skylark

I Got it Bad and That Ain't Good

A young Hubbard at his best with ensembles of varying sizes; excellent solos by Dolphy & Shorter; nice adventuresome writing by Shorter for group and horns; excellent recording quality (20 bit); horns easily heard.

Milt Jackson

Roll 'em Bags, Savoy SV-0110

Kenny Dorham (tp, p), Julius Watkins (hn), Billy Mitchell

(ts), Milt Jackson (vib, p), Curley Russell (b), Kenny Clarke (d)

New York, 1/25/49

Conglomeration

Bruz

You Go to My Head

Roll 'em Bags

Kenny Dorham, Billy Mitchell out

Don't Blame Me Faultless

Frenchy Licks (Hey Frenchy)

Watkins's second session: one of the few true small group bebop recordings with horn; Watkins solos very well in the style and is featured by himself on "Don't Blame Me" and "Frenchy Licks"; good recording quality.

Meet Milt, Savoy SV-0172

Bill Massey (tp), Julius Watkins (hn), Billy Mitchell (ts), Milt Jackson (vib), Walter Bishop, Jr. (p), Nelson Boyd (b), Roy Haynes (d)

New York, 2/23/49

Junior

Hearing Bells

Bubu

Bluesology

Not as solid as the above session; simple bop lines as opposed to arr.; Watkins doesn't seem as comfortable on solos; fair sound quality.

For Someone I Love, Original Jazz Classics OJCCD-404-2

Clark Terry, Dave Burns, Snooky Young, Thad Jones (tp), John Rains, Quentin Jackson, Jimmy Cleveland (tb), Bob Northern, Julius Watkins, Ray Alonge (hn), Major Holly (tu), Milt Jackson (vib), Hank Jones (p), Richard Davis (b), Charlie Persip (d), Melba Liston (arr)

New York, 3/18/63

Bossa Bags

Flamingo

Extraordinary Blues

Save Your Love for Me

Clark Terry, Dave Burns, Snooky Young, Bill Berry, Elmo Wright (tp), Quentin Jackson, Jimmy Cleveland, Tom McIntosh (tb), Julius Watkins, Willie Ruff, Paul Ingraham, Ray Alonge (hn), Major Holly (tu), Milt Jackson (vib), Jimmy Jones (p), Richard Davis (b), Connie Kay (d), Melba Liston (arr)

New York, 8/5/63

Days of Wine and Roses

For Someone I Love

Morning Glory

Chelsea Bridge

Just Waiting for You

Average arr. for brass big band (horns in place of saxes) and horns; nice solo by Watkins; good recording quality (lots of 60s reverb).

The Jazz Composers Orchestra

The Jazz Composers Orchestra, Polygram 841 124-2, ECM 23401

Don Cherry (cnt), Lloyd Michaels, Randy Brecker (flhn), Jimmy Knepper (tb), Jack Jeffers (b-tb), Bob Northern, Julius Watkins (hn), Howard Johnson (tu), Al Gibbons, Steve Lacy (sop), Bobby Donovan, Gene Hull (as), Gato Barbieri, Lew Tabackin, George Barrow (ts), Charles Davis (bar), Carla Bley (p), Kent Carter, Ron Carter, Richard Davis, Charlie Haden, Reggie Workman (b), Andrew Cyrille (d), Mike Mantler (leader)

New York, 1/24/68

Communications No. 8

Lloyd Michaels, Stephen Furtado (tp), Jimmy Knepper (tb), Jack Jeffers (b-tb), Bob Northern, Julius Watkins (hn), Howard Johnson (tu), Al Gibbons, Steve Marcus (sop), Bobby Donovan, Frank Wess (as), Lew Tabackin, George Barrow (ts), Charles Davis (bar), Carla Bley (p), Larry Coryell (g), Ron Carter, Eddie Gomez, Charlie Haden, Steve Swallow, Reggie Workman (b), Beaver Harris (d), Mike Mantler (leader)

New York, 5/8/68

Communications No. 9

Pharoh Sanders (ts) added

Preview

omit Sanders, Coryell, add Roswell Rudd (tb)

Communications No. 10

Lloyd Michaels, Stephen Furtado (tp), Jimmy Knepper (tb), Jack Jeffers (b-tb), Bob Northern, Julius Watkins (hn), Howard Johnson (tu), Al Gibbons, Steve Marcus (sop), Bobby Donovan, Jimmy Lyons (as), Lew Tabackin, Gato Barbieri (ts), Charles Davis (bar), Cecil Taylor (p), Larry Coryell (g), Bob Cunningham, Charlie Haden, Alan Silva, Reggie Workman (b), Andrew Cyrille (d), Mike Mantler (leader)

New York, 6/20/68

Communications No. 11, part 1

New York, 6/21/68

Communications No. 11, part 2

Large ensemble avant-garde arr. with plenty of free improvisation; features some of the leaders of 60s avant-garde; horns hard to hear (very thick textures); very good sound quality; not for the timid.

Quincy Jones

Watkins recorded and worked longer with the Quincy Jones big band than any other in his career. He was given much of the solo spotlight, and Q wrote some nice independent parts for him to play. Two significant collections highlight Watkins's tenure with this group. *The Compact Jazz* selections are taken from the earlier sessions and contain lighter to hard swinging arr. of jazz standards and is of very good recording quality. The *Pure Delight* collection contains many more cuts from a greater span of time and is an excellent overview of what this wonderful band was capable of producing (excellent recording quality).

Birth of a Band, vol. 2, Mercury 822 611-2 Compact Jazz: Quincy Jones, (#) Mercury 832 832-2

Harry Edison, Ernie Royal, Joe Royal, Clark Terry (tp), Billy Byers, Jimmy Cleveland, Urbie Green, Tom Mitchell (tb), Julius Watkins (hn), Phil Woods (as), Jerome Richardson (as, fl, ts), Bud Johnson, Sam Taylor (ts), Sahib Shihab (bar), Patti Bown (p), Kenny Burrell (g), Milt Hinton (b), Sam Woodyard (d), Jimmy Crawford (perc), Quincy Jones (arr)

New York, 3/9-10/59

Choo Choo Ch'Boogie

The Hucklebuck

The Midnight Sun Will Never Set

The Preacher

Marching the Blues

Blues in the Night

After Hours

Harry Edison, Ernie Royal, Joe Wilder, Clark Terry (tp), Jimmy Cleveland, Urbie Green, Quentin Jackson, Melba Liston (tb), Julius Watkins (hn), Phil Woods, Frank Wess (as), Benny Golson, Zoot Sims (ts), Danny Bank (bar), Patti Bown (p), Kenny Burrell (g), Milt Hinton (b), Charlie Persip (d), Quincy Jones (arr)

New York, 5/26/59

Moanin' (#)

Lonnie Johnson, Benny Bailey, Clark Terry, Floyd Standifer (tp), Jimmy Cleveland, Ake Persson, Melba Liston, Quentin Jackson (tb), Julius Watkins (hn), Porter Kilbert, Phil Woods (as), Jerome Richardson, Bud Johnson (ts), Sahib Shihab (bar), Pattie Bown (p), Less Spann (g, fl), Buddy Catlett (b), Joe Harris (d), Quincy Jones (arr)

Paris, 2/29/60

Pleasingly Plump

A Parisian Thoroughfare

Most of these arr. are on the commercial side; Q's high production standards are evident; the horn is hard to pick out most of the time.

Pure Delight: The Essence of Quincy Jones and His Orchestra, (*) Razor & Tie RE 2088-2

Compact Jazz: Quincy Jones, (#) Mercury 832 832-2

Joe Newman, Ernie Royal, Joe Wilder, Clark Terry (tp), Jimmy Cleveland, Urbie Green, Quentin Jackson, Melba Liston (tb), Julius Watkins (hn), Phil Woods, Frank Wess (as), Benny Golson, Zoot Sims (ts), Sahib Shihab (bar), Patti Bown (p), Kenny Burrell (g), Milt Hinton (b), Sam Woodyard (d), Quincy Jones (arr)

New York, 5/27 & 28/59

I Remember Clifford (*, #)

Whisper Not (#)

The Gypsy (*)

Tickle-Toe (*)

Daylie Double [Mercury 822 611-2]

The Great Wide World of Quincy Jones, Mercury 822 470-2 (OoP)

Pure Delight: The Essence of Quincy Jones and His Orchestra,

(*) Razor & Tie RE 2088-2

Compact Jazz: Quincy Jones, (#) Mercury 832 832-2 Jazz 'Round Midnight: Big Band, (+) Verve 513 462

Ernie Royal, Art Farmer, Jimmy Maxwell, Lee Morgan, Nick Travis, Lonnie Johnson (tp), Jimmy Cleveland, Frank Rehak, Urbie Green, Billy Byers (tb), Julius Watkins (hn), Phil Woods, Porter Kilbert (as), Jerome Richardson (fl, ts, pic), Budd Johnson (ts), Sahib Shihab (bar), Patti Bown (p), Les Spann (fl, g), Buddy Catlett (b), Don Lamond (d), Quincy Jones (arr)

New York, 11/4,5 & 9/59

I Never Has Seen Snow

Air Mail Special (#)

Chant of the Weed (*)

Everybody's Blues (#,+)

Cherokee (#)

Eesom (#)

Lester Leaps In (*,#)

Caravan (#)

They Say It's Wonderful

Ghana

Excellent recording (hard swinging arr.); Watkins has many independent parts that are hot in the mix; good solos; excellent recording quality.

Key to Instrument Abbreviations:

acc—accordion	flhn—fluegelhorn
a-fl—alto flute	g—guitar
arr—arranger	hca —harmonica
as—alto saxophone	hn—horn
b—bass	org—organ
b-tb—bass trombone	p —piano
bar-baritone saxophone	perc—percussion
bar-hn—baritone horn	pic—piccolo
bcl—bass clarinet	sop—soprano saxophone
bgo—bongo	t-v—tenor violin
bs-s—bass saxophone	tb-trombone
cga—conga	timb—timbales
cl—clarinet	timp—tympani
cnt—cornet	ts—tenor saxophone
d —drums	tp—trumpet
e-b—electric bass	tu—tuba
e-g—electric guitar	vcl—vocal
e-p—electric piano	vib-vibraphone
eng-hn—English horn	v-tb-valve trombone
euph—euphoniun	xyl—xylophone
fl—flute	

Steve Schaughency received his Doctor of Arts degree in Horn Performance and Jazz Studies from the University of Northern Colorado. His teachers include Jack Herrick, Jerry Peel, and Jack Covert. He is presently principal horn in the United States Air Force Air Combat Command Heritage of America Band at Langley AFB in Virginia. Steve can be reached by email at: schaughs@accba.langley.af.mil.





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 Cor basse in Eb Richard Seraphinoff, special guest
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3. Gallay Onzième Solo pour Cor avec Piano, Op. 52 (11:15)
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)
7. Gallay Grand Caprice, Op. 32, No. 12 (4:22)
8. Rossini Prélude, Thème et Variations pour Cor avec Piano (10:42)

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(New York)

Robert Giardinelli (1914 - 1996)

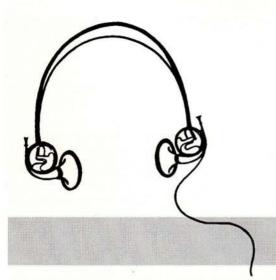
Four Decades of Excellence in New York

Journal of The International Trumpet Guild 21(2):12-34, December 1996

Robert Giardinelli, Dominick Calicchio, John Parduba, Lorenzo Sansone, Vincent Bach and Rudy Mück -- four Italians, one Austrian and one Moravian -- formed the core of a small group of European immigrant craftsmen who transformed the brass industry in New York from one largely dependent upon European importations to one reliant almost wholely upon the superior creations being developed in New York between 1920 and 1985. For some very significant reasons the most successful among these craftsmen was Giardinelli. This essay is the first biographical study devoted to him and was completed with him three days before his death on 1 October 1996. It has been excerpted from a larger biography in preparation for publication by André M. Smith Music Company in New York.

This issue of the Journal may be obtained directly from the publisher:

The International Trumpet Guild Bryan Goff, Treasurer School of Music, Florida State University Tallahassee, Florida 32306-2098



Reviews

Music and Book Reviews

William Scharnberg Contributing Editor

Extended Techniques for the Horn Douglas Hill Warner Bros. Publications, 1983, 1996. \$19.95

If this comprehensive resource was Professor Hill's sole contribution to the horn world, his legacy would be intact! The updated version replaces the cassette examples from the 1983 publication with a CD for clarity and durability. The preface includes a tracking chart for the disc and reviews of the first edition. Professor Hill's resume and photo have been updated, but there was no need to revise the superb, complete text. If you or your local music library missed the first opportunity to purchase this monumental reference, get with the program!

תתתתת

Postcards for Horn solo (1995)
Anthony Plog
Editions BIM, CH-1630 Bulle, Switzerland, 1996. SFr
24.50 (includes shipping)

In the fall of 1996 I ordered several new publications from BIM's latest catalogue, only to find that all but one would not be available until early 1997. Fortunately, this clever four-movement, five-minute horn solo was in print. It was written for Summit Brass colleague Gail Williams, who performed it at the 1995 IHS Horn Festival in Japan.

The first and last movements of the set include random pitches to be sung at specified times. The finger patterns and flexibility requirements are very challenging but within a rather narrow range (e–a" written). For those who are looking for a formidable, unique, unaccompanied work, this is highly recommended. Even if you do not publicly perform the movements, you will have acquired a superb set of difficult etudes.

עעעעע

ConjureMan for Horn and Tape
David Hainsworth
Jomar Press, 6005 B, Cameron Road, Austin, TX 78723 USA.
\$15.50

One of the most important elements to attract most musicians to a work with tape is the quality and nature of the tape itself. ConjureMan has one of the most intriguing tapes on the market today, with particularly interesting sonic cascades that zoom between loudspeakers. The horn part covers a gamut of colors likely influenced by Professor Hill's text above. The "extended techniques" include multiphonics, rapid arbitrary tonguing, indeterminate pitches, buzz tones, stopped horn, vowel sounds, and several types of glissandi. While the performer's range (written Bb to db") and ability to quickly leap wide, dissonant intervals must be very strong, the technique is only extremely complicated on three pages of the fifteen-page horn part. Typical of this idiom, the hornist will patently attempt to play every note to perfection, yet the audience only experiences the powerful overall effect.

תתתתת

Song Suite in Jazz Style
Douglas Hill
Manduca Music Publications, PO Box 10550, Portland, ME
04104 USA. \$20.00

This is a computer-software version of the composer's Song Suite of 1993, reviewed in the May 1995 issue of the Horn Call (XXV.3, page 81). To remind the reader, the movements are Easy Going, Quiet Tears, Dream Scene, All Alone, and Blackened Blues. Identical to the manuscript, a "lead sheet" version is also provided for the more adventuresome hornist. While the jazz idiom remains very intriguing for both the performer and audience, the publication unfortunately only makes the movements easier to read, not easier to perform!

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Introduction, Thema und Variationen für Horn und Klavier Richard Strauss Schott, 1995.

According to the preface, this was written in 1878 by the fourteen-year-old Richard Strauss. His father, Franz, apparently found the piece so difficult that Richard considered composing a simpler version in the summer of 1879. In a letter to his friend Ludwig Thuile he wrote: "First of all, though, I have to change the Variations in E-flat that I wrote in the autumn and write them for human lungs and human lips, because they are almost unplayable!" Whether this revision took place is unknown. A copy of the manuscript, produced in 1926, is the source of this edition.

Players of this decade will find the work challenging on two points: tessitura and endurance. The tessitura is on the high side, ascending to written c''' for horn in E-flat. Stamina is really only a problem during the statement of the theme, assuming repeats are observed, and the fourth variation, Adagio, which consists primarily of dotted whole notes in ¹²/₈ meter. In the theme and five variations there is one leap of an octave and a fourth, which becomes two octaves (f to f") at one point. Interestingly, the last variation includes a wide E-flat major arpeggio almost identical to one in the finale of Strauss's second concerto!

While not great music, it is quite singular and shows considerable promise for a teenager—this lad just might have a future as a composer!

תתתתת

Sonata for Horn and Piano John Davison Southern Music Co., San Antonio, TX USA, 1996. \$20.00

This fine Sonata, written in 1986, was reviewed in its manuscript form on page 67 of the February 1995 issue of the *Horn Call*. Southern Music published the sonata this year using, one would infer from its appearance, Finale software. In comparing the publication to the manuscript I found no errors and only minor articulation changes that were presumably added by the composer. The helpful piano cues in the manuscript are missing but the published version is so much easier to read that the loss is negligible. One wonders why it has taken ten years for this excellent horn sonata by a composer rather well regarded in brass circles to achieve mass circulation.

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Tuatha De Danann for horn and piano
John D. White
Department of Philosophy, Talladega College, Talladega,
AL 35407 USA.

Professor John White holds two Ph.D. degrees, one in composition and another in philosophy from the University of Iowa. He is a unique individual who teaches philosophy at the college level but continues to compose and perform at the piano with a small clan of musical colleagues. Either Kristin Thelander or I have traveled to perform Dr. White's compositions at several interesting locations, with the composer/pianist arriving after a cross continental drive in his 1973 greenish Gremlin with nearly 300,000 miles on the odometer. One composition for horn, piano, and percussion, *Neon Sein Leo*, is designed to be performed against a backdrop of two neon gargoyles that accompany the composer in the back seat of his antique transport.

Tuatha De Danann was premiered in the fall of 1996 at a regional composers meeting in St. Petersburg, Florida. Dr. White's compositions are born of strong philosophical connections and typically contain powerful dynamics and a wide pitch range. Here the compositional impetus came from an ancient Irish tribe, the Tuatha De Danann, reputed to have had supernatural powers.

The composition opens with a dramatic horn cadenza: loud and high, with flutter-tonguing and double-tonguing, ending on a c". This leads to a piano cadenza where any performer other than the composer should consult a performance tape for tempo and style. The melodic core of the work follows in 7/4 meter with the hornist performing a high modal melody above the pianist, who is challenged with groupings of four against seven. This section spins into another tumultuous one, with six notes in the horn against eleven in the piano. The work culminates in a fast 12/8 romp that, although also forceful and technically demanding, is less rhythmically complex. Tuatha De Danann closes rather abruptly, for all of its power and momentum, with a brief, slow coda incorporating a permutation of the first melodic section. Here the horn descends in power and pitch to rest on a c as the piano shimmers into silence.

תתתתת

Three Songs from "The Heart of the Matter" Benjamin Britten, text by Edith Sitwell Boosey & Hawkes, 1994. £7.50

Although I was aware of this singular work's existence, that it had been published and could be found on the shelf at Paxman's was a pleasant discovery.

The long preface clearly explains that these songs were intended to be performed with both readings by Edith Sitwell of her own poetry and Britten's setting of Sitwell's poem *Canticle III: Still Falls the Rain*. The first performance was presented by the composer, Peter Pears, and Dennis Brain.

The three songs (*Prologue*, *Song*, and *Epilogue*) by themselves are about eight minutes in duration, and the horn only interjects its bugle-like calls in the outer movements. When joined with *Canticle III* and readings of Sitwell's poetry, however, the "intermedia" flavor of the event should be fascinating.

Editor's note: For a more complete discussion of this work, see the article by Gail Lewis in the Horn Call Annual, No. 8, 1996, 29–39.

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A Clear Midnight, Six Songs Set to Poems of Walt Whitman for Baritone, Horn and Piano Simon Sargon, 1996, Dallas, TX.

Simon Sargon has written several works for horn specifically for his Southern Methodist University colleague, Gregory Hustis. These compositions include a Concerto, a Trio for Violin, Horn and Piano, and a set of songs for soprano, horn and piano, all of which have been reviewed in the *Horn Call*. Professor Sargon's compositions, and these songs are no exception, invariably contain strong images for the listener and would be categorized as "neo-romantic" in style.

The titles of Whitman's poems offer some insight into the nature of the set: A Song of Joys, Nocturne, Dirge for Two Veterans, A Clear Midnight, O You Whom I Often, and The Last Invocation. The songs are powerfully portrayed, spanning a lifetime and beyond of human hopes and fears, with the composer unable to resist hints of Britten in the Nocturne. The horn writing is idiomatic, with a slightly high tessitura (to c''') and only a couple of forays below the treble clef, one down to g. I am not aware of any finer set of songs for this combination.

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In Memoriam Marvin C. Howe (1918–1994) arrangements for four horns

The Hornists' Nest, Box 253 Buffalo, NY 14226-0253,USA. \$6.00

This publication includes three poignant arrangements by Marvin Howe. Someone's Horse is Standing There is a Russian folk melody that Marvin notated by ear from a recording and then set for four horns the summer before he passed away. It was performed at his church by the Interlochen Arts Academy hornists the Sunday before he died. Too ill to attend the service, the hornists held their dress rehearsal at his home. The other two arrangements are of Schubert songs, Ihr Bild (Her Portrait) and Der Wegweiser (The Sign Post), two of Marvin's favorites.

As we came to expect from his transcriptions and arrangements, the selection of music is perfect for horns and the editing superb. They are well suited to an advanced high school quartet and beyond. Typically, each part, particularly the fourth in bass clef, is as rewarding as the first. We miss Marvin but his lyrical spirit lives on in these beautiful quartets.

7777

Clair de Lune

Claude Debussy, arranged for horn sextet by Chris Sharp Wehr's Music House, fax 407-679-0208, 1996. \$11.00

Here is another audience favorite arranged for six horns or multiples thereof. The arranger selected a good key for the first horn, which only ascends to written bb" but otherwise has only four measures rest. The sixth horn part comes to rest on a written Eb and even descends to pedal C in one measure. Clearly, the performers must deal with the inherent muddiness of a predominantly low tessitura.

Apparently this arrangement is also available for trombone sextet, as two of the horn parts in my copy were marked for trombone but are in the horn key. The more cylindrical bored trombone choir would clarify the voices and more easily achieve the transparent texture we associate with the original work.

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Cruda Amarilli

Claudio Monteverdi, arranged for brass quintet by Barry Tombs

Neil A. Kjos Music Co., \$5.00

Monteverdi's significant madrigal setting of a famous sixteenth-century text transcribes very well for brass quintet. While the publisher awards the transcription a grade 4, it is definitely on the less difficult end of that scale. A good ninth-grade quintet could perform it quite well and would find the transcription to be an excellent training work for tuning and control. Not one voice dominates and all voices have good opportunities to rest.

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Psalm XIX: The Heavens Declare

Benedetto Marcello, arranged for brass quintet by Barry Tombs

Neil A. Kjos Music Co., \$5.00

This is an excellent transcription of a work occasionally heard in its brass choir arrangement. That it should receive the same grade level designation (4) from the publisher as the Monteverdi work above is odd, however. Here the first trumpet is asked to play piccolo B-flat trumpet, if available, and that part remains largely above the treble clef. Although the composition is brief (1:47) it contains virtually non-stop playing for all but the first trumpet. The tuba bounces to the top of the bass clef and drops to its basement (F_i) on the final measure. Perhaps the grade level would be better posted as 5, if only for the outer two parts. Mr. Tombs arrangement would make a solid opening fanfare for a professional level quintet.





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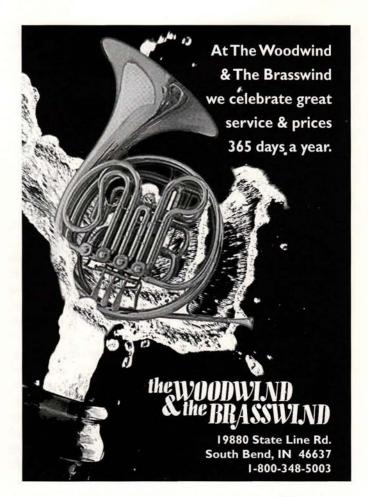
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Music and Book Reviews

Douglas Hill Contributing Editor

The Horn Handbook Verne Reynolds Amadeus Press, 133 SW Second Avenue, Suite 450 Portland, OR 97204-3527 USA. \$33.95

Verne Reynolds has created something very, very important—again! With the publication of The Horn Handbook, we are now all privileged to read and study the substantive insights of a person who for the last four decades has been one of the most quietly dominant, influential figures in the horn playing/teaching world.

Verne Reynolds was born in Lyons, Kansas in 1926, began his musical study on the violin and piano, added horn at age thirteen, and continued through degrees in composition from the Cincinnati Conservatory and the University of Wisconsin, followed by further study at the Royal College of Music in London. All of this seems to have been enough to lay down the foundation for a highly active and successful career in symphonic and chamber music performance (Cincinnati Symphony, Rochester Philharmonic, and the American Woodwind Quintet and Eastman Brass Quintet) and for a most productive career in teaching (University of Wisconsin, Indiana University, and thirty-six years at the Eastman School of Music), as well as composing and arranging.

Verne Reynolds's depth of experiences in so many fields of musical creativity weaves its wise way through each insightful chapter. In the Preface he addresses the book to "anyone who is serious about playing the horn and to those who wish to organize their work habits. It seeks to make methodical those elements of playing which are calisthenic in nature, and to encourage study and analysis where historical, theoretical, or aesthetic considerations are important." Here is a book for those important years of serious, formal training. However, he continues to emphasize throughout the book his firm belief that "after the last lesson has been taken we all face the necessity of becoming our own teachers." He encourages us all "to continue growth toward becoming more complete musicians once the training years are passed and employment is obtained." He continues by urging horn players "to search beyond the narrow path of their orchestral parts to discover the broad fields of great music that do not include our instrument." He also expresses his concern regarding a general "reluctance of horn players to reach out beyond their own playing to become active in the creation of superb new music for our instrument. The necessity for taking responsibility for the state of the literature should be a natural part of the musical development of all players."

Here is a book about the past, the present, and the possible future for the horn and for each of us as students, performers, teachers, and as complete musical beings.

This 254 page, beautifully bound hardback volume is divided into seven chapters with two epilogues. Chapter 1

is about "Practice" and discusses thoroughly the varied technical and, at times, psychological considerations necessary for a complete awareness of how and "why " things work. Reynolds's admonition that "the most productive word in the practice room is 'why'" summarizes his consistent belief in the need for the student to know and grow through objective analysis and self study. Aspects are discussed and many specific exercises are presented for such concerns as warm-ups, accuracy, breathing, embouchure formations (and changes), attacks, long tones, releases, tonguing speed, and slurring. He then continues with "the next link in our chain of practice experiences" by discussing large ensemble rehearsals as "an opportunity to practice performing at the highest standard." He continues this discussion with thoughts on the dynamics of compatibility within a section, and between oneself and the conductor. (And this is just one of the many examples throughout this book of practical and yet under-discussed professional concerns we all wished we'd have been able to come to grips with before we had wasted all of that time whining.) He ends this primary chapter with a truly insightful discussion of "The class lesson."

From Chapter 2, "Etudes," onward, Verne Reynolds presents us (for the first time in book form, to my knowledge) with a comprehensive discussion of the basic repertoire for the horn. "The works chosen for discussion are those that are usually encountered for the first time during the high school and college years and continue to be studied and performed during the playing years." What we gain from this chapter is literally dozens of clearly stated, highly effective lessons on our most significant literature.

The etudes discussed include Kopprasch (books 1 and 2), Gallay (especially Op. 27 and Op. 32), and Maxime-Alphonse (books 4, 5, and 6). Next, "given the enormous number of horn players now being trained, the ever expanding technique required for contemporary works, and the noble desire of intelligent players to raise the standards of accomplishment," he continues with recommendations of the etudes of Alain Weber and Charles Chaynes, a thorough discussion of each of the Vingt Etudes Concertantes by George Barboteu, generous acknowledgments of teaching materials published and produced by myself, James Decker, Gunther Schuller, and Philip Farkas, and fourteen pages of discussion of each of his own set of revolutionary etudes from the late 1950s: 48 Etudes. This last inclusion alone is worth the price of the book.

In Chapter 3, "Playing with the Piano," Reynolds discusses the specific problems performing with the fixed and uncompromising pitch and timbre of the piano. He shares thoughts on recitals, stage deportment, choosing of repertoire, and other elements of planning. Then he continues with more specific "lessons" on "Short works for horn and piano," and "Unaccompanied works."

Chapter 4, "Sonatas with Piano," continues with detailed discussions of the sonatas by Beethoven, Rheinberger, Hindemith, Heiden, Halsey Stevens, Quincy Porter, and Alec Wilder. Chapter 5 follows with discussions of the concertos of Mozart, Strauss, Glière, and Gordon Jacob. These discussions are at times profoundly substantive. Reynolds suggests a specific edition for reference and continues to illuminate at length those aspects important to each of the pieces, helping us to understand their histories, appropriate performance practice considerations, significant compositional insights, and the necessary and highly instructive technical directives, all for the end result of a more informed and inspired performance.

The chapter on "Chamber Music" devotes twenty-two pages to the discussion of the phenomenon of this most important genre of music. "In its highest form, chamber music is an effort among equals in which each must make an equal effort." He devotes separate sections for the specifics of the wind quintet and the brass quintet, and especially effective and insightful sections on the dynamics of the "Chamber music rehearsals," and on "Intonation." Specific works discussed follow with Mozart's Quintet, K. 407; Brahms's Trio, Op. 40; the Lennox Berkeley Trio, Op. 44; and the Britten "Serenade for Tenor Solo, Horn and Strings, Op. 31."

With Chapter 7, "Teaching the Horn," we enter into the private lesson venue as seen by the master teacher himself. Reynolds is remarkably candid and confident in his explanations regarding the myriad of considerations necessary for the private teacher. This is a wonderfully original and thorough contribution to our learning as teachers and will also provide many profound insights for the active student of horn regarding the complexities and concerns felt and considered by their teachers. It is within this chapter that Reynolds gets very specific in his discussions of the orchestral excerpt repertoire and auditions.

Epilogues 1 and 2 complete this wonderful book with 26 "Reminders," which are single thought-provoking and meaningful sentences, and a series of equally thought-provoking and meaningful questions that remind us of what is truly "Essential" about the horn.

Verne Reynolds has composed for horn players a new work of literary and pedagogical art. The language is clear, intelligent, and convincing. The content is insightful, important, and certainly necessary. The end result is original, personal, and often profound. *The Horn Handbook* by Verne Reynolds is perfectly balanced between idealism and realism, inspiration and exercise, subjectivity and objectivity, manner and message. I recommend Verne Reynolds's new book without reservation and consider its publication of equal or perhaps greater importance than any other text of its kind.

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Arnold Jacobs: Song and Wind
Brian Frederiksen, edited by John Taylor
WindSong Press Limited, P.O. Box 146 Gurnee, IL 60031
USA. \$29.95 Hardcover

"When we combine song and wind, the musical message, song, is the principal element comprising 85 percent of the consciousness. The remaining 15 percent is the application of the breath, wind, to fuel the vibration of the lips." One of this century's most influential teachers of both song and wind is unarguably Arnold Jacobs. He is best

known as the tubist in the consistently phenomenal Chicago Symphony brass section from 1944 through 1988. Beyond his outstanding performance career he has also become one of the most highly respected authorities on the physiological requirements for artistic performance on wind instruments, especially for the brass family.

Brian Fredericksen has served as Mr. Jacobs's assistant over the last few years and has collected materials from many master classes, articles, interviews, past students, and colleagues. This book is full of anecdotal praise for all of the accomplishments and the vast influences rendered by Mr. Jacobs, perhaps to an extreme. One does not need to overly justify the importance of such a book as this.

It is the extensive and useful materials within the chapters titled: Teacher, Physical Elements, Mental Elements, Performance, and part of the chapter on Instruments that I wish to recommend for all horn players and teachers. Through a thorough study of these nearly eighty pages of brilliant, insightful, helpful, and well-written lessons, we all can learn new ways to do what we need to do both physiologically and philosophically as performers, or at least new ways to say it as teachers. This book compiles the most important philosophical principles, basic tenets, and quotable quotes of Arnold Jacobs. That fact alone should explain why these chapters should be required reading.

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Concerto for French Horn with Winds and Strings Daron Aric Hagen (Email: hagen@bard.edu)

On November 1, 1996, Soren Hermansson premiered a very exciting concerto that he had recently commissioned from Daron Aric Hagen. Shortly after having heard Mr. Hagen's astounding opera *Shining Brow*, based on the life of Frank Lloyd Wright as premiered by the Madison Opera in 1992, Soren Hermansson asked Hagen for a new and challenging work that would feature the horn. Hermansson is one of the world's most active performers of modern music and has recorded or will soon record many of these new additions to our repertoire. For this we must applaud him.

Daron Hagen we must also applaud. Mr. Hagen is presently on the composition faculties of the Curtis Institute and Bard College. His new concerto for horn is unique in its structure and is both challenging and rewarding for the soloist, the ensemble performers, and the audience. Mr. Hagen's melodic language and harmonic choices are at once original and accessible. The horn part is demanding from the standpoint of flexibility and high range (venturing scalewise up to two high d''s) and contains some wonderfully playful textures, powerful moments, and numerous extended and simply beautiful melodic lines.

As explained by the composer, this piece is formed as a concentric parenthesis around its third of five movements, titled "Midnight." What we actually have here is a somewhat programmatic night in the life of the composer, or performer, if you will. The first movement, "Nightfall," begins with some aggressive "melodic wedges" building in

infectious excitement through the form of a triadic essay. (Much of this energy and contour returns in the final movement.) The outside movements involve the full forces of the orchestra, which consists of flute, oboe, clarinet, bassoon, violins, violas, and cellos (with a curious omission of string basses, which the composer explains as a wish for the piece to function also as a chamber work for solo horn, woodwind quartet, and string quartet).

The second movement, "Serenade," is a somewhat chromatic treatment of a simple diatonic melody that Hagen composed one memorable night, long ago in a favorite restaurant. This movement is rooted in the above-mentioned chamber ensemble ideal, as it is orchestrated for only a quintet of flute, clarinet, bassoon, and solo cello with the horn as lead singer.

Next we arrive at the pivotal movement, "Midnight," which is a three-way conversation (actually a fevered argument which eventually dissipates) between the opening angular outbursts of the horn, responses from the massed violins, and later a solo cello. The violas join the fray along the way, making this movement potentially a quintet with strings.

The early morning hours are well represented by the fourth and most immediately accessible movement, titled "Aubade." Here is where the new and somewhat unex-

pected sounds of the soprano saxophone (a double for the clarinet player) joins the horn and oboe in a dusky blues-like waltz over some sultry, ostinato string section harmonies (in the manner of a 1940s love scene from an unknown movie score). This movement is very effective, and it fits comfortably into the context of the overall piece without sounding like the requisite "jazzy movement" found in many less effective works by so many recent composers.

The final movement, which Hagen calls "the fastest, longest, and most difficult," is titled "Daybreak," which brings together the full forces of the orchestra (or chamber ensemble) in a multi-metered romp requiring great energy and concentration from all the forces. The resultant sweep arrives at an aleatoric cadenza for the horn that continues the celebration in perpetual motion to a sudden final chord from the ensemble. Very exciting and very tricky.

This is a sparkling addition to our concerto repertoire, and the nonet chamber ensemble idea might just become its most practical future. It has yet to be performed in such a configuration, so the timbral and power factors are yet to be heard. This is Soren Hermansson's piece for the time being, and I hope he records in either version (or both) as soon as possible so that the rest of us can benefit from his insightful commission and Daron Aric Hagen's creativity.



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Recording Reviews

John Dressler Contributing Editor

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Reviews

Disc Title: The Royal Philharmonic Collection:

Mozart

Contents: 1) Horn Concerto, K. 412; 2) Horn Con-

certo, K. 417; 3) Horn Concerto, K. 447; 4) Horn Concerto, K. 495; 5) Concert Rondo, K. 371; 6) Hoe-Down from

Rodeo: A. Copland/C. Topilow

Artist(s): Jeffrey Bryant, horn

Royal Philharmonic Orchestra Thomas Dausgaard, conductor

Label and Number: Tring TRP-047

Timing:

62:05

Recording Date:

October 1994

Recording Location: C.T.S. Studios, London

Jeffrey Bryant hails from Bristol. After serving as principal horn for the BBC Midland Light Orchestra, the Bournemouth Symphony, the London Philharmonic, and the London Symphony Orchestra, he became principal horn of the Royal Philharmonic Orchestra in 1975. He is also instructor of horn at the Guildhall School of Music and Drama. This disc showcases Mozart's most frequently performed horn works: the four concerti and the Concert Rondo. Bryant's approach is solid and musical with good presence. The tempi chosen might be judged as less forward than other recordings, but they do allow space for the music to breathe. The rondos possess a light jocularity to them, and it is in these movements that both soloist and orchestra depart from a more studied demeanor for the en dehors of the hunt. Bryant's whole-step trills are excellent; his cadenzas are fresh interpretations exploring both high and low registers. Bryant and the RPO have a refined elegance about them, and they are to be commended for preserving a finesse on this disc for listeners.

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Disc Title: The Brass Ring

Contents: 1) Dances from Terpsichore: M.

Praetorius; 2) Wir glauben all an einem Gott: J. S. Bach; 3) Par Monts et Par Vaux: M. Leclerc; 4) Fragments from a Show: Hans Werner Henze; 5) Mini Overture: Witold Lutoslawski; 6) Quintet for Brass: Edward Gregson;

7) Four Madrigals: P. Hindemith Brass Ring (Kirsten Bendixen, horn)

Artist(s): Brass Ring (Kirsten Bend Label and Number: Crystal Records CD-551

Timing: 50:57
Recording Date: 1986; 1996
Recording Location: not indicated

This is a disc of primarily modern brass quintet literature. The recording opens with a delightful set of Renaissance dances taken from Praetorius's Terpsichore. A nicely-chosen balance of tempi, meters, and modes as well as some very fine echo effects stand out in this set, showing the group's flexibility. The Bach selection included here is based upon the chorale, "We All Believe in one God" in its contrapuntal setting in Part III of the Clavier-Ubung. All voices of the brass ensemble have a statement of the choral tune and spin out the developmental threads in fine style. This is an excellent addition to the many Bach contrapuncti available for this medium. The remainder of the works on this disc were originally released in 1986 as Crystal Records LPS-551. It is fortuitous to especially have these solid twentieth-century works now on compact disc format. The Leclerc and the Gregson are now standard works. Their tonal language, mute effects, degree of dynamic expression, and other modern techniques are admirably performed by this group. Henze's Fragments is a complex and demanding work which embodies short, dramatic interjections and

terse snippets from avant-garde theatre music. Sections of free tempo, trills, shakes, chromatic clashes, and flutter-tonguing challenge any group of players and is given a fine presentation here by this ensemble. More straight-forward is Lutoslawski's short overture commissioned by and dedicated to Philip Jones. It is written in a very pleasing contemporary idiom in a multi-metric setting. The Hindemith madrigals suit the brass quintet medium effectively. Written towards the end of his life, Hindemith's set features more reflective moods and quiet careful thought. The brass have to call upon sensitivity and a high level of musical expression and feeling to bring this work off successfully. Their subtlety and blend of colors is an unexpected treat in this unusual piece recast for brass.

תתתתת

Disc Title: Mithras Octet

Contents: Octet in F Major, D. 803 (Op. 166): F.

Schubert

Artist(s): Mithras Octet (Peter Arnold, horn)

Label and Number: Arte Nova Classics 74321-34027-2

c/o Edition Fouquet Sommerhalde 2 D-67659 Kaiserslautern

Germany

Timing: 64:07

Recording Date: April and May 1995

Recording Location: Grosser Sendesaal des

Saarländischen Rundfunks

The Mithras Octet consists of members of the SWF-Radio Orchestra, Kaiserslautern and the SR-Symphony Orchestra, Saarbrücken. This is the first of several discs of sextet through nonet repertoire which have been contracted by Arte Nova with this group. This monumental work dates from 1824 and underscores the influence Beethoven had on Schubert. Schubert closely modeled this work after Beethoven's Septet, Op. 20. Both works are in the "serenade" genre: light-hearted, easy-listening music. To the customary four-movement form Schubert added a second triplemeter movement and a theme-and-variations section. While the first performance of the work (1827) was received enthusiastically, it was refused by publishers until nearly twenty-five years after Schubert's death. The horn part has many challenges throughout: delicate ascending slurs, demonstrative melodic statements, light accompanimental figures, and the like. The length of the piece sadly seems to limit frequent public performance; however, this work is a solid block of Romantic chamber music that every hornist should experience. Peter Arnold renders a fine performance here. His legato style is a wonderful model for all. He matches direction of line and intonation with the clarinet exceedingly well. He balances the accompanimental passages skillfully and bring his melodic statement forward with verve.

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Disc Title: Brassability

Contents: 1) Frühbarock-Suite: M. Praetorius; 2)

Drei Sonaten: Alessandro Scarlatti; 3)
Praeludium und Fuge: Dietrich
Buxtehude; 4) Symphony No. 1 in Eflat, K. 16: W. A. Mozart; 5)
Ländlerische Tänze, K. 606: W. A.
Mozart; 6) Lied ohne Worte: R.
Wagner; 7) Fünf Klavierstücke, Op. 3:
R. Strauss; 8) Wiegenlied: J. Brahms

Artist(s): Rekkenze Brass (Debbie Luttrell,

horn)

Label and Number: FONO Schallplatten GmbH (FSM)

FCD-97240

c/o either: Zum Hangenbach 4

48363 Laer Germany

or: Ms. Sarah Hodson

8 Chelsea Street

Ft. Walton Beach FL 32547 USA

Timing: 64:35

Recording Date: 26–29 July 1996

Recording Location: Johannes Zentrum Neumarkt

This is the ninth recording of the 1978-founded group of five solo players of the Hof Symphony Orchestra. Since its inception, the ensemble has made numerous radio and television appearances and international concert tours to more than twenty countries. This disc opens with a fresh collection of late-Renaissance dance movements. The group moves next to three Scarlatti sonatas in a very convincing adaptation for brass, highlighting imitative and contrapuntal techniques. The ensemble matches style and dynamics exceedingly well. It is wonderful to hear a prelude and fugue of another Baroque composer other than J. S. Bach transcribed for brass! Buxtehude was a mentor of sorts to Bach, and it is therefore fitting that one of his more wellknown works is presented in this format. The melodies are skillfully woven by each of the brass instruments. Mozart's first symphony provides an interesting venue for brass. The original string tremolos/repeated sixteenth-note figures are adroitly performed here by the two trumpeters. The octaves between all players are duplicated with excellent intonation. The lightness of style is captured in good course to produce a very convincing performance throughout. The group includes a relatively short Ländler of Mozart and a song without words of Wagner, each about three minutes long, as a contrast to the longer works on this disc. A curious and musically satisfying rendition follows: five early piano pieces of Richard Strauss. While not yet in Strauss's individual harmonic idiom, the works do feature the German Romantic language. The adaptation fits each instrument very characteristically. It is a welcome addition to the Ewald-esque manner for brass. This disc concludes with a wonderfully introspective homage on Brahms's lullaby tune. The famous melody is combined here with an alpinelike horn call. All the arrangements on this recording were

written by the ensemble's first trumpeter, Peter Knudsvig: a significant accomplishment in the advancement of brass transcription.

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Disc Title: Romantische Reise durch Europa

Contents: 1) Concertpiece, Op. 94: C. Saint-

Saëns; 2) Nocturno, Op. 7: F. Strauss; 3) Concerto, Op. 91: R. Glière; 4) Meditation Religieuse, Op. 10, No. 1:

Giuseppe Ferrata

Artist(s): Peter Cloos, horn; Martin Wenning,

organ

Label and Number: GEMA LC-3820

available from:

Serious Music Productions

Im Besenborn 4

34298 Helsa-St. Ottilien

Germany 52:48

Timing: Recording Date: not stated

Stiftskirche Oberkaufungen (Kassel) Recording Location:

This is the second Cloos-Wenning disc to adapt several pieces of standard horn literature to organ accompaniment. Perhaps the most striking manner in which the organ fulfills expectation in these recordings is its ability to sustain an element sadly lacking when using the piano in orchestral reductions. The other enhancement using the organ is its ability to change timbres. Wenning has chosen registration very effectively throughout this recording. Having been performed in a church sanctuary, the tempi employed lend a somewhat limiting allegro quality due to the natural reverberation encountered. This is perhaps most noticeable in the finale to the Saint-Saëns and in several sections of the Glière, where more bravura could truly heighten the excitement at times with more percussiveness, which is not characteristic of the organ. However, there are many fine moments, enough to successfully satisfy the listener with this unique medium. Personally I still prefer the Strauss with harp accompaniment because of its arpeggiated nature. The pedals do maintain a fine sustained bass line but the arpeggiation needs a bit more percussive quality more at home on the harp or piano. I enjoyed learning the Ferrata work. The composer was born in Italy in 1855, studied with Liszt, and immigrated to the USA in 1898, where he settled in New Orleans. This piece was originally written for violin and piano, but it adapts well to the horn. A terrific onemovement introspective work of about nine minutes in length, it would be a wonderful contrasting piece on a program of larger concerti or sonatas. Cloos has an excellent command of the horn and presents his musicianship in a straight-forward, declarative style. He artfully handles the balance between the sole brass instrument and the mighty organ. I heartily recommend that listeners and prospective performers experiment with this medium.

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Disc Title: Mozart

Contents: 1) Serenade in E-flat, K. 375; 2) Ser-

enade in c, K. 388; 3) Overture to the Marriage of Figaro (arr. Wendt); 4) Overture to Don Giovanni (arr. Triebensee); 5) Overture to the Magic

Flute (arr. Heidenreich)

Artist(s): The English Concert Winds (An-

thony Halstead and Christian Ruth-

erford, horns)

Hyperion CDA-66887 Label and Number:

Timing: 62:37

Recording Date: 14-16 February 1996

St. George's, Brandon Hill, Bristol Recording Location:

(UK)

The English Concert Winds is just a bit more than twenty years old now and is an ensemble of leading specialists in period instrument performance. Contained on this disc are some of the great eighteenth-century Harmoniemusik. Both serenades date from 1781–82, the same time Mozart was completing Abduction from the Seraglio. These symphony-length works would become popular very quickly and would serve as models for other composers, such as Franz Krommer and Paul Anton Wineberger. Two of the three wind-player/arrangers of the overtures were actually contemporaries of Mozart. These additional pieces of wind ensemble literature have remained popular since their inception. A terrific way for wind players (and audiences) to experience opera in another format. This ensemble's performance highlights the vitality of the music. The listener is swept up by the freshness of interpretation: vivid allegros, insightful adagios, superb octave and unison couplings, and ensemble articulation. The horn parts have much to challenge their players: intonation as a duo, exposed quick changes of dynamics, and passages of legato juxtaposed by others of staccato style. Both Halstead and Rutherford display exemplary performances, making this a disc for all chamber music enthusiasts.

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Disc Title: Horn and Harp Odyssey

Contents: 1) Sonata, Op. 94: Jan Koetsier; 2)

> Suite for Horn and Harp: Jeanne Singer; 3) Nocturne: Erland von Koch; 4) Chants d'arrière-saison: Bernard Andrés; 5) Serenata notturna: Teresa Procaccini; 6) AOIDOI, an Odyssey for Horn and Harp: Lothar

Artist(s): Sören Hermansson, horn; Erica

Goodman, harp

Label and Number: **BIS CD-793**

approx. 74:40 Timing: 30 March-2 April 1996 Recording Date:

Recording Location: Länna Church, Sweden

This generously-long disc is a companion to the earlier collaboration of these two artists. The former one featured horn parts of a more limiting nature—often having been written for the natural horn. This recording, however, presents modern works for horn and harp. The Dutch composer Koetsier provides a Germanic writing style influenced by both Strauss and Hindemith with a fine combination of fanfare, cantabile, and imitation between the two voices. American composer Singer casts her suite in a set of character pieces: droll march, ballad, the dark river, and Espana. It is very accessible for both players and audience. Swedish composer von Koch brings forward a reflective piece in the horn's middle range. A very simple declarative folk style with some very thought-provoking bitonal chords from the harp. Frenchman Andrés, principal harp with the French Radio Philharmonic Orchestra, makes great demands on both performers—flutter-tonguing, hand-stopping in the low register, quick mute changes, etc. Each of the seven movements presents a strikingly different mood to create a fine display piece of major length. Italian composer Procaccini has drawn a very bitter-sweet and melancholy work. It features a great deal of nuance and subtlety—a challenge for both players in their use of timbre and direction of line. German-born Klein has created a work which is the most angular of all the music on this disc. It requires a strength of contrast of styles: soft, loud, subtle, overstatement, obtuse, finesse, prose, and poetry. The title of the work is Greek for wandering minstrels singing epic poems. The one-movement extended work has cadenzas for each instrument as well as many section of differing nature. Both Hermansson and Goodman display a full gamut of talents here: their artistry is certainly world-class. This CD includes a wonderful set of pieces to explore and serve as recital and competition repertoire, and it contains some absolutely riveting performances, especially the final work.

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Disc Title: The "Cornicinum"

Contents: 1) Serenata da caccia for five horns:

L'Udovit Rajter; 2) Suite for Four Horns: Nicolai Tcherepnin; 3) Suite for Four Horns: Eugène Bozza; 4) Quartet in B-flat Major: Leopold Mechura; 5) Variations on a Theme of von Weber: Franz Meixners; 6) Fripperies: Lowell Shaw (Medium, Beguine, Waltz, March, Barbershop,

Charleston)

Artist(s): "Cornicinum": Frantisek Supin;

Juan Carlos Chorda; Enric X. Martinez; Francisco Rodriguez

Azorin; Ignazio Zamora, horns

Label and Number: Opus 91-2543-2131

available from:

Jordi Mota/Maria Infiesta

Apartat Postal 1159 08080 Barcelona

Spain 55:18

Recording Date: December 1995

Timing:

Recording Location: Church of Hope, Barcelona

The Cornicinum Academicus Chorus, as this groups calls itself, was founded in 1989 and consists of five players from the wind section of the Barcelona Gran Teatro del Liceo Orchestra. Their playing has been acclaimed at prominent international competitors in Prague and Toulon, where they earned several awards. The repertoire on this disc features multi-movement suites for four or five horns each. No doubt the listener will be treated to many new pieces from this recording. Many of the selections highlight twentieth-century techniques: flutter-tonguing, mutes, stopping, etc. All of the pieces require stamina, control, flexibility, and a wide range of dynamics and style from each player. Probably the most widely known works here are the Tcherepnin and the Bozza. Some of these movements are quite suitable for advanced public-school solo and ensemble contest music. The more modern and aggressive works such as the Rajter are more suited to well-seasoned groups. These five players show great expertise in their musicality and ensemble approach. They provide an excellent model for those pursuing horn quartet and quintet literature. They demonstrate a high caliber of both independence and unanimity throughout the disc. Highly recommended.

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Disc Title: Brass Quintets

Contents: 1) Quintet: Malcolm Arnold; 2) Quin-

tet No. 1 in B-flat Minor: Viktor Ewald; 3) Sonatine: E. Bozza; 4) Three Pieces: Ludwig Maurer; 5) Music for Brass Instruments: Ingolf Dahl; 6) Suite from the Monteregian Hills:

Morley Calvert

Artist(s): Center City Brass Quintet (Richard

King, horn)

Label and Number: Collins Classics 14892

Timing: 66:34

Recording Date: August 1993

Recording Location: Trinity Lutheran Church: Akron,

Ohio (USA)

Formed in 1985 by five students at Philadelphia's Curtis Institute of Music, the group has taken top prizes at the Coleman, Carmel, and New York Brass Conference competitions. This is their debut recording, put together while they are also pursuing their own individual careers. Their ensemble timbre is anything but "in your face": a refreshing approach. The listener is met with a warmth and a sensitive intensity which still has drive yet a controlled direction to the music. The entire repertoire on this disc should be experienced by all brass quintet players. These are solid pieces providing challenges of style, articulation, dynamics, unity, contrast, and tone color. All these works are originally for this medium. All are twentieth-century works except the Maurer, which is more directly linked to the early Romantic writing of Mendelssohn and Schumann. It still challenges its players in tuning, phrasing, direction of line, and attacks, and releases. The CCBQ has an understanding of the music that is unsurpassed; theirs is a style to be emulated. The tonal spectrum runs from chilling full sustained forte sonorities in the Dahl to the most sensitive piano pitch placement in the slow movement of the Bozza. A fine achievement: we'll eagerly await further discs by this group.

תתתתת

Disc Title: Carl-Axel Dominique and the Sundsvall

Wind Quintet

Contents: 1) Sextet (1962): Gordon Jacob; 2) Sex-

tet in B-flat, Op. 6: Ludwig Thuille; 3) Two Miniatures for Wind Quintet:

Gilbert Vinter; 4) Trois Pièces Brèves

(1930): Jacques Ibert

Artist(s): Carl-Axel Dominique, piano; The

Sundsvall Wind Quintet (Maria

Granberg, horn)

Label and Number: Caprice 21497

Timing: 63:08

Recording Date: 1–5 May 1995 Recording Location: Sundsvall, Sweden

In 1994, Dominique and the SWQ teamed up for a successful tour. This recording is a by-product of that collaboration. It features two of the mainstays of the sextet repertoire plus one familiar and one not-so-familiar piece for quintet. The Jacob has exquisite moments of musical masterpiece for all players. The harmonic language is quite

comfortable for all first-hearing audiences. Written characteristically for all the instruments, this work needs to be performed more often. These artists bring a sensitive and most understanding interpretation to the listener. Its melodies are conjunct for the most part, with sections of angular nature only for contrast. The work is cast in a five-movement suite of dance-related form. Thuille's work is totally Romantic in melody, harmony, and form. A piece of significant girth (ca. twenty-six minutes) it would form the nucleus of a chamber music program quite nicely. The work shows the influence of mentors of this Munich composer: Richard Strauss, Reger, and Rheinberger. Virtually a small-scale symphony for winds and piano, the piece personifies late German Romanticism in scope and breadth while retaining a more conservative harmonic palate similar to that of Brahms. Timbre contrasts are explored throughout the work. Some excellent balance, particularly in the contrapuntal sections, is displayed by all these marvelous players. Wisps of color are tossed about delightfully in Vinter's two folk-music based movements for quintet. He has skillfully molded modal melodies and accompanying lines in a solidly inventive fashion. Of about the same length in timing is Ibert's ubiquitous Three Pieces. Any horn player with a chamber music bent needs to experience the Ibert soon: a healthy vitamin for learning blend and contrast with the other woodwind instruments. It is also an audiencepleaser. These two works would form a fine recital set. Brilliant playing by the entire group. かかか



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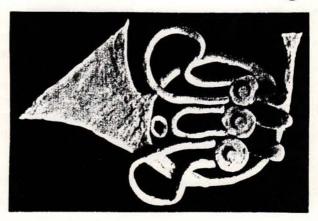
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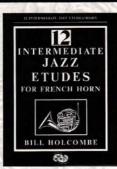


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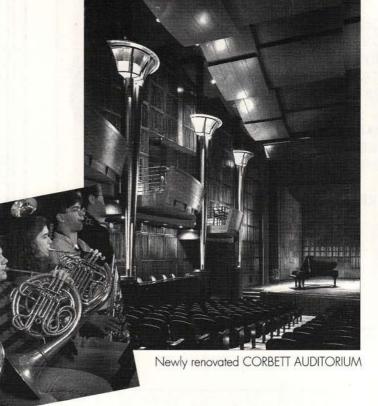
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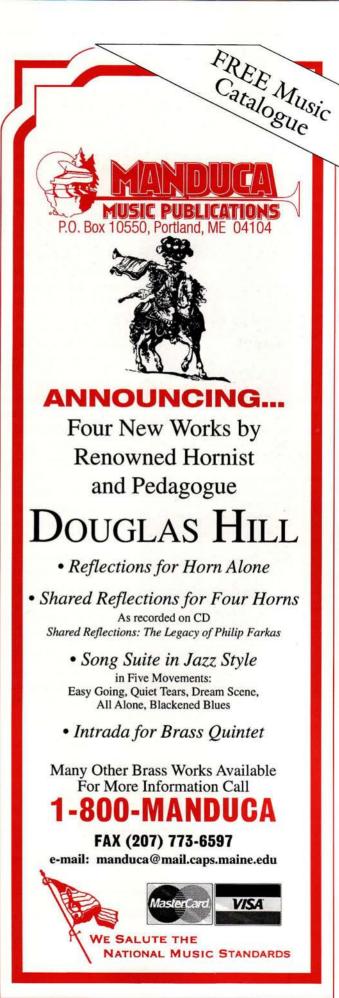
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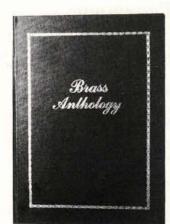
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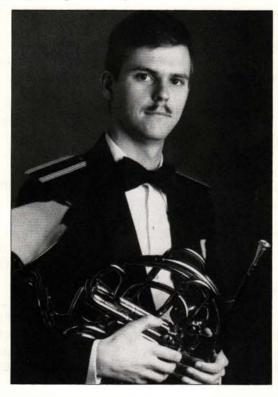
IHS 1997 Scholarship Programs

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.
- 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

- 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.
- All contestants must be registered participants of the IHS Workshop. Current registration will be checked at the workshop.

Repertory

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

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

Adjudication

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

The Farkas Performance Awards

Finalists for the 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:

- 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.
- 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 myts)

 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.

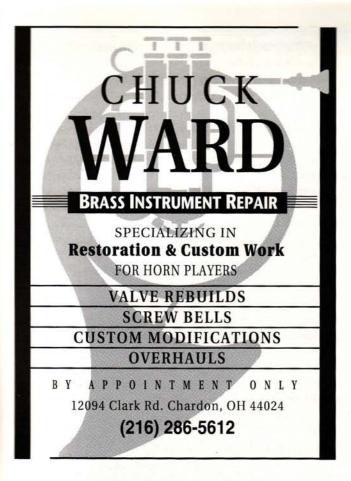
Final Competition

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.





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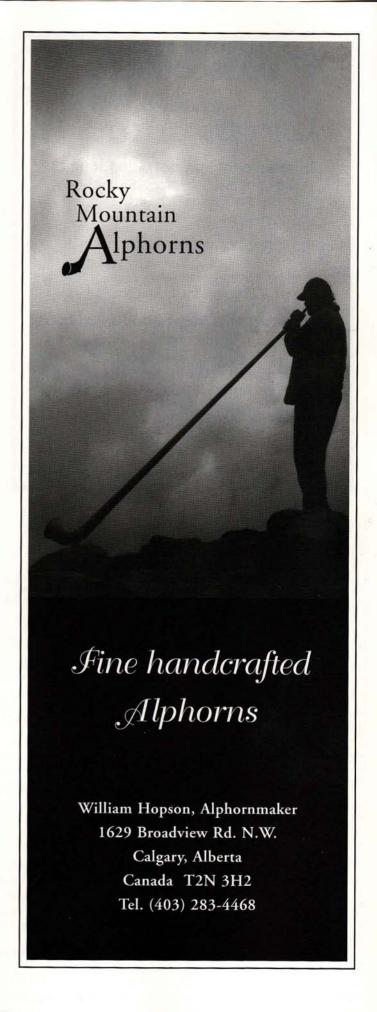
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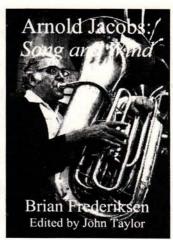
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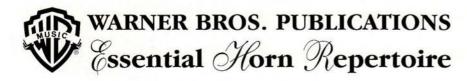
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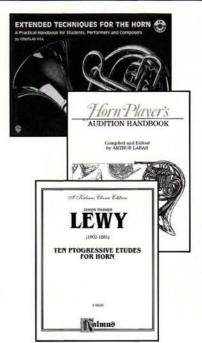
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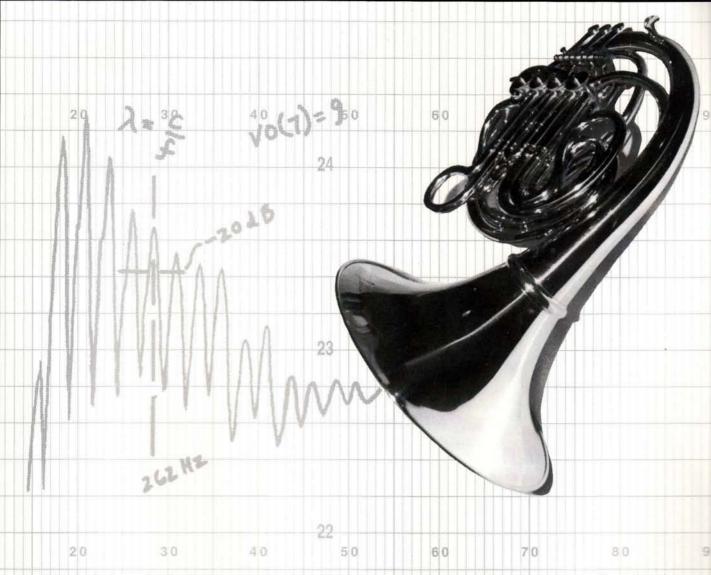
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