Horn all

Journal of the



国際圓号協会/国際ホルン協会 International Horn Society Internationale Horngesellschaft Sociedad Internacional de Trompas Société Internationale des Cornistes







Orchestral Horns • Chicago

Maker of the finest handcrafted custom horns

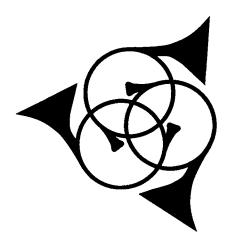
Established 1977

1770 West Berteau Avenue, Chicago, Illinois 60613 U.S.A. Telefax 312-348-1182, Telephone 312-348-1112

THE HORN CALL

Journal of the International Horn Society

Volume XXVII, No. 3, May 1997



Edited by Johnny L. Pherigo

ISSN 0046-7928

© 1997 by The International Horn Society. All Rights Reserved

Kalamazoo, Michigan, USA

Printed by JB Printing

International Horn Society

Officers

President

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

Fax: 816-235-5264

Secretary/Treasurer

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

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

Kendall Betts

Minnesota Orchestra

Lisa Bontrager

Pennsylvania State University

Nancy Cochran Block UMKC Conservatory of Music

Ádám Friedrich

Academy of Music Ferenc Liszt, Budapest

Douglas Hill

University of Wisconsin-Madison

Gregory Hustis

Dallas Symphony

Vice-President

Ádám Friedrich Mártonhegyi Út. 22/D H-1121 Budapest, Hungary Tel: 36-1-3955-325

Fax: 36-1-3214-097

Editor, The Horn Call

Johnny Pherigo School of Music

Western Michigan University Kalamazoo, MI 49008-3831 USA

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

Email: pherigo@wmich.edu

Advisory Council

Charles Kavalovski **Boston Symphony**

Marilyn Bone Kloss New England Horn Society

Peter Kurau

Rochester Philharmonic

Paul Mansur

Dean Emeritus, SE Oklahoma SU

Soichiro Ohno

Orchester des Hessichen-Rundfunks

Executive Secretary

Heidi Vogel 8180 Thunder St

Juneau, AK 99801 USA Tel: 907-789-5477 Fax: 907-790-4066

Email: hvogel@ptialaska.net

Past Presidents

Paul Anderson

Randall Faust Douglas Hill

Mason Jones

William Scharnberg

Barry Tuckwell

James Winter

Johnny Pherigo

John Wates

Editorial Staff

IHS Newsletter Editor

Virginia Thompson

WVU College of Creative Arts

P.O. Box 6111

Morgantown, WV 26506-6111 USA

Tel: 304-293-4617, ext. 165

Fax: 304-293-7491

Email: 71563.1412@compuserve.com

Music & Books Reviews

Douglas Hill

School of Music

University of Wisconsin-Madison Madison, WI 53706 USA

William Scharnberg

College of Music

University of North Texas Denton, TX 76203 USA

Pedagogy Editor Peter Kurau

Eastman School of Music

26 Gibbs St

Rochester, NY 14604 USA

Tel: 716-482-5795 Fax: 716-274-1088 **Recordings Reviews**

John Dressler

Department of Music

Murray State University Murray, KY 42071-0009 USA Tel: 502-762-6445

Fax: 502-762-6335

Improvisation/Jazz Clinic

Kevin Frey

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

Natural Horn Column

Jeffrey L. Snedeker Department of Music

Central Washington University Ellensburg, WA 98926 Tel: 509-963-1226

Fax: 509-963-1239

Email: snedeker@cwu.edu

Acoustics Column

Robert W. Pyle, Jr.

11 Holworthy Place

Cambridge, MA 02138 USA

European News Coordinator

Soloist & Teacher, Norway

Western Michigan University

Virginia Thompson
West Virginia University
Barry Tuckwell
Soloist & Conductor

British Magistrate

Frøydis Ree Wekre

Edward Deskur

Rigistrasse 41

8006 Zurich

Switzerland

Tel: 41-1-362-80-82

Email: 100016.3121@compuserve.com

Ensemble Excerpt Clinic

Jean Martin

School of Music

University of Georgia Athens, GA 30602 USA

Tel: 706-542-2724

Fax: 706-542-2773

Email: jfmartin@uga.cc.uga.edu

Advertising Agent

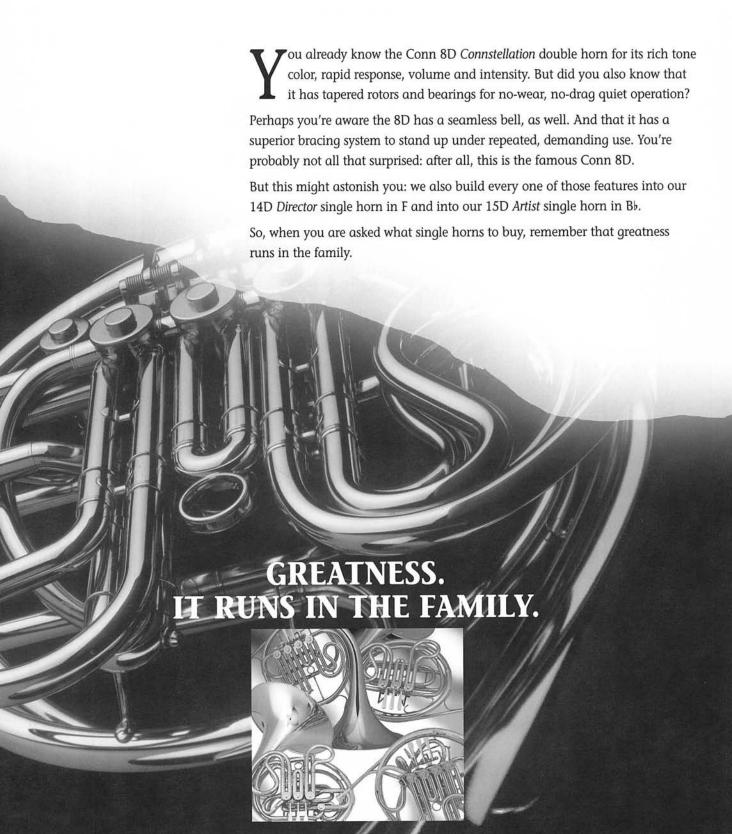
Paul Austin

P.O. Box 6371

Grand Rapids, MI 49516-6371 USA Tel: 616-458-7159

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

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



CONN

All Conn Instruments are made in U.S.A.
Superior Craftsmanship, Tradition and Technology

United Musical Instruments U.S.A., Inc. P.O. Box 727 • Elkhart, IN 46515 (219) 295-0079 • FAX: (219) 295-8613



Look-no strings!

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

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



Paxman Musical Instruments Limited

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

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

Contents

Guidelines for Contributors	6
Correspondence	17
From the Editor	21
Barry Tuckwell: The Early Years in Australia and London Hugh Seenan and Chris Huning	27
The Barry Tuckwell Scholarship Fund	31
Barry Tuckwell: Catalyst for New Music for Horn Douglas Hill	33
Horn Design by Tuckwell Marilyn Bone Kloss and Mark J. Anderson	41
Tuckwell on Teaching Virginia Thompson	
Tuckwell Discography: Solo and Chamber Music John Dressler	55
Barry Tuckwell: A Bibliography Keely O'Hara	69
The Tuckwell Collection: Book and Music Reviews William Scharnberg	75
Barry Tuckwell's Elegant Finale Kristin Thelander	79
Tributes	85
To Joseph A Josephinese	100

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:

Paul Austin, IHS Advertising Agent P.O. Box 6371 Grand Rapids, MI 49516-6371 USA Tel: 616-458-7159

Rates

Full Color*	Black & White
\$ 7 50.00	\$215.00
\$600.00	\$160.00
\$400.00	\$115.00
\$215.00	\$75.00
NA	\$30.00
NA	\$275.00
NA	\$450.00
	\$750.00 \$600.00 \$400.00 \$215.00 NA NA

^{*}Prices based upon advertiser providing separations.

Makeup work charged at \$35.00 per hour.

Mechanical Requirements

Size	Width	Height	Width	Height
Full page	7.25"	9.75"	18.5 cm	24.8 cm
3/4 Page	7.25"	7.25"	18.5 cm	18.5 cm
1/2 Page H	7.25"	4.75"	18.5 cm	12.1 cm
1/2 Page V	3.50"	9.75"	8.9 cm	24.8 cm
1/4 Page	3.50"	4.75"	8.9 cm	12.1 cm
Column Inch	ı 3.50"	1.00"	8.9 cm	2.5 cm

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

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

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

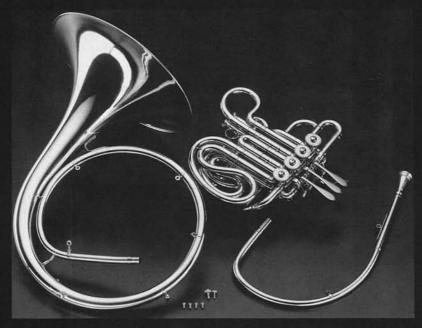
The IHS logo is a registered trademark. Its use is restricted to official IHS business.

kalison s.n.c.

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

KAB 9 MODEL





TRULY UNIQUE

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

DISTRIBUTORS:

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

For further details, send for our catalogue and price list



Brass Arts Unlimited

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

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

Member:

International Horn Society



National Association of Professional Band Instrument Repair Technicians w NAPBIRTS

Brass Arts Unlimited

Contact Randy care of:

401 Mace Avenue Baltimore, Maryland 21221 Phone: (410) 686-5144 FAX: (410) 686-4719

E-Mail: brassarts @aol.com

Appointments Only, Please.





Accepted

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



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

registers and at all dynamics.



#5 and #4

Stealth #5 and #4

Patterned after the famous "DePolis" mute, the #5 sounds especially good in the upper register. The #4, made for narrow bore horns, is a slightly smaller version of the #5.

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

Simply the best practice mute available! The Stealth is a must for hotel rooms and late night practicing. Pitch and articulation are excellent. The Stealth comes in two sizes, the #5 and the slightly smaller #4.



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

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

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

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



McCoy's Horn Library

Rauch

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



Over 100 Exciting Works Listed. Editions by:

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

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





ONE OF THE BEST BOOKS YET!

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



McCOY'S HORN LIBRARY

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





Double Horns Single Horns Deskant Horns Natural Horns Restorations

Daniel Rauch, Horn Maker



Rauch Horns

PROF. KOHTS VEI 77 N-1320 STABEKK, NORWAY TLF.: (47) 67 12 11 99

FAX: (47) 67 12 15 99

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

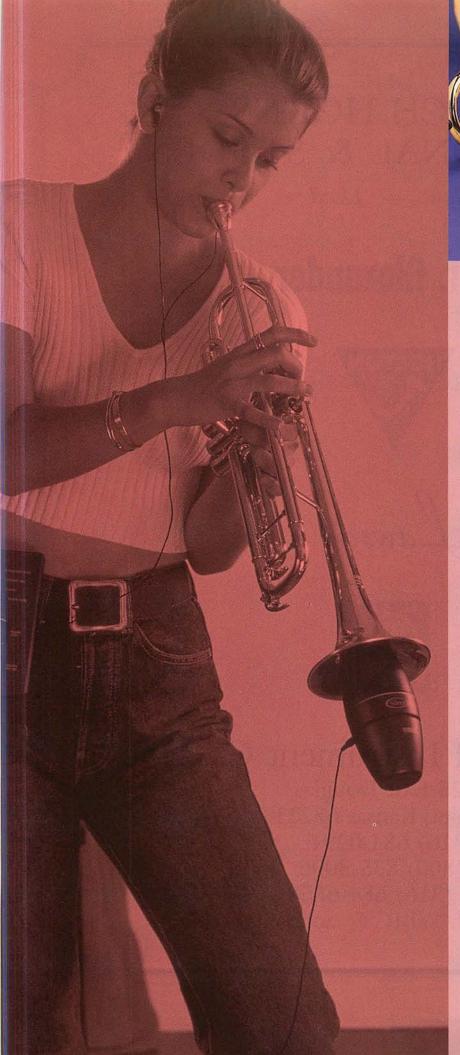
to play them? we ask little people full size people, why do If full size horns are for

Besson of Boosey & Hawkes has created a French Horn that is the perfect fit for any small or young beginning player. The BE601 and BE602 French Horns are 3/4 sized, eliminating the common frustrations associated with playing on a full sized French Horn. Smaller players no longer have to "reach" for the mouthpiece, the BE601 and BE602 are angled correctly to encourage correct embouchure and hand positioning. With an 11" bell and a .458 bore, these French Horns produce an amazingly free, big sound to rival any full size horn. And the best part about these 3/4 sized horns? When your child or student is all grown up, we have a full line of full sized French Horns to help them advance even further.



Helping some little people fulfill some pretty big dreams The BE601 & BE602 by Besson of Boosey & Hawkes.

BOOSEY GHAWKES





Give Peace A Chance.

Yamaha's exclusive Silent Brass system for

trumpet, trombone and French horn is a complete, soundproof electronic studio small enough to clip onto your belt. Best of all, it (Silent BRASS" allows even your loudest blast to be heard as barely a whisper. An exclusive Yamaha chip provides you with digitally enhanced sound and total control of your acoustic environment. Press the venue button and you're in a small rehearsal space. Press it again and you're in a concert hall. Press it once more and you're surrounded by the echoing walls of a great Gothic cathedral. So give peace a chance at your Yamaha dealer today.

YAMAHA

Play the Very Best You Can.™

©1996 Yamaha Corporation of America, Band & Orchestral Division, P.O. Box 899, Grand Rapids, MI 49512-0899

FRENCH HORNS PROFESSIONAL & STUDENT

New — Used

Gebr. Alexander



Lawson



Wichita Band Instrument Co., Inc.

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

E-Mail: WBIC @ aol.com



Conservatory of Music

A conservatory of music within a college of the liberal arts and sciences, in its second century of educating students for careers in music.

- Bachelor of music degree in performance, music education, and theory-composition
- Bachelor of arts degree in more than twenty-five academic disciplines
- Bachelor of arts/bachelor of music double-degree program
- O Performance Awards up to \$10,000 per year

O Brass Faculty

Trumpet: Robert Levy Horn: James DeCorsey Trombone: Nicholas Keelan

Tuba: David Stull

Office of Admissions Lawrence University P.O. Box 599 Appleton, WI 54912-0599 800-227-0982

1847-1997 L A W R E N C E



UNIVERSITY

150 Years of Excellence



IRACLES HAPPEN. Pilots have fallen out of planes with no parachutes, and lived to tell about it. There's a park ranger who's been struck by lightning seven times. Every day, ordinary people pursue their goals in the face of truly insurmountable odds.

The odds of him getting past the preliminaries were truly insurmountable, yet he did. Maybe they mixed up the numbers. In any case, there he was: the fabled stage of the symphony hall, its hallowed walls seemingly still resounding with countless immortal performances. There they were: The Committee--an august panel of legendary players. The Maestro--his very countenance inspiring awe. It was the final round. It was now, or never.

It was one hornist's dream.

It was an audition committee's nightmare.

It was an audition like no other.

It was

AUDITIONAOBABLE

COMING SOON!

Correspondence

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

17 February 1997

I was about fourteen and had been half-heartedly honking my horn for a year. I was the only horn in our school band and had only taken up horn because the band director didn't have any horns and drafted me by asking if I'd like to play in a band. I only played piano at that point, and being in a band sounded fun. He gave me two lessons and then said helpfully, "Keep practicing." I had no idea, even a year later, of what a horn could or was supposed to sound like. This lack of direction and paucity of expertise seemed to be apparent to casual observers also, since my parents made me play in the basement rather than my room and compared my efforts to the sound of a moose giving birth

A neighbor who played horn took an interest and bought tickets for a Barry Tuckwell concert at Kalamazoo College. Although he was very enthused and talked animatedly about it, I had no idea who Barry Tuckwell was and only went because he said I ought to.

I still remember vividly going home afterwards in a sort of daze, replaying the concert in my head on the way home. Hearing Barry Tuckwell had been rather like finding water in the desert. Although I wasn't able to afford horn lessons until years later, I finally had an ideal to strive for, often reaching back in my memory long afterward for answers on how I should try to sound. Before that concert, I would not have associated the words "grace," "clarity," or "lyric" with the word "horn." The possibility of being a horn player in my own small way, instead of merely someone who tried to play it because nobody else wanted to, occurred to me. Hearing Barry Tuckwell's playing that evening was a catalyst that induced me to listen to recordings and classical radio programs so I could add to my little base of knowledge. Without hearing him, I might very well never have pursued horn much farther than the honking stage.

Sincerely,

Brenda Bustanji 12864 Noel Road, #2059 Dallas, TX 75230 USA

תתתתת

2 March 1997

In 1975 I was a starving graduate student in a new city (Minneapolis). I happened to meet another student who worked part-time for the Minnesota Orchestra. I told her that I noticed Tuckwell was coming and wondered if there were any really cheap seats available. She told me "no problem," came up with two free main floor seats, and off we

went. Tuckwell played Mozart 3, beautifully of course. After the concert my new friend asked if I wanted to go backstage. Wow! Back we went, and there was Mr. Tuckwell. I hesitantly asked if he would be kind enough to autograph my program. He graciously obliged, and to make conversation I asked him about something the program notes had called "The International Horn Society." He described it to me and I asked how one joined. He replied, "Just give me your name and address." The only paper to be found was a cocktail napkin, which I wrote the information on. He folded it up, put it in his pocket, and we went our separate ways, me thinking that there was no way that napkin would find its way back to his office in England or wherever. A few weeks later, to my surprise, a packet and membership application arrived in the mail. I've been a member ever since, and take great pride in having been recruited by one of the IHS founding fathers.

The evening was memorable in other ways as well. It was my first date with my ticket benefactor, who has now been my wife for 19 years.

Don Feeney St. Paul, Minnesota USA carter.feeney@juno.com

עעעעע

22 February 1997

Dear Johnny,

While welcoming your intention of devoting the whole of the present issue to Barry Tuckwell's achievements, may I comment on some of the aesthetic judgments implicit in your evaluation of Barry as "the most important, significant, and influential hornist of the twentieth century"? I would like to suggest, having myself recently contributed new material to the forthcoming re-issue of *The New Grove* Dictionary, where I have written "Tuckwell has emerged ... as the world's leading solo horn player, with a style more redolent of the New World than those of his British predecessors and contemporaries," that this seems, to British eyes, a distinctly American verdict, hailing Barry Tuckwell as a master of the wide-bore double horn, with those achievements American players can identify, measuring his talents aginst their own. It may well come to be that, seen from a 21st Century standpoint, both his playing style, and the style of composition for the horn that this has inspired, will be seen as containing the essence of the way our instrument was developing as this century came to its close. In England, however, many, including, it seems, Barry Tuckwell himself, cling to the belief that Dennis Brain was the greatest solo artist on the horn since Punto, and that he passed on a solo and orchestral tradition, the mantle of which was taken up principally by Alan Civil—who, arguably, exceeded even Brain's achievement orchestrally. Two years ago, at the unveiling of the English Heritage blue plaque on Dennis Brain's former house, Barry Tuckwell spoke, in his capacity as President of the British Horn Society, saying: "Dennis was always my God; now I can pass by here and look up and say 'Hello Dennis.'" These sentiments appeared to be heart-felt, though not those that he would have publically owned to earlier in life, while building his reputation and cultivating a quite different style.

Barry has talked about the 'Dennis-barrier' affecting his early days as a soloist, in the wake of Brain's death; a psychological hurdle attached to tackling any work associated with Brain's performances and recordings. In 1965, while a student, I witnessed the significant moment when he first performed Strauss's 2nd Concerto at a LSO concert—a much awaited event, at which the audience was full of horn players. Expectations were high; personally I admit to not remembering much about how the solo part sounded—what mattered was that he was doing it at all. I and my contemporaries were amazed that this work, hitherto known only in Brain's interpretation, was actually being performed, and in a recognisably Tuckwell style. I remembered in greter detail David Gray and James Quaife in their orchestral horn contributions. A year later Barry's Strauss record appeared and real comparisons were possible. By then Alan Civil and Ifor James were also performing the work; the barrier had been broken.

Of course, rose-tinted nostaglia for a past that included Brain's and Civil's great performances, seeing them as inimitable, can be most discouraging to future artistic development; neither in Britain, nor in America, are we in a situation like that of the Vienna Philharmonic, where it is exciting to see a new generation of principal horns ready to ensure the continuation of the traditions of Freiberg and Berger into the next century—the Vienna horn sound being an ever-present influence on the changes that will take place elsewhere. Even Dennis Brain suffered adverse comparisons with hs father's F-horn sound, as in the following passage from the English composer William Alwyn's diary of 1956:

Young Dennis Brain, though without equal as a technician and musician, has completely metamorphosed the sounds that his father, Aubrey, so magically cherished. Aubrey Brain was the greatest horn player I ever heard. His playing of the long horn solo towards the end of the first movement of the Brahms 2nd Symphony was a dream of poetic beauty. Aubrey took me into the Duke's Hall at R.A.M. to listen to his son playing as a student. "Dennis is already a greater player than I am," he whispered to me proudly. But technique is not everything.

These sentiments indeed have their parallels today. We must be thankful that Barry Tuckwell and others have ensured that some of the most pessimistic predictions that have been made as to the horn playing of the future have remained unfulfilled.

Oliver Brockway 19 Pangbourne Avenue London W10 6DJ England

תתתתת

February 28, 1997

My first contact with Barry Tuckwell was in the summer of 1968 when he had just resigned from the London Symphony to pursue a solo career. It was my great privilege to study with him for eight weeks at a Dartmouth College music festival that summer, having been nominated by Philip Farkas for the honor. At the time, I was familiar with his new recording of the Mozart concerti, but I didn't know much else about him. There were six or eight of us horn students there that summer, and Mr. Tuckwell made us all feel immediately comfortable with his easy manner and contagious humor. His peforming was what was so amazing, though.

All of his playing was simply electrifying, but the performances that stick out in my mind were of the Strauss Concerto No. 2, and the Mozart Horn Quintet. The Quintet might seem like a sedate piece to some people, but when its last note sounded that night, the entire audience leapt to its feet and cheered. It was one of the greatest musical experiences of my life. All his playing that summer was just that daring and exciting.

In his teaching, Tuckwell talked about taking risks. He was in favor of it. He played so close to the edge, but never teetered over it. He never played it safe. One thing about the festival was that the students played with the artists in the orchestra. What a great experience as a student to play second horn to Barry Tuckwell!

One sylvan summer afternoon Mr. Tuckwell generously invited all the horn students and their friends out to Goose Pond for a picnic. There, over a number of beers, he kept everyone in stitches with funny stories about his professional experiences. One story he told on himself was that he and a string player had both left the Symphony at the same time in order to take up careers as soloists, vowing never to do anything else. Well, he said, it wasn't long before they both turned up at the same recording studio for a gig and a big laugh. Tuckwell also demonstrated his athletic endurance at Goose Pond by easily passing all others swimming to the other side and back.

Part of his legacy will be that, in the tradition of Punto, Leutgeb, Lewy, and Brain, Barry Tuckwell's virtuosity inspired several new works by major composers of his time which he continued to premiere right up until his retirement. I have great admiration for this man, who took time out of his life for me several times over the years. He has my sincerest wishes for a wonderful retirement. Thank you, Barry Tuckwell.

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

עעעעע

March 18, 1997

When I was a freshman or sophomore at Eastman, Barry Tuckwell appeared with the Rochester Philharmonic, performing Strauss's 2nd Horn Concerto. I went to the first performance and was enthralled by the effortless virtuosity of his playing. I returned to hear the second performance and sat in the front row, as close to the soloist as I could get. I had the feeling I might vicariously soak up some of that glorious sound and masterful technique! Afterwards I got up my nerve to go backstage and congratulate Mr. Tuckwell. As I shook his hand and gushed about how wonderful his playing was, he astutely asked me, "Are you a horn student here?" (How did he guess?) I was struck by how warmly and sincerely he accepted my compliments, and by how calm his demeanor was, both while playing and afterwards backstage. Although nearly twenty years have passed, I can still look back on that moment and be inspired by his phenomenal playing and humble manner.

Cindy Carr 822 N Country Club Dr Newark, DE 19711-2751 USA



Brass Players Guide 1997 Edition

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

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

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

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

Brass Players Guide—\$5.00. Write or FAX for your copy of the Brass Players Guide with complete ordering information.

ROBERT KING MUSIC SALES, INC. 140 Main Street

140 Main Street North Easton, MA 02356-1499 USA

Classified Advertising

Reynolds Model 160 double horn purchased from teacher Max Pottag in 1952. Good original, unrestored condition. Best offer. Contact Bob Waterbury at 817-654-4197.

For Sale: YHR-861 Yamaha Custom Double, Geyer copy, brass, extra mouthpipe, case, 1991, excellent condition, \$3000, E. Goble, Kattenstrasse 8, D-34119, Kassel, Germany. Tel. 011-49-561-18495.

For Sale: *The Horn Call* Feb 1971–present, complete, \$350.00 or \$8.00 each, ppd. Ralph Nafziger, Box 1476, Albany, OR 97321; 541-926-4245.

For Sale: Geyer 5 valve B-flat horn. New mouthpipe, new fifth valve addition. Excellent condition. US\$3,000.00. Daniel Rauch. Tlf: (47) 67121199; Fax: (47) 67121599. (Norway)

For Sale: Double Paxman-model 20L (5 years old), rose brass, unlacquered, with detachable bell. Hard case (soft case available at additional charge). Asking \$4000. Call Michelle at 561-488-6183 or email at: mshorn@juno.com

SUBSCRIBE TO OTHER BRASS JOURNALS

Brass Bulletin

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

International Trumpet Guild Journal

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

International Trombone Association Journal

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

Tubists Universal Brotherhood Association Journal

Steven Bryant, Treasurer of T.U.B.A School of Music, University of Texas at Austin Austin, TX 78712 USA

Historic Brass Society Journal

Jeffrey Nussbaum, President 148 West 23rd St #2A New York, NY 10011 USA The setting sun, and music at the close,

As the last taste of sweets, is the sweetest last,

Writ in remembrance more than things long

past.

Richard II William Shakespeare

Barry,
Thanks for everything.



5 Forest Street

Arlington, MA 02174 Phone: 617-646-5756

Toll Free: 800-223-7846

FAX: 617-646-2480

WEB: http://www.osmun.com EMAIL: sales@osmun.com

How do You Spell Class?

Johnny Pherigo, Editor The Horn Call

Barry Tuckwell has received so many accolades for his accomplishments as a hornist that he does not need for me to add my feeble efforts to the list. After all, in addition to the many honors he has been accorded in the past and the tributes published elsewhere in this issue, he recently was honored on February 27, 1997 by the Maryland House of Delegates and the Maryland Senate by being seated on the floor of the chambers of the General Assembly while a proclamation was read in his honor. Also, the Mayor of Baltimore, Kurt L. Schmoke, proclaimed January 27, 1997 as "Maestro Barry Tuckwell Day" in Baltimore. And, on May 22, 1997 Mr. Tuckwell will be awarded the George Peabody Medal for Outstanding Contributions to Music in America by the Peabody Institute of The Johns Hopkins University in Baltimore.

I wish to suggest, however, that the most noble thing about Barry Tuckwell is not his accomplishments as a hornist, musician, and conductor—laudable as those achievements are. His most noble aspect is the manner with which he carries himself in the midst of the praise, the accolades, the hosannas. It is that mysterious and all-too-rare attribute called Class. I don't mean the kind of class one is born into; quite the contrary. I am thinking of the sort of class that the American advice columnist Ann Landers describes. To paraphrase her column on the subject, Class means being confident; having a sense of humor; never making excuses; having integrity; never building oneself up by tearing others down; practicing good manners and courtesy; and possessing an aristocratic air but maintaining a common touch. All of these attributes describe Barry Tuckwell perfectly.

I was immediately aware that Barry Tuckwell had Class the first time I heard him play. It was in 1971; I was a freshman at Texas Tech University, and several of us piled into a Volkswagen Beetle to drive 200 miles to hear Barry play Mozart Three and Strauss One with the Abilene Symphony. What a revelation! Here was someone who not only made his living playing horn concertos, but who it made it seem so easy. He carried himself with such confidence and elegance—but never approaching arrogance—and he stood up to play. Although I was much too shy to go backstage to meet him, I have told him since of that performance and the impact it had upon an impressionable eighteen-year-old from Snyder, Texas.

In 1985 I had the opportunity to attend the first (and only!) Barry Tuckwell Horn Retreat in West Virginia. Barry and Robert Routch were the clinicians, and the enrollment was approximately twelve of all ages and abilities united by their desire to bask in the presence of the great Barry Tuckwell for a week. The individual attention we received as a result of the small enrollment was wonderful for us (but terrible for the financial backers of the event, hence the first time was also the last time). Here I had the opportunity to play for Barry (and Robert Routch—a wonderful

musician and horn player and a delightful person to be around), be coached by him, and enjoy socializing with appropriate beverages and laughter. I was impressed by his sincere, encouraging, nurturing approach while working with all of us. He could have assumed an arrogant and condescending air, but he never did—not even a hint. He was secure enough with himself that he did not need to point out the inadequacies of others, and he had a genuine interest in helping each of us reach our potential as musicians

Some of you may remember when Barry played the *Villanelle* at the Manchester workshop in 1992. I was newsletter editor at the time and wrote the following about this performance:

One of the most eloquent moments of the workshop came during Barry Tuckwell's recital when he spoke about the Dukas Villanelle. It apparently was his first performance of the Villanelle at an international horn workshop since the first workshop in Bloomington in 1972, where, as he described it, he went after the top "C" at the end with great authority and missed it absolutely. He poignantly described how devastated he was by that miss and how it haunted him for years afterward. It was one of the most humanizing scenes I have ever witnessed that this tremendous artist could feel such pain for so long over one missed note and be able to discuss it so frankly. In case you're wondering, Barry really nailed that top "C" in Manchester!

Here, then, was the aristocrat of the horn revealing that he truly was human after all. He could suffer the same defeats and feel the same pain as the rest of us, and he was secure enough that he could share those feelings with us.

Finally, there was the 1993 workshop in Tallahassee, Florida, where Barry played, among many other things, the Thea Musgrave Concerto. I was lucky enough to get to play in the orchestra for that performance—never have I been so proud to play fourth horn! During those rehearsals and the performance I observed the aspect that I think is the key to Barry's success as a hornist. Although his calm, confident demeanor never left him, I was vividly aware of something else as well—a mental focus and concentration that was so powerful and compelling that it was as if he willed his horn to do his bidding.

I have learned much from Barry Tuckwell. I learned that there are no unimportant performances—not even in Abilene, Texas. I learned that one of the measures of greatness is the dignity and respect one accords those someone else might call "lessers" or even "inferiors." I learned that it is important to laugh and that a sense of humor can help one survive in this sometimes crazy business. I learned that if one is strong enough, one can appear vulnerable, even in public. And I learned that the real source of excellence comes from within, from a focused mental concentration that refuses to give up or give in to adversity.

How do I spell Class? Barry Tuckwell. Thanks for everything, Barry.



WIND MUSIC PUBLICATIONS



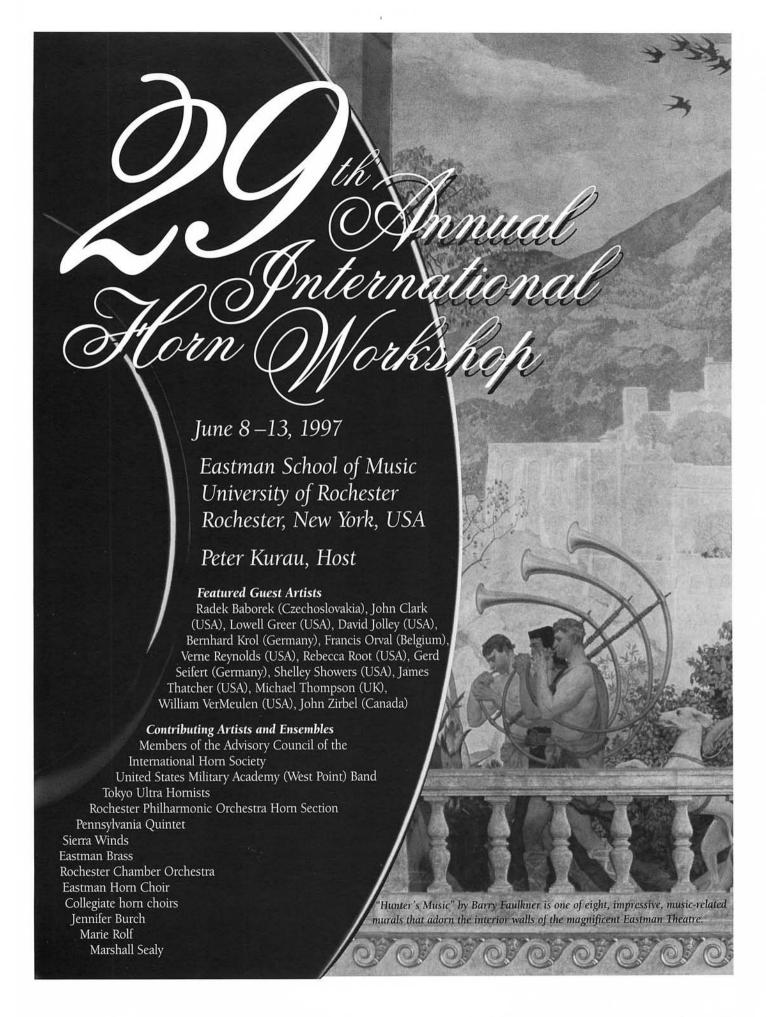
An Orchestra Musician's Odyssey. A View from the Rear—by Milan Yancich \$28.00 The Art of Brass Playing—by Philip Farkas
Etudes for Modern Valve Horn—by Felix de Grave \$15.00 Kling Horn-Schule \$15.00 Thirty Etudes for Horn—by A. Cugnot \$5.00 An Illustrated Method for French Horn Playing—
by William C. Robinson—Edited by Philip Farkas
by Philip Farkas \$10.00 90 Etudes for Horn—Complete Kopprasch \$15.00
Four Mozart Horn Concertos with Simplified Piano Accompaniment Arranged by Otakar Tverdy—Edited by Milan Yancich
Edited by Philip Farkas
The "Complete First Horn Parts to Johannes Brahms' Major Orchestral Works"
A Practical Guide to French Horn Playing Sound Recording Performed and Narrated by Milan Yancich, 4-record Album

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

WIND MUSIC * INC.

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

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



he Eastman School of Music of the University of Rochester invites you to attend the Twenty-Ninth Annual Workshop of the International Horn Society, June 8–13, 1997, to be held on the Eastman Campus in Rochester, N.Y.

Highlights of the Workshop will include recitals, concerto performances, master classes, pedagogical sessions, lecture/discussion seminars, guided warm-up sessions, lecture/recitals of music by Verne Reynolds, Bernhard Krol, and Alec Wilder, and special presentations on new music, jazz horn, natural horn, and studio and commercial playing. Participating ensembles include the United States Military Academy (West Point) Band (LTC David Dietrick, Jr., Commander and Conductor), Tokyo Ultra Hornists, Rochester Chamber Orchestra, Eastman Brass, Sierra Winds, Pennsylvania Quintet, Eastman Horn Choir, and several collegiate horn choirs. There will be horn choir sessions and performances for participants, as well as some optional time off to enjoy some of the culture, heritage, and scenery of the beautiful Western New York/Finger Lakes Region.

0/0/0/0/0/0/0/0/0/

ince the time of its founding by George Eastman in 1921, the Eastman School of Music, a Division of the University of Rochester, has become one of the world's preeminent comprehensive music schools. The Eastman campus, located in the cultural district of downtown Rochester, comprises four principal buildings, including the magnificent Eastman Theatre (seating 3,094), the acoustically and aesthetically superb Kilbourn Hall (seating 459), the Sibley Music Library, housing one of the largest and most comprehensive collections in the Western Hemisphere, and the Student Living Center, completed in 1991. The 1996-97 academic year marks the 75th Anniversary of the School, and the 29th International Horn Workshop will undoubtedly be one of the crowning events of the celebration!

The Greater Rochester area, with a population of one million, is rich in educational, cultural, and recreational resources. As the third largest metro area in New York State, Rochester is a cosmopolitan city surrounded by an abundance of fresh water, beautiful parks, and scenic spots. The newly refurbished Greater Rochester International Airport offers numerous flights into and out of Rochester daily from cities all over the United States. The Eastman School is located ten minutes from the airport and three minutes from both the Amtrak station and the Greyhound Bus depot.



International Horn Society Workshop: June 8–13, 1997 University of Rochester—Eastman Living Center Registration/Accommodations Form

Address	Name	Institution/Company	
City, State, Zip Affiliation Professional Student; I will be traveling by Air Rail Car Bus Please check on Arrival Date Time Departure Date Poparture Date Period Departure Date	Address	Telephone	
I will be traveling by		Fax	
I will be traveling by	City, State, Zip	E-mail	0 0E0 32 Y 10
Arrival Date Time Departure Date Partial Date Time Departure Date Partial Date Date Departure Date Date Date Departure Date Date Date Date Departure Date	Country Affiliation Profess	sional ☐ Student; under 18	□ Enthusiast
Registration (Please note, no refunds will be given after May 30.) Full registration: IHS Member _\$225.00 Non-member _\$250.00 Day registration at \$50.00 per day. Circle day(s): 6/8, 6/9, 6/10, 6/11, 6/1			
 Full registration: IHS Member \$225.00 Non-member \$250.00 Day registration at \$50.00 per day. Circle day(s): 6/8, 6/9, 6/10, 6/11, 6 Non-horn-playing spouse registration fee \$200.00 Late registration: Add \$20.00 after May 15, 1997 Housing/Dining Room and board packages are available in the University Living Center for six nights: Sunday, June 8-Friday, June 13, inclusive of oner Sunday, June 8, through breakfast Saturday, June 14. Single room @ \$240.00 in Eastman Living Center: June 8-June 13, 1990. Double room @ \$221.00/person in Eastman Living Center: June 8-June 13, 1990. Double room @ \$221.00/person in Eastman Living Center: June 8-June 13, 1990. I will need additional housing @ \$25.00 per day (room only) on the follow Dune 6 Dune 7 Dune 14 Total number of days Child 5-12 years old @ \$28.00/day: Number of children Number of days Child sull make my own housing accommodations at a local hotel: Strathallan Hotel: (716) 461-5010 Days Inn: (716) 325-5010 Meals-only package: \$107.00 (Includes breakfast, lunch, and dinner daily, and June 11 banquet.) Banquet ticket for participants not on room & board or meals-only package: \$25.00 	Arrival Date Time Depart	ture Date Tin	ne
 Full registration: IHS Member \$225.00 Non-member \$250.00 Day registration at \$50.00 per day. Circle day(s): 6/8, 6/9, 6/10, 6/11, 6 Non-horn-playing spouse registration fee \$200.00 Late registration: Add \$20.00 after May 15, 1997 Housing/Dining Room and board packages are available in the University Living Center for six nights: Sunday, June 8-Friday, June 13, inclusive of oner Sunday, June 8, through breakfast Saturday, June 14. Single room @ \$240.00 in Eastman Living Center: June 8-June 13, 1990. Double room @ \$221.00/person in Eastman Living Center: June 8-June 13, 1990. Double room @ \$221.00/person in Eastman Living Center: June 8-June 13, 1990. I will need additional housing @ \$25.00 per day (room only) on the follow	Registration (Please note, no refunds will be given after	er May 30.)	Amount
 Day registration at \$50.00 per day. Circle day(s): 6/8, 6/9, 6/10, 6/11, 6 Non-horn-playing spouse registration fee \$200.00 Late registration: Add \$20.00 after May 15, 1997 Housing/Dining Room and board packages are available in the University Living Center for six nights: Sunday, June 8–Friday, June 13, inclusive of ner Sunday, June 8, through breakfast Saturday, June 14. Single room @ \$240.00 in Eastman Living Center: June 8–June 13, 198 Double room @ \$221.00/person in Eastman Living Center: June 8–June 19 My roommate will be: I will need additional housing @ \$25.00 per day (room only) on the follow June 6 June 7 June 14 Total number of days Child 5–12 years old @ \$28.00/day: Number of children Number of days Child 5–12 years old @ \$28.00/day: Number of days Strathallan Hotel: (716) 461-5010 Days Inn: (716) 325-5010 Meals-only package: \$107.00 (Includes breakfast, lunch, and dinner daily, and June 11 banquet.) Banquet ticket for participants not on room & board or meals-only package: \$25.00 			\$
 Non-horn-playing spouse registration fee \$200.00 Late registration: Add \$20.00 after May 15, 1997 Housing/Dining Room and board packages are available in the University Living Center for six nights: Sunday, June 8–Friday, June 13, inclusive of ner Sunday, June 8, through breakfast Saturday, June 14. Single room @ \$240.00 in Eastman Living Center: June 8–June 13, 199 Double room @ \$221.00/person in Eastman Living Center: June 8–June 8–June 19 My roommate will be: I will need additional housing @ \$25.00 per day (room only) on the follow June 6 June 7 June 14 Total number of days Child 5–12 years old @ \$28.00/day: Number of children Number of days Child 5–12 years old @ \$28.00/day: Number of days I will make my own housing accommodations at a local hotel: Strathallan Hotel: (716) 461-5010 Days Inn: (716) 325-5010 Meals-only package: \$107.00 (Includes breakfast, lunch, and dinner daily, and June 11 banquet.) Banquet ticket for participants not on room & board or meals-only package. Banquet cost: \$25.00			\$
Housing/Dining Room and board packages are available in the University Living Center for six nights: Sunday, June 8–Friday, June 13, inclusive of ner Sunday, June 8, through breakfast Saturday, June 14. Single room @ \$240.00 in Eastman Living Center: June 8–June 13, 199 Double room @ \$221.00/person in Eastman Living Center: June 8–June 13, 199 My roommate will be: I will need additional housing @ \$25.00 per day (room only) on the follow June 6 June 7 June 14 Total number of days Child 5–12 years old @ \$28.00/day: Number of children Number of days I will make my own housing accommodations at a local hotel: Strathallan Hotel: (716) 461-5010 Days Inn: (716) 325-5010 Meals-only package: \$107.00 (Includes breakfast, lunch, and dinner daily, and June 11 banquet.) Banquet ticket for participants not on room & board or meals-only package.	Non-horn-playing spouse registration fee \$200.00		\$
Living Center for six nights: Sunday, June 8–Friday, June 13, inclusive of the sunday, June 8, through breakfast Saturday, June 14. • Single room @ \$240.00 in Eastman Living Center: June 8–June 13, 199. • Double room @ \$221.00/person in Eastman Living Center: June 8–June 13, 199. My roommate will be: • I will need additional housing @ \$25.00 per day (room only) on the follow	 Late registration: Add \$20.00 after May 15, 1997 		\$
Banquet cost: \$25.00	Single room @ \$240.00 in Eastman Living Center: Ju Double room @ \$221.00/person in Eastman Living Ce My roommate will be: I will need additional housing @ \$25.00 per day (room	une 8-June 13, 1997 enter: June 8-June 13, 1997 n only) on the following days: mber of days of children of days local hotel: n: (716) 325-5010 une 11 banquet.)	
Please note any physical limitations	Ban		\$
	Please note any physical limitations	### O 1 O 1 O 1	
☐ I will be driving my car and will need a parking pass (Metro Center Garaç			
(Monday, June 9-Friday, June 13. No charge on the weekends.) ☐ I would like to purchase a weekly pass to the YMCA for \$20.00.	[[[[[[[[[[[[[[[[[[[[하나 하나 있다면 : 17 시간 이 시간 (17 시간 17) 통일	\$
i would like to pulchase a weekly pass to the fivida for \$20.00.	I would like to purchase a weekly pass to the YMCA	101 φ20.00.	٥
Museum Complex (2) Fire Const Cruine (2) Fi Winery/Changing F	Museum Sampler (2) ☐ Erie Canal Cruise (3) ☐		\$
] I would like to go on the Niagara Falls Tour on Saturda		\$
\Box I would like to go on the Niagara Falls Tour on Saturday, June 14, for \$55		Total Amount Due	\$
□ I would like to go on the Niagara Falls Tour on Saturday, June 14, for \$55 Total Amount	Make CHECKS PAYABLE TO THE UNIVERSITY OF ROCHESTER Mail to: University of Rochester, Conference & Events O 152 Administration Building, Rochester, NY 14627-0041	ffice, IHS Workshop, Box 41,	



Housing and Meals

Housing and meals are available to participants choosing to stay on campus in the Eastman Living Center. The dining center is located within the Eastman Living Center.

The room and board package is available for six nights (Sunday, June 8, arrival through Saturday, June 14, departure) for \$240 single; \$221 per person double. Participants who will need accommodations June 6, 7, or 14 may reserve a room only for \$25 per day single or double. A meals-only package will be available for \$107 to include breakfast, lunch, dinner, and the banquet. All meals offer vegetarian options.

Children under age 5 may stay free with a parent (no meals included). Children 5 to 12 years of age are \$28 per person/per day for room and board. Please keep in mind that only two people are allowed per room, including children 5–12 years of age. Persons under 18 may not stay alone in a room. If you have any special needs, please indicate so on the space provided on the registration form. **Dormitory space is limited.** Early registration is strongly advised.

The YMCA, adjacent to Eastman Living Center, is a full service athletic facility offering a pool; racquetball courts; an indoor track; and Nautilus, aerobic, and free weight equipment.

Participants electing to stay off campus may contact either of the following hotels that are holding group room blocks for the IHS Workshop. Room blocks and the IHS group room rate will be honored until May 1, 1997. Please make your reservations promptly to ensure the discounted rate.

Strathallan Hotel, 550 East Avenue (716) 461-5010 \$89/\$99 daily

Days Inn Downtown, 384 East Avenue (716) 325-5010 \$45/\$49 daily

Transportation

The Eastman School of Music is located in downtown Rochester. Detailed directions to campus will be forwarded in a confirmation notice upon registering for the workshop.

Discounted airfares for anyone attending the workshop are available through USAir. To obtain airfare discounts call USAir's Meeting and Convention Reservations Office at (800) 334-8644 between 8 a.m. and 9 p.m. Eastern time. Refer to Gold File Number 86950058 for the IHS discount. Baker Travel of Ithaca, NY, has been designated the workshop travel agency. For assistance in

your travel plans, please contact Mary Ann Covert by telephone at (800) 225-3711, by fax at (607) 272-0175, or by e-mail at bakertvl@epix.net.

Tour Information

Half-day tour excursions June 11, 1997: Enjoy one the the following fun-filled excursions. Each excursion costs \$18 per person.*

Museum Sampler

Visit the George Eastman House and the Margaret Woodbury Strong Museum. The 12.5-acre estate of George Eastman combines the treasures of the world's leading photography and film museum with the landmark 50-room mansion and gardens. The Strong Museum houses not only Mrs. Strong's personal collection of Victorian furniture, glassware, and more than 20,000 dolls but also award-winning exhibitions of life in America since 1820.

Erie Canal Cruise

Cruise the waters of the historic Erie Canal aboard the *Colonial Belle*. Relax and enjoy the narrated tour of a picturesque section of the waterway. This vessel is the largest tour boat that continually operates on the canal. It even will take you through one of the locks along the waterway.

Winery Tour/Tasting and Shopping Excursion

Visit Rochester's award-winning Casa Larga Vineyards, part of the world-famous Finger Lakes Region. Take a private guided tour of the winery and learn about the winemaking process from the growing and harvesting of the grapes to the bottling of the wines and champagnes. The tour ends with a tasting and a visit to the gift shop, where you will be given a \$5.00 gift certificate. From there you will visit the nearby Eastview Shopping Mall with its elegant new wing, which includes Lord & Taylor, Eddie Bauer, Abercrombie & Fitch, the Disney Store, and more.

Post-Workshop Tour to Niagara Falls— Saturday, June 14, 1997*

Explore the area near one of the world's most awe-inspiring natural wonders, Niagara Falls. Participants will visit the American Falls and receive an Attractions Master Pass that includes admission to the Maid of the Mist Boat Ride, the Cave of the Winds on Goat Island, the Observation Tower, the Aquarium of Niagara, and much more. Also included is unlimited transportation on the Viewmobile trams which stop at all major points of interest. On the trip back to Rochester, the group will have an elegant dinner buffet at The Park Lane Restaurant near Buffalo. Cost for the day at the Falls is \$55 per person.





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



For additional information on sights and attractions in the Rochester area, contact the Greater Rochester Visitors Association at (800) 677-7282.

Visit our Web site at http://www.rochester.edu/Eastman/IHS Workshop 97

Programs and artists are subject to change without notice.

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



THE AMERICAN HORN QUARTET ON CD

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

"Unlikely Fusion"



"4 X 4"

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



"UNLIKELY FUSION"

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

"AMERICAN HORN QUARTET PREMIERE CD"

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

"IM HERBST"

Four Pieces, Debussy Quartet in Bb, Homilius Carmen Suite, Bizet/Turner Entrance Fanfare, Dickow Choral w/Variations, Tedesco Three Choral Pieces, Brahms

QUARTET

Music Published by Phoenix Music Publications

NEW A	HO F	UBLI	CAT	IONS
-------	------	------	-----	------

NEW AHQ PUBLICATIONS	
* 214511 Baroque Album, Bach/Turner, Winter	\$ 19.50
* 214512 Intuitions, K. Machala	\$ 25.00
* 214513 Fandango, K. Turner	\$ 22.25
* 214514 Three Brahms Choral Pieces	\$ 11.00
* 214515 Marriage of Figaro, Mozart/Turner	\$ 19.50
* 214516 Farewell to Red Castle (8 Hn), Turner BEST SELLERS	
211001 Twas a Dark & Stormy Night, Turner	\$ 13.75
211002 0	

211001 I was a Dark & Storing Night, Turner	\$ 13.73
211002 Sonata for Horn and Piano, Turner	\$ 18.00
211003 Characters for Solo Horn, Turner	\$ 6.75

921001 Hornist's Opera & Ballet Handbook

AMERICAN HORN QUARTET SERIES

215001 Casbah of Tetouan (5 Horns)	\$ 22.25
214501 French Impressionists Vol.1	\$ 19.50
214502 French Impressionists Vol.2	\$ 19.50
214503 5 Miniatures, C.D. Wiggins	\$ 13.75
214504 Concerto for 4 Horns, Perkins	\$ 25.00
214505 Quartet No.1, Turner	\$ 22.25
214506 Quartet No.2, Turner	\$ 22.25
214507 Fanfare for Barcs, Turner	\$ 11.00
214508 Carmen Suite, Bizet/Turner	\$ 22.25
214509 Quartet in Bb, Homilius/Johnson	
214510 Capriccio, L'Abbate	\$ 11.00

* New Publication

MAJOR CREDIT CARDS ACCEPTED

\$ 23.95

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

American Horn Quartet

7239 East Mercer Way Mercer Island, WA 98040

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

Phoenix Music Publications

To order printed music contact:

Brodt Music Co. Inc PO Box 9345

Charlotte, NC 28299

USA: 1-800-438-4129

FAX: 1-800-446-0812

LOCAL: (704)-322-2177

Barry Tuckwell: The Early Years in Australia and London

Hugh Seenan and Chris Huning

This article was first published in the Horn Magazine, publication of the British Horn Society, Autumn 1996. The Horn Call expresses its appreciation to Ian Wagstaff, Editor of the Horn Magazine, as well as Hugh Seenan and Chris Huning for giving permission to reprint this article in the Horn Call.

"What are we going to do about Barry?" An innocuous phrase that planted the seed of one of the most extraordinary careers that the horn world has seen this century. "He's musical, so he must be able to play something" said Barry Tuckwell's sister, the Countess of Harewood, to Charles Mackerras and Richard Merewether in the Margherita Coffee Lounge in Sydney. It was Richard Merewether who said "how about the horn?" Barry Tuckwell was thirteen at the time, having been born on March 5, 1931, a birth date, if not year, that he shared with Philip Farkas.

Tuckwell was from a musical family. His father was a pianist and organist, "Charles Tuckwell, the mighty Wurlitzer." Barry himself also learned organ, together with the piano and violin, which he says he played "very badly." Charles Tuckwell and his three siblings had perfect pitch, as have Barry and his sister. Richard Merewether was his first teacher, and his progress, by any standards, seems to have been meteoric; he joined the Melbourne Symphony Orchestra at the age of fifteen, as third horn. This position lasted less than a year, before he moved to Sydney, studying at the Sydney Conservatorium with Alan Mann, who



Barry Tuckwell, 1949, age 18, Sydney, Australia

Tuckwell describes "a great teacher." Alan Mann was also principal horn of the Sydney Symphony Orchestra, Tuckwell spent three years as assistant first, until the age of nineteen. Between the Melbourne and Sydney jobs he also had a job with the Old Vic in a production of Richard III whose included Laurence Olivier, Peter Cushing, and Vivien Leigh. "Sitting in the pit with Laurence Olivier standing up there made a big impression on me."

Formative Years

How did he rate his playing in those teenage years? "I didn't even think about it I just went and did it." As for the usual formative process of youth orchestras, "they didn't have them. I just went to the Melbourne Symphony Orchestra when I was 15." His first concert in that first profes-

sional post included Arnold Bax's *Tintagel*, which was surely a baptism of fire? "I loved it."

When he was nineteen in 1950, he left Australia. "Eugene Goossens and Alan Mann said I should go abroad and see what's going on in the big wide world. So I got on a ship and came to Londonit was the obvious place to go." After eight weeks on the ship, he arrived here on January 2, 1951. What were his expectations on arriving in England? "I had none —I just wanted to see the world."



Barry Tuckwell, 1936, age 5

Shortly after his arrival in England, he secured a job with the Buxton Spa Orchestra. At the same time he auditioned for the second horn job in the Covent Garden orchestra. As a conclusion to this was not immediately forthcoming, he went to Buxton. Whilst there, he wrote around to other orchestras, and, at the age of twenty got his first major break in England as assistant principal to Maurice Hanford in the Halle Orchestra, playing under John Barbirolli. He remained there for two years, before deciding to move on again. This time it took him to the Scottish National Orchestra. "I remember the audition. Karl Rankel threw the book at me, but I got the job as third horn," with Farguharson Cousins as principal. This lasted for a year, after which he once again got itchy feet. This led him to Bournemouth and the first horn post. In this section was James Quaife, who was subsequently to join him as second horn in the LSO.

London Symphony Orchestra

All this served as a prelude to 1955, the year in which both the first and third horn positions fell vacant in the London Symphony Orchestra. Tuckwell's audition took place on stage at the Royal Albert Hall. He cannot remember what he played, but whatever it was, he was offered the first horn position at the age of twenty-four, without a trial. The third horn position was taken by Bob Noble.

His first date with the orchestra was recording a film



Age 23, when Barry Tuckwell joined the London Symphony Orchestra

score by Arthur Benjamin for a Hitchcock film, *The Man Who Knew Too Much*. The orchestra appears in the film as well—which involved ten days of miming in the Albert Hall—when a man is murdered during a concert. If you look closely you can briefly spot Tuckwell in the film.

The section at that time consisted of Tuckwell on first, Denzil Floyd on second, Bob Noble on third and Vincent Burroughs on fourth. Around 1957–58, Denzil Floyd moved to the BBC and was replaced by James Quaife. After that Vincent Burroughs left to be replaced by Roger Rutledge. "Then came Martin Shillitoe, and that transformed the section. They were the real golden days, when he was fourth horn." David Gray joined the section for the LSO world tour in 1964 as a bumper, and subsequently became co-principal. Prior to this he did have bumpers periodically; "A lot of people came in; Aubrey Thonger, Alan Hyde, Neill Sanders, when they were available. There were basically four horns, but for certain concerts, I would be able to talk them into hiring an extra horn."

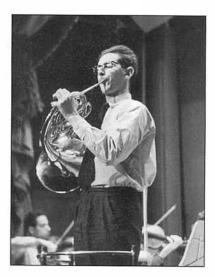
Towards a Golden Era

This was a period of transformation for the LSO; as well as being principal horn, Tuckwell also spent ten years on the orchestra's board, for six of which he was chairman, during which time "we were constantly driving to make the orchestra good. The Philharmonia were A1, because they did so much recording. We competed skilfully. We knew that the Philharmonia could play Beethoven and Mozart better than us, and the RPO had the Beecham Magic, so we played things like Berlioz and Stravinsky, which we played well."

The period during which Tuckwell was with the LSO is generally thought of as its golden era, the time during which it really established itself as one of the world's great ensembles. "They were certainly exciting times, and I think it was because we were all ... fearless. We just had to be better all the time. Every performance was something of a great experience. The Philharmonia and the RPO were the established orchestras in those days. We were right down there at the bottom of the league table, and we were determined to get to the top. We had some lucky breaks—the first one was when Everest wanted to make some recordings. That gave us status, because we were recording. And then came Mercury. They wanted Dorati to conduct a European orchestra. We were the only one available—everybody else was under contract. Together with the general feeling in the orchestra, these two breaks gave us an edge." What does he remember as the high point of his tme with the LSO? "Probably the most important thing that happened to us was working with Stokowski. We turned a corner when he conducted us. He made us feel good."

In 1968 came the great watershed of his career, when he left the London Symphony Orchestra to pursue a free-lance solo career. Why this change? "I think I realised that I had got to a point where I had to make some sort of a change. I thought I could do the solo work, and free-lance in London. And I would have more freedom. It's hard work

being first horn." Was it an easy transition? "Yes, because I was already doing a lot of solo and free-lance work." One might think that after thirteen years as principal horn of the LSO, he might miss that world. "In retrospect I have no regrets. Certainly at the time I had no regrets at all. I was very happy not to be sitting in the hot seat any more." Has he missed the orchestral life since then? "Yes, but I've got back into that side of things with conducting. I'm



Barry Tuckwell with the London Mozart Players, 1959

still with an orchestra, but in a different role."

What does he perceive as the major differences between working as a soloist and as an orchestral player? "If you are the principal in an orchestra, in a sense you are playing in public more, because you have to come to the rehearsals, which are not just yourself playing. The other thing is that if you are playing in an orchestra, you are actually playing more. If you're not in an orchestra, you have to very careful not to under-play. You have to actually practise more—you have to, otherwise your lips go, you lose all your strength. It's not easier—it's just another set of problems. There's no easy way out apart from quitting." This new ground he was breaking of course brought uncertainties;

"When I started I took every date I could, because I didn't know how things were going. I was doing over 200 solo concerts a year. Of course, I realised then that things were going well, so I started to be selective. I suppose I do about 80 now." Of this work-load, he estimates that Strauss 1 is the one piece that he has been asked to perform the most often, at over 1000 performances.

An Inspiration

As Tuckwell is himself an icon and inspiration for horn players the world over, who served as inspiration or influence for him? "Obviously Dennis Brain and Gottfried von Freiburg, for his tone. One of the first things I did when I got to London was to go and hear Dennis play. It was Haydn 1 and Mozart's Sinfonia Concertante, in Chelsea Town Hall, with Harry Blech conducting the Mozart Players. I also heard Freiburg play, and the sound was unbelievable—Edinburgh, Bruno Walter conducting the Vienna Philharmonic, Brahms 1 and the Tragic Overture—that is the sound, I thought. It wasn't that it was loud, but it projected." For orchestral sound "the Chicago Heldenleben, with Fritz Reiner conducting, the end of that with Farkas I think is the ultimate."

On the subject of contemporary ensembles, for him "the Cleveland Orchestra is the best orchestral machine in the world."

"The other influence was Tommy Dorsey. When I was a kid, it was the swing era; I used to listen to those records, and listened to him playing the melodies. I used to play along with them, and learned a lot about phrasing. I used to just do it for fun, but he had the art of melodic line, and made a brass instrument sound melodic."

Remaining on the subject of sound, there is Tuckwell's long-standing championship of the double horn, from the time in English horn playing when the single was paramount, under the influence of Brain and Civil. Today he even has a Holton double named after him.

From Cazzani to Holton

His first instrument was a single, a Cazzani F-horn, after which, at the age of 15, he got an old Schmidt double, flatteringly described as "a piece of junk." When he joined

the LSO he had a double Cazzani that he had brought with him from Australia. After that he had an Alex double that had no G on it. This, he remembers, made the solo in Scheherezade "no fun." In 1957 he changed to a Kruspe double. "I like the choice of different fingerings, the different qualities of sound you can get on different lengths of tubing. I use the F horn, but not in a traditional way." His only excursion away from the full double is not remembered fondly. "I had a single B-flat that I played Strauss 1 on in Berlin. Everything was going very well until the recitative at the end. I went down to the low D, went up confidently to the high F, and then put my thumb down. That was a very, very serious error, because it was plugged into the F-extension. I splashed that note all over the Philharmonie in Berlin. It was the biggest cracked note in the history of mankind."

He has never used a descant horn to any extent, although with some of the repertoire he has recorded, one might think he must have. This of course brought up the subject of his spectacular Zelenka recordings, for which he played a Paxman Bb/Bb-soprano. "Three days before the recordings, I still hadn't worked out how to play the high notes. The thing is, after we had been doing it for a while, it became, I wouldn't say easy, but relatively easy, because I wasn't playing Heldenleben the night before. That's all I was doing, so one develops a sort of embouchure that will work. Light, but not loud."

A Concept of Sound

Does he have any advice for the aspiring horn player? "Have a good concept of sound—that's the most important thing. Getting the notes—to begin with that is not the most important thing. You are always going to miss notes. You practise to get as reliable as possible. The first of my priorities is to get a good sound."

January 25 saw the finale of Barry Tuckwell's horn-playing career. On the subject of putting his horn in the case for the last time he quotes Philip Farkas; "it is better to give up five years too early than five minutes too late." His fifty years of horn playing is one of the milestones in the history of the instrument, and will remain an inspiration and model for generations of players.



Photo by Yale Kneeland



HIDDEN VALLEY MUSIC SEMINARS

Carmel Valley, California

PHILIP MYERS MASTER CLASS

Monday, July 28, 1997 – Saturday, August 2, 1997

EMPHASIS -

Phrase Structure

Audition Performance

\$250 Participant Tuition

\$250 Room and Board

\$500 Total

Call or Write:

Hidden Valley Music Seminars

P.O. Box 116

Carmel Valley, CA 93924

408.659.3115

The Barry Tuckwell Scholarship Fund

The International Horn Society has established the Barry Tuckwell Scholarship Fund to benefit worthy horn students in the pursuit of their careers. The society takes great pride in honoring its Founding President and his contributions as performer, conductor, teacher, and author. After more than fifty years as a professional horn player, Barry Tuckwell, the internationally acclaimed master of the horn, gave his farewell performances as a horn soloist January 23, 24, and 25, 1997 with the Baltimore Symphony Orchestra.

The following list represents contributors to the Barry Tuckwell Scholarship Fund whose contributions have been received by Nancy Cochran Block as of March 21, 1997. These contributions are tax deductible in the USA, and contributions may still be sent to Nancy Cochran Block, payable to the IHS Tuckwell Scholarship Fund. A return receipt for gifts over \$250.00 will be provided for income tax purposes, and future contributors will be acknowledged in the

In addition to personal notes sent to all contributors, Mr. Tuckwell wishes to express publicly his appreciation to contributors to the Barry Tuckwell Scholarship Fund:

Dear Friends and Colleagues:

I wish to take this opportunity to thank you all for contributing to the International Horn Society's Scholarship created in ти пате.

The vast support for the scholarship fund is both gratifying and overwhelming and I am honored by the support for this endeavor. It is my hope that enough money will continue to be raised so that students of the horn will be able to pursue their craft through education and performance.

My personal thanks goes also to the members of the Advisory Council and the many friends and associates who traveled to Baltimore in January to attend my farewell solo performances.

Although I have officially "hung up the horn," I look forward to continued participation in the activities of the International Horn Society and hope to be with you at future workshops.

Again, my humble thanks for your kind contributions. With best wishes,

Bury Gukmell.

Barry Tuckwell

Contributors:

Lillian Sober Ain

Mr. and Mrs. R. W. Apple, Jr. Australian Chamber Orchestra

Marcantonio Barone

Leland & Mary Bartholomew

Dan Beeaff Virginia Benz Lisa N. P. Berkenbilt A. Kendall Betts Daniel Blumenthal Lisa Bontrager Deborah E. Bowles R. J. Brakey

Mr. and Mrs. Robert C. Carder, Jr.

Margaret Carson **Gregory Cleary** Hans Clebsch Nancy Cochran-Block Iris Coopersmith James Decker Robert Dickow Julie Donat & Lisa Yeo

Ms. Polly H. Dunn Kathleen Vaught Farner

Randall E. Faust

Mary Dragovich

W. Charles Gibson Kenneth Graupner

Mr. and Mrs. Richard M. Greenwald

Tom Heard

Kenneth C. Henslee Publishing

Cheryl R. Herman, MD

Graham Hovey Bill Hoyt

Hub Labels, Inc. **Gregory Hustis** Bradley Johnson Ralph Johnson

Mr. and Mrs. Arthur Katz Susan and David Kohen

Walter A. Lawson G. Leblanc Corp. Kate and Jim Lehrer

Lila Levitan

Ronald Levitan and Claire Smearman

Dvora Lewis Keren Lomas

Ambassador and Mrs. Loughran

James Lowe

Mr. and Mrs. John M. McCardell

Paul McElligott Dr. Gordon Miller Clara Mincer Kathreen M. Minor

Warren K. North Ella L. Oppenheim

Robert J. Osmun —Osmun Music, Inc.

Jeanne E. Paella Howard Pakin Johnny Pherigo Norman A. Phillips

Bonnie Pick Jean Rife Catherine Rock Sylvia Rosenberg Philip Rosenthal

Bennett and Geraldine Rubin

Steven T. Sager

Alex and Agnita Schreiber

Harry Shapiro Ralph L. Sharrett Robert Stem **David Stiers**

Sulchek and Company, P.A.

Kristin Thelander Lucien Thévet Ellen Uzelac **Beverly Wachtel** Peggy Walsh John N. Wates Frøydis Ree Wekre



The IVASI System

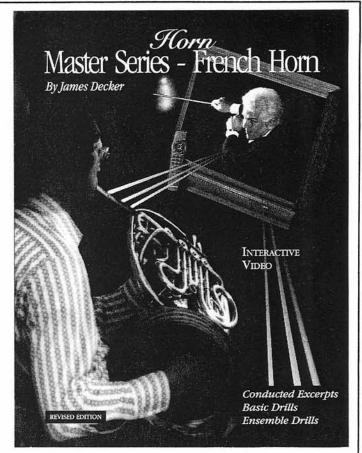
Master Series for Horn

As demonstrated at IHS National Meetings

See the Homepage:

http://www.usc.edu/dept/LAhorn or write to USC Details and discounts for IHS members

The Los Angeles Horn Club Library University of Southern California Music Department Los Angeles, CA 90089-0851





Berg Horns

Quality

Handcrafted Instruments

General Delivery Dunster, B.C.

New Area Code!

Canada VOJ 1JO

Ph. (250) 968-4463



Barry Tuckwell: Catalyst for New Music for Horn

Douglas Hill

Just over fifty years ago a young Australian teenager named Malcolm Williamson and his buddy, a fellow horn player named Barry Tuckwell decided that it would be a grand idea if Malcolm would write an original composition for Barry to play on his horn. Though the piece is lost, it could be said to have begun a legacy which includes at least twenty major compositions written specifically for this man who has become the world's most recognized and influential horn soloist. It would, however, be impossible to know all of the compositions that have been written because of Barry Tuckwell's incredible technical prowess, adventurous performance aesthetic, and masterful musicianship.

The modern horn, which has been largely feared by contemporary composers and thus largely left out of this century's spotlight as a solo instrument, seems to have had an unusually significant life around this one particular "Australian, British, American 'French' horn player." As early as 1962, Barry Tuckwell was the inspiration and stimulation for major works from Australian, British, American, and French composers, who would eventually include Don Banks, Iain Hamilton, Thea Musgrave, Alun Hoddinott, Karl Kohn, Gunther Schuller, Richard Rodney Bennett, Robin Holloway, Jean-Michel Damase, David Gow, Paul Pritchard, and Oliver Knussen. It is this fine group of composers and their works for horn and orchestra; horn, violin and piano; and horn and piano, that I wish to present and discuss in this article. This body of work is both a significant representation of the strengths of Mr. Tuckwell's playing over the past thirty-five years, as well as a strong representation of the extensive compositional possibilities for the modern horn.

It was my pleasure to have had a lively and informative conversation with Barry Tuckwell on January 30, 1997, shortly after his formal retirement from the concerto circuit. We spent an hour and a half discussing (primarily) these twenty new compositions and the problems of getting performances of modern music with orchestras. "It is actually the second performances which are the hardest to get. There used to be a gag that composers wanted the first performances done in Albert Hall (a notoriously live concert space in London) so that they could hear their pieces played more than once."

When asked which works he most often performed, Mr. Tuckwell explained that "the pieces most often performed were not necessarily the ones which should be most often performed. The decisions, certainly with regards to those works with orchestra, tend to

rest with the management. My brother-in-law, the Earl of Harewood, so aptly noted that he had never heard me play Strauss's Second Horn Concerto. He says that this is the concerto that tends to be put down, because the management crosses off the "2" and puts "1" thereby saving an extra rehearsal."

Over the years, regardless of whether Mr. Tuckwell had wished to perform one of the more recent, twentieth century works written especially for him, or even one of the lesser played though widely known basic horn solos, the orchestra management most often responded: "then if it's not the Strauss "1," it's the Mozart Concerto—you know, the one in E-flat with the last movement in 6/8." (This writer found it quite interesting and somewhat reassuring that such a short-sighted and manipulative response happens not only to all the rest of us.)

It was in 1962 that the Edinburgh Festival decided to commission a horn, violin, piano trio from Don Banks, an Australian born, British composer. Don Banks (1923-1980) moved to London in 1950, where he studied composition with Seiber, and later traveled Europe to study with Babbitt, Dallappicola, and Nono. His Australian roots remained strong throughout his life in Europe, most notably when he founded the Australian Music Association of London. Banks's "Horn Trio" was written especially for Barry Tuckwell, Brenton Langbein (violin), and Maureen Jones (piano), in part because they were all three Australian-born performers. This is a three movement work lasting approximately fifteen minutes. The serial, atonal manner of composition along with the frequent shifts and contrasts of energy give it a somewhat intellectual bent, while the lyricism, found throughout with the emphasis on the descending minor second and the perfect fourth, provide a feeling of familiarity certainly long before the work reaches its completion. A few years after its composition and after numerous performances, the three for whom it was written recorded the Horn Trio along with the Sonata Notturna by Iain Hamilton (discussed later) for the British Council Series. However, that recording never received much cir-



Barry Tuckwell and Norman Del Mar, conductor, with the Leningrad Philharmonic in 1960. Vitali Bujanovsky is to the left of the conductor, partially hidden.

culation, so the original group of three recorded it again on a CD (#6059) in 1987, for Ex Libris Verlag und Grammoclub, Zurich, producing a remarkably effective performance!

Tuckwell had met Banks at a film recording session where he had composed the sound track. "Banks was a meticulous composer. He sent many letters about his plans, what he had in mind. After he died, back in Australia, he seemed to lose prominence as a composer." Tuckwell then lamented on how this so often happens to many of the finest composers.

Long before he died, in 1966, Don Banks began to compose a piece for horn and piano. During its inception he received a commission for a major work from the Peter Stuyvesant Foundation for the London Symphony. He quickly decided to transform this smaller work into his "Horn Concerto" (1966) for Barry Tuckwell, the then solo horn in the LSO. This exciting concerto, premiered by Tuckwell with Colin Davis conducting, quickly became a repertoire piece for Mr. Tuckwell and for the LSO, receiving "many, many performances including a tour of Australia." In 1974, Norman Del Mar conducted an exceptional recording of this work on Argo (ZRG 726), featuring Barry Tuckwell.

Scored for a very large orchestra, this eighteen-minute work begins with a unifying note-row consisting largely of ascending minor seconds and tritones. The piece progresses through eight continuous sections of enthusiastic rhythmic complexities, remarkable orchestration colorations, and astounding displays of flexibility, range, and interpretive prowess from this young soloist who was just beginning his remarkable career. Both of these works by Banks are available from Schott & Co. Ltd. London.

The mid-60s also saw the composition of two new (Tuckwell inspired) and very effective works for horn and piano by the British/Scottish composers Iain Hamilton and Thea Musgrave. In 1965, Iain Hamilton (b. 1922), composed his Sonata Notturna for Barry Tuckwell and the noted pia-



Iain Hamilton, Barry Tuckwell, and Thea Musgrave in Glasgow, May 1971

nist, Margaret Kitchin. The high degree of structural design and proportion of this work could easily be attributed to Hamilton's having begun his adult life as an engineer. "In the precision of his writing you can see a strong mathematical

mind. Even when it sounds aleatoric it is all written out. Everything is all related."

With all of this formal structure, it might seem surprising how this highly effective, three movement sonata comes across as primarily a sensitive and dramatic dialogue. The reason is that this sonata was inspired by a brief quote from the French poet, Baudelaire: "The sky / It closes slowly like an alcove / The impatient man changes into a wild beast." Hamilton uses a strict serial technique to portray these con-

flicts or polarities between the impatient man/beast and the suspended quiet of the night. This is truly an effective eight and one-half minute, three movement piece and should be studied and performed often. It does, however,

require musically mature, sensitive, and flexible performers. The complexities require that both performers read from a score.

Iain Hamilton returned to the horn as a solo voice in 1970 with a commission from the London



Barry Tuckwell and Thea Musgrave rehearsing her Concerto for Horn, 1971

Sinfonietta, another group with which Mr. Tuckwell was affiliated. *Voyage* for Horn and Chamber Orchestra is an eighteen minute piece created for Tuckwell, three winds, three brass, one percussion, piano, and strings. This work is truly a tour-de-force for the solo voice incorporating micro-tones, vocalizations, rhythmic glissandi, extensive amounts and extended sections of flutter-tongue, and numerous bravura sections frequently stretching freely through a 3.5 octave range. There are many group improvisational sections and periodic multi-tempi sections. Tuckwell recalled that this piece "was done frequently. It almost became a repertoire piece for the group at the time." The difficulties in preparing the work did prompt Mr. Tuckwell to remember and remark: "The first couple of performances were rather hairy!"

An interesting parallel with Hamilton's earlier horn and piano piece is the derivative nature of its inspiration. Again he goes to the poetry of Baudelaire, but then also to Rimbaud as they both fantasize on the far-off places of the inner imagination as made manifest by voyages upon the oceans and seas of the world. Hamilton also goes so far as to quote from *La Mer* and *L'isle joyeuse* by Debussy. A great recording was made of this work with Barry Tuckwell, David Atherton conducting, and the London Sinfonietta on CRI (SD 280). Schott publishes the Sonata Notturna, and *Voyage* is published by Theodore Presser.

"I was invited to her basement apartment in London where we had some tea and scones, then sat down and played her new piece for horn and piano together. That was my introduction to Thea Musgrave." Music for Horn and Piano (1967) by Thea Musgrave was also written for Barry Tuckwell and Margaret Kitchin and became the first of many successful and challenging works by Musgrave that feature the horn. Born in Edinburgh, Scotland in 1928, Thea Musgrave began as a student of medicine but soon moved on to music, completing formal studies at the Paris Conservatory with Nadia Boulanger and Aaron Copland. She has taught, coached, and served on many European and American faculties, having immigrated to the U.S. in 1970. Music for Horn and Piano is a very dramatic, largely unmeasured and gestural work which sounds and feels like a free dialogue in which two unlike timbres seem to blend as

one flowing into and out of each other's attacks, decays, and releases. The hornist reads from a part that includes extensive piano cues suggesting the degree of simultaneity of attacks and releases. According to Tuckwell, "She spent a lot of time thinking about the practical side of performance, which some composers don't do. So often you find it just doesn't work the way they wrote it. That is the thing about Thea, she is meticulous in how she writes."

In 1971 Thea Musgrave collaborated directly with Barry Tuckwell in the writing of her Horn Concerto, which Tuckwell calls "A work of major importance! It broke into a certain new territory and became one of the most effective pieces from the audience point of view. It has an impact." As the story goes, Barry sent Thea a postcard from Tula, Mexico with a picture of regional monoliths surrounding a central figure, which Tuckwell quipped as being the horn section of the Tula Philharmonic. Such an image was all Musgrave needed to envision a work in which the horn section would eventually surround the soloist and the audience. The other brass then became a concertante group

set against the rest of the orchestra. This work is scored for a mediumsized orchestra and makes wonderful use of the varied timbres of such an ensemble. This work is, in many ways, a study in orchestration and in contemporary horn writing. Her use of extended techniques for the soloist (and others) is truly knowledgeable and accurate. The quarter-tone scales, for instance, are beautifully notated and clear, and provide musically (not just technically) memorable moments. The original recording, according to Tuckwell "was done quadraphonically and should be

re-released as a surround-sound CD." I would agree. That is the way this important composition was conceived and the way it works best. The premiere recording was produced in 1975 by the Decca Recording Co. (Headline 8) with Thea Musgrave conducting the Scottish National Orchestra, Barry Tuckwell, soloist.

One of Wales's most prominent composers, Alun Hoddinott, was born in Bargoed, Glamorgan in 1929. His development as a composer was greatly enhanced through his studies with Arthur Benjamin. Since those early years, his musical language has remained largely tonal with intense chromaticism and subsequent complex harmonies. The Llandaff Festival commissioned him to compose his Concerto, Op. 65 for horn and chamber orchestra (double winds, a large battery of percussion, and strings) in 1969. In 1973 Barry Tuckwell recorded this fourteen minute work

with Andrew Davis conducting the Royal Philharmonic Orchestra, again for Decca Records (SXL6606). The percussion section takes on a large part of the responsibility with numerous tuned and untuned instruments. In contrast, the solo line is primarily lyrical throughout this rather conservative two section, three movement work. The opening melodic materials of the Romanza weave their way to a climax and return to become thematic material for a rhythmic Scherzo movement, which further dances its way to a dramatic cadenza for the horn, this cadenza being eventually rejoined with the orchestra in a quiet statement of the opening motive. "This is one of those pieces that never got performed often, however I enjoyed recording it very much."

One of the more conservative pieces discussed in this article is the Sonata for Horn and Piano, Op. 78, No. 2 (1971) by Alun Hoddinott. "This was a piece that received many more performances than the concerto, because I controlled the input for my own solo recitals." Here too, is a work that was published by the Oxford University Press. Premiered

Benjamin Britten, Peter Pears, and Barry Tuckwell at a recording of Britten's Serenade for Tenor, Horn and Strings, London, 1964

on August 28, 1971 by Barry Tuckwell and Margaret Kitchin at St. Donat's Castle, Wales, this piece is the result of a commission by the Vale of Glamorgan Festival. The traditional three movement form begins around the tonal center G with largely lengthy and lyrical lines for the horn. The elegy-like second movement gives a strong impression of improvisational interplay between the voices. The final movement, Presto, is a scherzo which dances jauntily along with a rather transparent accompaniment concluding a satisfying and likable eleven minute piece.

The first of the two Americans in this group of composers is the Austrian-born Karl Kohn (b. 1926). Kohn immigrated to the U.S. in 1939 and began studies at the New York College of Music. After serving in the U.S. Army he returned to study at Harvard with Walter Piston, Irving Fine, and Randall Thompson. In 1950 he began his professorship at Pomona College and Claremont Graduate School in California. It was there that Tuckwell and Kohn met. The three works written for Tuckwell began in 1971 with Variations for Horn and Piano. (Earlier, in 1967 Kohn had written Encounters II for Horn and Piano within a set of "Encounters I–VI" for various instruments with piano.) Both of these works were published by Carl Fischer as a part of their Facsimile Edition series in 1972.

Variations is a demanding yet rewarding work lasting just over ten minutes. Tuckwell regarded Kohn as "one of

the Boulez group" after working with him at summer festivals. He also "would love to have recorded it." A rather unique characteristic of this particular work is the request: "Move to position at narrow end of piano. Place bell of horn into direct contact with frame of piano harp." Playing in this position should "obtain sympathetic vibrations and maximum resonance" from the two instruments.

Karl Kohn continued with his Trio for Violin, Horn and Piano in 1972. Also published by Carl Fischer (and even dedicated to their 100th anniversary of publishing), here is another very "meticulously written" favorite of Mr. Tuckwell. "I once was even able to get a BBC broadcast of the Kohn Trio." This, too, is a work of great complexity, but "with no approximations." Karl Kohn "knew exactly what he had written and knew when you had played what he'd written, and, by God, it had to be right." Though not as technically demanding as the Variations, there are still a great number of ensemble complexities, including free-sounding, unmeasured sections, that make this extensive twenty-three minute abstract piece a demanding challenge, but well worth the effort, according to Mr. Tuckwell.

In 1974 Karl Kohn "came up to me and said 'Here, I've written a concerto for you." Tuckwell goes on to lament that he was never able to get an orchestra to perform it. The Concerto for Horn and Orchestra, scored for a chamber orchestra consisting of flute, oboe, clarinet, two bassoons, vibraphone, piano and strings, appears to be a remarkable, extensive, and very demanding piece to prepare and perform. "As you can see from the score, it is like the Oliver Knussen piece, it requires very careful preparation." Perhaps here would be an opportunity for a striving talent on the horn to create a rewarding and significant premiere opportunity.

Thirty-two years after the precocious, nineteen year-old first horn player in the Cincinnati Symphony, Gunther Schuller, completed his Concerto No. 1 for Horn, the conductor, Mario di Bonaventura commissioned Schuller to write a concerto "on behalf of Barry Tuckwell." The result was the Concerto No. 2 for Horn, completed in 1976. It wasn't until 1978 that Tuckwell and Schuller were able to first perform this work together in Flint, Michigan. This is a work "for a huge orchestra—very expensive to produce. Most orchestras' budgets don't want to employ so many musicians." However, Tuckwell remembers "several performances—not enough, but always with Gunther Schuller conducting." Though it never came to be, there was talk at one time of producing a recording with Tuckwell performing the concertos of Schuller, Bennett, and Knussen.

According to Schuller, the form of this concerto "is rather traditional, which makes it a novelty for a contemporary concerto." Mr. Schuller also admitted that the work is "a subtle tribute to the Strauss Concerto No. 1 for horn. I've loved it and played it often in my student days." Strauss was always "subliminally within the mentality of the piece." Though this piece is massive and demanding to the extreme in flexibility, strength, and range, the result for the audiences who might hear it performed well would be one of great respect for the power, lyricism, warmth, and color potentials of the horn.

"Who knows the horn's potentials better than

Schuller?" is a phrase this writer has heard numerous times in the past. Having also performed Concerto No. 2 with Schuller conducting, premiered his Sonata for Horn and Piano with Karen Zaczek Hill, and studied and taught from his etudes, duets, and text, I would say that Schuller's music is as demanding of horn players as he is demanding of himself as a creative being. He knows our potentials and has decided to stretch the envelope. Such information is worth the horn player's time and study if we ever plan to contribute to that important growth forward for the horn as a viable instrument in the future.

One of the most extensive collaborations between Tuckwell and a prominent composer began in 1977 with the composition of *Actaeon* for Horn and Orchestra by the British-born composer **Richard Rodney Bennett** (b. 1936). According to Tuckwell; "This is a stupendous piece! The legend of Actaeon is readily identifiable. A vivid mood of the forest is set. You can even see in your mind when Actaeon is pursued by his own hounds and is torn apart. It is hair-raising and has had great impact on the audiences." This is one work that Tuckwell repeatedly said he wished he had formally recorded. However, "there was a live performance recording made at the International Horn Workshop held in Manchester, England."

Born in 1936 in Broadstairs, Kent, Richard Rodney Bennett did his formal composition study with Lennox Berkeley and Howard Ferguson at the Royal Academy of Music in London and in Paris with Pierre Boulez. He composed his horn concerto in 1955-56 and has continued to compose prolifically in almost all genres imaginable, including extensive work for film, radio and television productions. It is in this more popular mode of music that Bennett did the arranging for (and performed the keyboards on) a 1979 recording of songs: A Sure Thing; Music of Jerome Kern, with Barry Tuckwell rendering thirteen beautiful tunes over a small but lush chamber orchestra. (These highly effective arrangements were written specifically for the recording session format and, thus are not available or even applicable for public performances, much to my own personal disappointment.)

According to Susan Bradshaw in the book *Contemporary Composers*, "no other composer has done more to develop the stylistic middle ground of twentieth-century music, or, incidentally, to encourage its listeners." One might describe his style as being neo-serial, including octaves, tonal chords, and emotionally expressive elements that stretch the listeners' hearing but do not exceed the limits of common experiences.

After Actaeon, in 1978, Richard Rodney Bennett composed his Sonata for Horn and Piano. Within this piece of over twelve minutes, the two performers wend their ways through six uninterrupted sections. Each performer has solo "cadenzas" which serve to link the sections, then ultimately they share a mutual "cadenza" movement followed by a brief statement of the opening "Declamato" materials to end the work. This metrically complex and technically demanding (i.e., frequent stopped horn in the lower ranges) work has often been publicly praised by Mr. Tuckwell as a major contribution to our repertoire. This is strong, intelligent, and challenging music, certainly worth our time. It is

available from Novello and Co., Limited, Cat. No. 360001.

Barry Tuckwell and Richard Rodney Bennett performed the Sonata "so many times over the years that Richard said one day, 'I'm sick of the Sonata. I'll write another one.'" So in 1985, another twelve minute piece was created for them to perform together. Romances for Horn and Piano was premiered in New York City in 1986 and has become another absolute favorite for Barry Tuckwell. Somewhat more conservative and lyrical than the Sonata, the Romances are in four separate movements; an Adagio, Allegretto, Presto, and Adagio, and each has a definite musical association with the Romances of Robert Schumann. Tuckwell defines them as "dreamy." It seems, however, that such important music as this is not always made readily available. Published by Novello in 1990, these pieces are apparently "outof-print." (Novello's catalog number for the Romances is 360002. Perhaps if we all ordered a copy that might help the publisher to realize their importance.)

Another little piece that should be mentioned shows the friendly relationship that has developed between Barry and Richard over the years. During Tuckwell's fiftieth year, 1981, Richard Rodney Bennett presented him with a one-minute frolic titled: *Happy Birthday to Who(m)? for Solo Horn.* This is a very clever little romp (based on the well-known "Birthday Song") which weaves its light-hearted way through multi-meters, intrusive stopped-horn notes, a build to what seems a frustrated fall from an overly exuberant climactic high "b," finally arriving at the "triumfante" naming of the "Who(m)," tagged by the much-needed final cadence. Though this piece exists only in manuscript, popular demand just might make this extremely happy little work an annual event for us all. (Ask for it from Novello along with the Romances; that just might get it published.)

Robin Holloway was born in Learnington Spa, England, in 1943 and educated in Cambridge and Oxford, completing his Ph.D. in 1971 with a dissertation on Debussy and Wagner that was published in London in 1979. It is, perhaps, this deep love and affinity for the musics of such late Romantic composers as Schumann, Strauss, Mahler, as well as Wagner and Debussy that makes Holloway's Horn Concerto Op. 43 so very listenable. His contemporized stylistic mimicry of Straussian neoclassicism and Mahlerian rhythmic patterns, among numerous other derivative techniques so characteristic of his prolific output, makes Holloway's a strangely familiar yet highly original voice. His Concerto is a three movement work lasting thirty-four minutes. It wasn't until 1988 that the work was performed in its original design with Tuckwell as soloist along with the Northern Sinfonia under Richard Hickox. It appears that the publishers, Boosey and Hawkes, convinced Holloway to break the work up into Op. 43a and Op. 43b, leaving the first movement, titled "Sonata," as a separate piece. This was done because of its length, both for artistic reasons and with regards to the assumed stamina of the soloist. Tuckwell's feelings are that "you can't start with the second movement, because the first movement is so relevant to what follows." This is a wonderful work that can be heard on a CD recorded in 1994 with Tuckwell and the Scottish Chamber Orchestra, conducted by Matthias Bamert on Collins Classics, 14392.

The famous Australian satirist, Barry Humphries (whose characters Dame Edna Everidge and Sir Les Patterson are wildly popular in England) "is very well versed in the classical and symphonic repertoire. One day he approached me about commissioning a new work for horn and suggested Jean-Michel Damase (b. 1928), because he 'liked his music.'" Thus, in 1985 a single movement Rhapsodie pour Cor et Orchestre was composed for horn solo, two each of the woodwinds, two trumpets, two trombones, four percussionists, harp, and strings. In contrast to the other pieces so far discussed, this is largely a linear, melodic piece. Damase asks for an unusual amount of muted passage work, which gives the solo line the effect of conversing with itself. As with so much of Damase's music, Tuckwell feels that this too "is a lovely piece, really very nice." Since 1951, when Damase composed his delightful and evocative Berceuse for Horn and Piano, he has shown an unusual knack in writing well for the horn. He followed in 1956 with Pavane Variee, then in 1988 with Aspects-5 Pieces for Horn and Piano (student pieces). Since the Rhapsodie he has composed and published another work for horn and



Barry Tuckwell at Sendai-Sapan, Japan, c. 1980

orchestra titled Concerto, which includes a piano reduction, as does the Rhapsodie, both published by Editions Henry Lemoine. Tuckwell informed me that he "performed the Damase only once at the premiere with the Royal Philharmonic. Again, it is the second performance that is the most difficult to get."

In 1988 another work based upon a mythological theme was created for Barry Tuckwell. *Janus* for Horn and Orchestra was composed by **David Gow** through a commission by the Wyvern Theatre with funds provided by the Southern Arts Association of England. Gow was born in London in 1924 and has served as a Professor at the Universities of Oxford and London. Preceding this chamber concerto he wrote a Sonata for Horn and Piano and a Quintet for Brass. *Janus*, according to Tuckwell, "was composed as a 'play direct piece.' This meant that the soloist was also expected to act as conductor. The first performance took place with the Bournemouth Sinfonietta in 1988. I've done it several times."

The inspiration and thus the concept behind the piece



A recording session in Salzburg, 1978

relates to the myth "Janus," who was a god with two faces, one looking to the past the other to the future. This was also thought to be the god of gates and doorways, of entrances and exits. The soloist as conductor is the most obvious example of this dual perspective. Within the form of this single movement work, there is a repetitious design of two contrasting moods and motions wending their ways back and forth throughout the opening and closing sections. These sections surround the larger and longer scherzando.

Paul Pritchard is an active freelance horn player, commercially successful arranger and composer, and is the editor of and a contributing author in the truly fascinating and profoundly practical book, THE BUSINESS, The essential guide to starting and surviving as a professional hornplayer. "He's an old pal. Something like the Vince DeRosa of the London freelance scene." For the occasion of Barry Tuckwell's sixtieth birthday Pritchard composed Dreamtime for Solo Horn, Strings and Harp, produced by Between the Ears Music in 1991. A sincere and loving little piece, this is an obvious gesture of friendship which sings a gentle melody and would serve as a fine encore after one of the more highly complex works mentioned above.

The last major work to be composed for Barry Tuckwell, and the last concerto he performed (with the Baltimore Symphony Orchestra on January 23 and 24, 1997) just before his formal retirement from solo touring, was Concerto for Horn and Orchestra by Oliver Knussen. Born in Glasgow, Scotland in June of 1952, Knussen studied composition with John Lambert and later with Gunther Schuller. His career began as the fifteen-year-old conductor of his own Symphony No. 1 and has gone on to include extensive and diversified compositions, numerous commissions and awards, college and major summer festival teaching in Europe and abroad, conducting and guest conducting with many major orchestras including the London Sinfonietta and the Philharmonia Orchestra, and administrative work including co-artistic director of the Aldeburgh Festival.

Tuckwell has thoroughly enjoyed numerous performances and also recording "Ollie's piece" on Deutsche

Grammophon with the composer conducting the London Sinfonietta (#449572-2). "It works, and is actually easy to put together with a good orchestra. You might not think that to look at the score." Tuckwell went on to remember that his "best performance" was with David Zinman and the Zurich Symphony.

Based on a tape of a live performance, it is obvious that the orchestration for this uninterrupted, highly dramatic and lushly lyrical composition allows the solo horn to dominate quite successfully. Many clever and fascinating dialogues occur mostly between the solo horn and the winds or with the other horns. Though the work is harmonically rather conservative, Knussen creates a great deal of tension and anticipation with a near perpetual dissonant undercurrent. Both the extreme high and low registers of the horn are frequently requested, but always written to be heard without requiring excessive force from the soloist. Published by Faber, this concerto already seems to be of interest to other outstanding performers such as Gail Williams, who has planned a performance of the work in the spring of 1997.

It is my firm belief that it has taken this one, particular, incredibly strong performer and remarkable musical gentleman named Barry Tuckwell to convince the majority of composers and performers around the world of what is actually possible on the horn. Now it is up to today's and tomorrow's active performers to become familiar with these, among other exciting and effective pieces of advanced horn writing. Through such study, a fuller understanding and appreciation for what else might be possible will develop and thus contribute to the continuing evolution of the horn's potentials.

These new insights might also provide us with the technical and musical knowledge necessary better to direct, inspire, and assist new, adventurous composers toward a greater and more active interest in the horn's potentials. Let's all go find our "Malcolm Williamsons" and help them learn from us while we learn their new music from them.

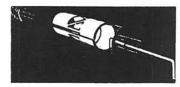
Barry Tuckwell, very early in our telephone conversation, stated his great sadness regarding Toru Takemitsu's death before composing his concerto for horn, which the IHS had instigated. He felt strongly that such a loss should be a sign of what we need to do at the highest levels of encouragement. "The composers I would love to see write something for the horn would include Hans Werner Henze, Luciano Berio, György Ligeti, John Adams, Karlheinz Stockhausen, and John Harbison. I'm sure I'll think of others right after we hang up!"

Let us use this as a wake-up call to encourage our local symphonies, professional and amateur chamber ensembles, arts councils, and music clubs to support the creation of music which will bring the horn into the next century's spotlight as a more frequent and effective solo instrument. Let's help to perpetuate this remarkable legacy of fine new music written for and because of this great soloist, Barry Tuckwell.



JJ577COIL

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



Additional benefits to the player include better control of:

- intonation
- dynamics
- range
- and better endurance

43,500

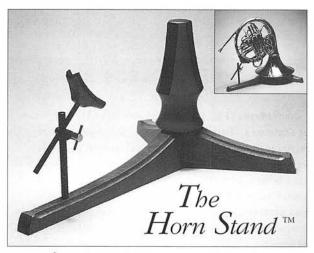
As a result of improved response, the instrument becomes easier to play . starts quicker . centers better & resonates more freely!

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

AAIIRR Acoustics

303.751.0673

1234 S. Quince Way • Denver Colorado 80231



usicians find The Horn Stand valuable during performances, lessons, rehearsals. and in the studio. The classic design features three solid wood legs to insure stability on any surface. The fully adjustable felt-cushioned cradle adapts to any horn. Solid steel swivel clamp and rods insure long-lasting durability. Choose from cherry, black walnut, maple, oak, or mahogany hardwoods. Satin-sheen finish protects all wooden parts. Introductory offer \$169-satisfaction guaranteed.

Bothe Woodworking • 5404 SE 39th Avenue Portland, Oregon 97202-4219 • 503-788-4098 VISA



New!

The LITTLETON

- "F" Horn --12' 3" Long
- True Harmonic Scale
- · Rich, Resonant Sound
- Centered Pitch
- Booming Bass **Notes**
- ❖ Made in the U.S.A.

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

LITTLETON ALPHORN

- the first alphorn to be built with high-tech materials and a computer-designed bore. The result is a sound that is true, consistent, predictable, regardless of any atmospheric condition. • Rattan wrapped. Traditional floral decoration on the bell. 3-piece construction. Comes with wooden adapter to hold your favorite mouthpiece and a zippered canvas carry case. • All at the incredibly low price of \$958. Satisfaction guaranteed.

- Swiss Alphorn Music Available, specially priced. -

MORRIS SECON THE MAGIC OF MUSIC

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

A portion of each purchase will be contributed to the Frizelle Scholarship Fund of the International Horn Society



Musique de salon 19th-Century French music for born and fiano

Jeffrey Snedeker, natural and early valved horns Marilyn Wilbanks, fortepiano assisted by Richard Seraphinoff, natural horn

Works by Rossini, Dauprat, Saint-Saëns, Gallay, Bordogni, Panseron.

- "...one of the most fluent, technically assured hand-horn recordings I have ever heard." Anthony Halstead, The HORN Magazine.
- "...a delicious treat...none are as tasty as this." American Record Guide.
 - "...heartily recommended to hornists of all ilks and anyone interested in 19th century music." Historic Brass Society.
 - "...superior adroitness and knowing...fine show of artistry, musicality and fresh repertoire." The Horn Call.

"a superb performance" Northwest Horn News.

To order send check or money order for \$12.50 (includes shipping & handling) to Jeffrey Snedeker, 404 N. Sampson St. Ellensburg, WA 98926 (No credit card orders.)

48 PAGE CATALOG

We Stock Hard-to-Find Brass Recordings.

- •More Than 1500 Titles on CD, LP, Video or Cassette.
- Jazz Recordings Featuring Brass Soloists.
- Classical Brass Recordings.
- •Many Imported Titles Not Found in Stores.

We Also Publish Sheet Music for Brass.

- •More Than 700 Pieces Available.
- ·Solos Duets, Trios, Quartets, and more.
- Ensemble Works for Like & Unlike Instruments.
- •Brass Choir & Big Band Compositions.

See our Complete Catalog Online at our Website at Tapmusic.com or Send \$3 for Our Latest Catalog*

Tap Music Sales, 1992 Hunter Avenue Newton, IA 50208 USA

Phone: 515-792-0352 or Fax: 515-792-1361 Email: tapmusic@steward.com

*Catalogs sent 1st Class Mail. Yes, we accept VISA and Mastercard. Overseas customers please send \$5.

THE CONFERENCE IS **OPEN TO ALL MEN AND** WOMEN PERFORMERS. COMPOSERS, EDUCATORS, CONDUCTORS, STUDENTS, AMATEURS AND MUSIC LOVERS.

26-29.

FEATURING CONCERTS AND MASTER CLASSES BY ARTISTS INCLUDING CLORA BRYANT, BARBARA BUTLER, JULIE LANDSMAN, MICHELLE BAKER, EUGENE POKORNY, ABBIE CONANT, JOAN WATSON, ANGIE HUNTER, PIA BUCHER, VELVET BROWN, JAN DUGA, LAUREL OHLSON, KATHY BRANTIGAN, MARY ANN CRAIG, JEAN RIFE, JOANNA HERSEY, MARIE SPEZIALE, REBECCA BOWER, BETTY O'HARA, DIVA (NO MAN'S BAND), THE MONARCH BRASS ENSEMBLE, LAURIE FRINK, MATT TROPMAN, MARVIN STAMM, TUCSON SYMPHONY HORN SECTION, LYNDA ROBINS, SUSAN SLAUGHTER & MANY MORE. SOLO COMPETITIONS OPEN TO MEN AND WOMEN IN TWO AGE CATEGORIES: AGES 0-28 AND 29 AND ABOVE

FIRST PRIZE: \$5,000 EACH; SECOND PRIZE: \$2,000 EACH; THIRD PRIZE: \$1,000 EACH COSPONSORED BY AND HELD AT WASHINGTON UNIVERSITY. ST. LOUIS, MISSOURI, USA

FOR MORE INFORMATION CALL (314) 966-8671 OR WRITE:

540 SOUTH GEYER ROAD ST. LOUIS, MO 63122

SUSAN SLAUGHTER AND THE INTERNATIONAL WOMEN'S BRASS CONFERENCE SALUTE BARRY TUCKWELL UPON HIS RETIREMENT. HIS CONTRIBUTIONS TO THE HORN WORLD HAVE BEEN TRULY LEGENDARY. ALL THE BEST WISHES IN HIS FUTURE ENDEAVORS.

Horn Design by Tuckwell

Marilyn Bone Kloss and Mark J. Anderson

"Horn players today don't appreciate how good the horns are compared with earlier times. Decades ago, people were reluctant to put water keys on their horns because it might affect a particular note; now you rarely get a bad horn. The cylindrical side of the horn has always been good, but the standard has been raised so that now the conical side of the horn is also very consistent and you can buy a horn from any big name manufacturer with confidence."

Barry Tuckwell spreads the praise around—to small makers who innovate, to larger makers who provide consistently high quality, and to many individuals who have made particular contributions. He says, "There is room for many horn makers."

Other people point to Barry himself as a force behind improvements in design and high quality production.

A Blindfold Test

A good instrument is essential for a hornist to play well, but how important is it in the way a player sounds? Barry had an idea for an experiment at the 1971 Horn Week at Pomona College (part of the Third Claremont Music Festival Institute), reported in the November 1971 issue of the Horn Call. He, Jim Decker, and Ralph Pyle were blindfolded and handed horns to play for the audience. (It was a test for both the players and the audience.) They could tell when they had a horn with a piston thumb valve, for example, but otherwise they didn't know what they were playing.

Tuckwell wrote: "The twelve horns used were: [brass] Schmidt, Geyer, Knopf, Kruspe, Kalison, Holton 180, Alexander ... [silver] Alexander, Holton 179, Reynolds, a new Conn 8D, a pre-war Conn 8D ... all twelve were standard doubles. It may be thought that those playing the horns would find it much easier to guess the individual makes being tested. This, however, was not the case. It was after I had guessed a total of three Reynolds that I realized how confusing it all was ... It also looks as if many pre-conceived ideas will be exploded. For instance, it is a widely held opinion that the type of metal affects the tone quality of the horn. But of the positive answers given for the pre-war [silver] Conn 8D and the silver Alexander, over sixty per cent thought them to be made of brass."

"We didn't want to sound bad," says Barry now, "so we overcame the differences in the horns and sounded like ourselves." The audience could pick out the players, but not the horns, although Barry thought that those who favored a certain brand of horn tended to pick the one they thought sounded best as being "their" horn.

"The overriding result was that a player sounds the same no matter what horn he is playing" was Barry's conclusion at the time.

Aims in Improving Horn Design

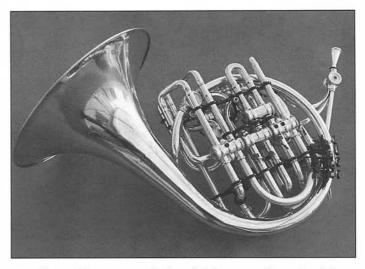
A good instrument can make life easier, however, and most horn players have an ideal they are seeking. Barry's ideal (the "ultimate sound") is the Kruspe. He has always wanted to have this sound in an instrument that would "be easy to play and would blow freely."

Mark Veneklasen

Barry's first foray into horn design was as an investor and supporter of Mark Veneklasen, who developed two classes of prototype instruments in the early 1970s.

According to Walter Hecht, Mark's father, Paul, was an eminent acoustician and amateur hornist, and Mark was a dedicated young hornist with a lifelong desire to overcome the design limits of the traditional patterns of horn construction. Mark was always designing and building complex machines, and he had a dream of designing a horn starting with a blank piece of paper. Walter still has many of Marks drawings, which show how his designs evolved.

Mark's first prototype horn (known as the V1 and completed by 1970) was built from conventional parts, valves, and tube-bending techniques. Walter says, "We used to joke about how just the solder weighed as much as my single B-



Veneklasen V2 prototype in its triple horn configuration (circa 1980) [Walter Hecht]

flat Alexander." This horn was "quite satisfactory to play, except for the excessive weight." It had too many joints, because of limited access to tube-bending equipment, and a cold-rolled steel key mechanism. "This horn was so good, in fact," says Walter, "that I cannot recall anyone who tried it not urging Mark to just go into production of this horn and put aside his extremely futuristic horn plans," but Mark wanted a state-of-the-art horn.

The second generation horn (a modular family of horns known collectively as the V2) was quite a different matter and bore no resemblance to traditionally constructed horns. Most of the time, it was kept in a collection of boxes, then

put together in one configuration or another (double, triple, etc.) as a testing opportunity occurred. The V2 featured horizontal valves, light aluminum tubing, damped rubber o-ring joints, modular construction, automatic water draining, and an ergonomic key mechanism. At the Claremont workshop in 1973, it was shown privately to interested players and potential investors.

Several factors contributed to the demise of this project. Some people thought it was going in the wrong direction and wouldn't invest, or re-invest. As time went by, more new money was required but could not be raised. Issues of patent application and defense (also requiring considerable funds) surfaced. Eventually Mark went back to work in the aerospace industry and the project was dropped.

Barry's role in the development of the Veneklasen horns was as an original investor (along with Jim Decker; Vince DeRosa; Wendell Hoss; Walter Hecht; Mark's mother, Louise; and others), as a frequent tester, and as a promoter.

The original investors were each to get a copy of the production horn, but the project never got far enough to realize that goal. Barry tested the horns at various stages, often after Mark and others had spent a frantic time getting the horn assembled. Barry introduced Mark to many influential people and possible investors, and he continued to support the project long after most others had given up. He says that he was "sorry that it didn't work out"; he thought that Mark had "revolutionary ideas" and that the project had "enormous potential."

Walter Lawson

"Barry has been enormously helpful to us," says Walter Lawson, speaking for himself and his sons, Bruce, Paul, and Dwayne. "He was influential because he was completely objective and impartial in his testing and commenting, and very generous with his time, too. I learned a lot about my horns simply by listening to Barry playing them; I learned to tell what he was feeling about the horns by the way he sounded when he played them."

Walter and Barry first met when they were both clinicians at the 1972 IHS workshop in Bloomington, Indiana USA. After Walter had given a presentation on horn maintenance, Barry asked him to overhaul his Kruspe. Later, Barry visited Walter and was present to witness and try the first bell Walter heat-treated in a furnace outside his factory. In 1979, Barry was also the first to try Walter's

ambronze horn, made of a special proprietary alloy. Walter remembers the many visits they made together to a sophisticated acoustics laboratory in Pennsylvania to evaluate Lawson horns.

Walter, with Barry, was an early supporter of Mark Veneklasen, although Walter was more skeptical about the designs. "Mark was designing a completely new horn, which is time-consuming and often impractical. Others make copies of successful horns or modify and improve basic horn designs. I've chosen to modify and improve selected elements and design new elements."

Walter is glad that Barry has been working with Larry Ramirez at Holton. Walter and Larry are friends, "in fact, most all the horn makers are friendly and helpful with each other." All are proprietary and careful about their designs, but supportive and helpful to each other in every other way. "One time, we started having problems with the nickel silver being shipped by our supplier," Walter remembers. "I

spoke with Larry and other horn makers and learned that they were all having similar problems." Holton had asked Walter to participate in the work with Barry in the design of the Holton Tuckwell model, but Walter decided that he was more interested in doing his own work.

Barry counts Walter as a close friend, and they live not far from each other. "We have done a lot of work together, talking over the technical issues and trying this and that," says Barry. "We were interested in testing acoustical properties; at the acoustical laboratory, we did things like measuring decibels at various points inside the horn."

Walter knows a lot about the grain sizes of metals and how they change during the process of working the metal.

In an article in the *Wall Street Journal* in 1986, Barbara Jepson wrote: "New instruments cost from \$1,000 for a quality factory-made horn to \$6,000 for one like Mr. Tuckwell's current favorite, which was handcrafted by Walter Lawson of Boonsboro MD. 'The quality of the metal used is as important as the quality of wood used for a violin,' says Mr. Tuckwell. 'The better horns are made of virgin, rather than recycled, metal.'"²

Through this association, Barry has learned some of Walter's secrets—"which are still secrets between us," assures Barry. He has the greatest respect for Walter and his sons, and he would never have entered into the association with Holton if he had thought it was any threat to Walter.



Barry Tuckwell and Walter Lawson at Walter's home in Boonsboro, MD, 1975

Leblanc/Holton

The Holton Tuckwell H104 model was designed over several years in the mid-1980s by means of trials, correspondence with suggestions, and re-trials.

Holton approached Barry many years ago, but Barry held back for a long time out of respect for Philip Farkas, who was working with them at that time. (It turned out that Farkas was "delighted" when he learned that Barry was going to work with Holton.) Barry appreciated the way Holton did business—all the early business was done on a handshake; the contract came later, when they had finally worked out the details.

At the 1972 IHS workshop, Barry stopped at the Holton display to try an H179. They made a date for him to visit the factory to try the new H180 model. Salesman Ted Kexel

arranged to have twelve 180s available, and Barry spent nearly a week trying them out. Some of the horns were lacquered, some not. Ted arranged the horns in a different order every day, so Barry never knew which one he was playing; he says that the differences seemed to be as much a function of how he was playing that day as of a particular horn. Barry wrote notes about each horn as he tested it, going back to each one several times. He finally chose one he thought was better than the others, "but not by much-they were all very close." He took this horn on the road, and in the mid-80s began the collaboration with Larry Ramirez (who has been at Holton for thirty-five years and also worked with Farkas) that would lead to the Tuckwell model H104.

Barry was playing an H180 with bell and leadpipe custombuilt by Walter Lawson. In response to Barry's comments, Larry would make changes to

horns and give them to Barry for trial. In a typical letter dated 1987, Barry wrote: "Dear Larry: ... during concerts and rehearsals the horn feels stuffy below middle C on the F side." These comments would result in a new prototype about every three months.

"Barry was one of the most delightfully constructive artists I've ever worked with," comments Larry. "He had a methodical way of doing things. Many artists know what they want but don't know how to go about getting it. Barry would test the horns under different circumstances and various conditions, rehearsals and concerts as well as practice."

Larry says that he produced ten different bell sections for Barry. The bell Barry finally chose is one that requires a

time-consuming process of annealing and hand burnishing for the finished horn. The Tuckwell model is also distinguished by wide curves in the slides for the first and third valves on the B-flat side and wider curves on the crooks.

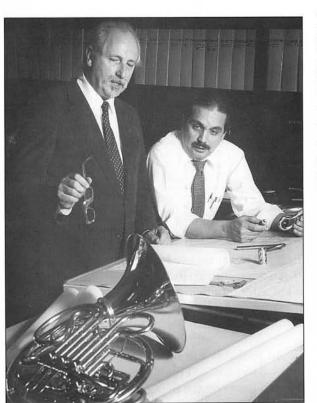
The final design issue to resolve was the leadpipe. Larry produced two different leadpipes: one with a .306" venturi, and the other with a .310" venturi. Barry couldn't decide which he liked better and suggested offering the horn with two interchangeable leadpipes, which he had seen done with trombones and with bells on Schilke trumpets. Larry was delighted with the idea, and in 1988 the company began tooling up for production of the H104.

Horn Making Is an Art

"Building a horn is indeed an art" is Barry's observation after many years of association with horn makers. Bells seem to be particularly critical; "there is more to it than just turning it out, there is really something to getting a different quality of sound because of the bell." Barry says that Paul Lawson "is an artist at spinning the bell; he can feel the metal, tell what it's doing, if it's too hard, too fast, too slow—it's a real art."

"Having many small makers around is good for the quality of horn building," says Barry. "They innovate, raise standards, and are no threat to the big makers." Barry has come to realize that all the makers learn from each other; "it's a brotherhood." Walter's horns are expensive, too expensive for many people, and he makes only about forty horns a year. "Paxman's has also done much to improve standards," he adds.

Even the large instrument makers can't use mass production methods. All the bending, bell spinning, and other specialized operations require hand work. Even as many horns as Holton makes, for example, they are all still assembled by hand.



Barry Tuckwell and Larry Ramirez discussing design of the H104 [Leblanc]

What Horn Should I Play?

Barry is often asked to recommend a horn for a student or player, but he doesn't recommend any particular horn. "We look for a horn that's going to help us do what we want," he says. "Everyone has their own ideas about what is right for them, and that's fine." There is no one horn that is "best" for everyone.

Barry naturally played his Holton Tuckwell model



Holton Tuckwell H104 with interchangeable leadpipes [Leblanc]

H104. He favored a normal double F/B-flat horn. He used a descant occasionally for solos in Baroque music, but "never in the orchestra." He had an old Alexander single high F horn that he used for the Brandenburg, and a Lawson B-flat/high-F that he used for some solos, but usually he stayed with the regular double horn.

"My use of the double horn would probably not be considered 'politically correct,' though," Barry says. "I often play up higher on the F side and down lower on the B-flat side, depending on the quality of sound I want. I like the double horn for the wide range of sound qualities available because of the two sides, and I take advantage of the various qualities."

Barry doesn't believe that there is any difference between a lacquered and unlacquered horn, or a cut-bell or not. "I wouldn't use a cut bell horn if I thought it made a difference in sound, in spite of the convenience," he comments.

Transition

Like other horn players, Barry has always been alert to the advantages gained from using instruments that seem to match his requirements for sound quality, technical facility, and physical comfort. Unlike most horn players, however, his career has included several opportunities for exploring and participating in the process of horn design, development, and production. His interaction with the designers and technicians has resulted in the development of practical instruments.

Barry gave a farewell concert with the Baltimore Symphony Orchestra in January of 1997. For this concert he played a Holton Tuckwell Model 104, the horn developed over years of consultation between him and the Holton Company, with a Walter Lawson bell. Included among the horn players, family members, and acquaintances in the audience was his old friend Walter Lawson. Many in the audience were delighted when, at the end of the final performance of the Mozart Concerto No. 3, Barry moved the mouthpiece away from his lips and did not play the last note. He said later that this meant the door was not entirely closed, although he has also said that all of his energies will now be devoted to conducting. Just as it would be good to hear play him again, it would also be good if he were to continue his association with the designers and builders of horns.

Notes

¹Barry Tuckwell, "The Horn Week at Pomona College," *The Horn Call* 2:1 (November 1971): 54–55.

²Barbara Jepson, "Clambake: The Dilemma of the Horn," *The Horn Call* 17:1 (October 1986): 78–79; reprinted from *The Wall Street Journal*, July 1, 1986.

Reference

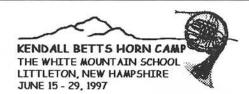
Tuckwell, Barry. Horn. New York: Schirmer Books, 1983.

Thanks to Barry Tuckwell, Walter Lawson, Larry Ramirez, James Decker, and Walter Hecht for their contributions to this article.

Marilyn Bone Kloss earned BME and MM degrees in horn at Indiana University, taught public school music, and freelanced. Later she earned a degree in engineering from Northeastern University in Boston while working at Raytheon Company. She now works for a small software company, plays in a community orchestra, organizes meetings and edits a newsletter for hornists in the New England area, and is a member of the IHS Advisory Council.

Mark J. Anderson is a writer, musicologist, and horn player who lives in Woodstock NY. His undergraduate degree is from Gettysburg College and Masters Degree from the State University of New York. His most recent book on American sacred music for brass instruments is being published this year by Greenwood Press.





THIRD ANNUAL UNIQUE SEMINAR AND RETREAT

STUDY, PERFORM AND HAVE FUN FOR ONE WEEK OR TWO IN THE BEAUTIFUL WHITE MOUNTAINS OF NEW HAMPSHIRE

INTENSE DAILY SCHEDULE CURRICULUM GEARED TO THE INDIVIDUAL PERFORMER FUNDAMENTALS, TECHNIQUE AND MUSICIANSHIP SOLO REPERTOIRE AND RECITAL PREPARATION ORCHESTRAL REPERTOIRE AND AUDITION PREPARATION INDIVIDUAL INSTRUCTION, MASTER CLASSES AND HORN ENSEMBLES **PUBLIC RECITALS AND ENSEMBLE CONCERTS**

> 1997 FACULTY TO INCLUDE: KENDALL BETTS, MINNESOTA ORCHESTRA GREG HUSTIS, DALLAS SYMPHONY PETER KURAU, EASTMAN SCHOOL OF MUSIC ABBY MAYER, USMA WEST POINT BAND, (RET.) **DAVID OHANIAN, THE CANADIAN BRASS** SOICHIRO OHNO, FRANKFURT RADIO ORCHESTRA AND OTHERS TO BE ANNOUNCED

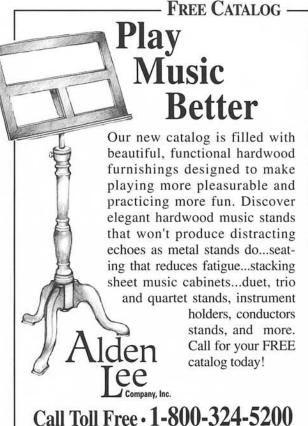
FINE FACILITIES AND FOOD IN AN IDYLLIC COUNTRY SETTING VERY REASONABLE COST

ALL HORN PLAYERS AGE 16 AND OLDER ARE WELCOME: STUDENTS, AMATEURS, PROFESSIONALS, EDUCATORS

FOR FURTHER INFORMATION AND APPLICATION, PLEASE CONTACT:

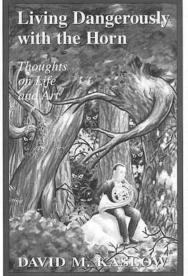
GENIE EPPERSON, PO BOX 904, LITTLETON, NH, 03561, (603) 444-0309

KENDALL BETTS, 4011 ROANOKE CIR., MPLS, MN, 55422, (612) 377-6095



Call Toll Free • 1-800-324-5200 and mention code IHSL

Alden Lee Co., Inc. Dept. IHSL, 1215 Chrysler Dr., Menlo Park, CA 94025



Living Dangerously with the Horn DAVID M. KASLOW

"This is a very highly recommended book penned by an extremely literate and thoughtful gentleman. It should become a source in every musician's library!"

-William Scharnberg, The Horn Call

So... why do we do this horn-playing thing, anyway? Better yet, why do we keep doing it? Have you ever really thought about it? As with so much in life, it is the journey (thinking, questioning, exploring) rather than the assumed goal (Answers) that brings the most joy, and David Kaslow offers his observations on a few of the more intriguing psychological, emotional, and spiritual foundations of musicmaking. Fear, courage, awareness, and life itself are approached from musical and philosophical perspectives in this refreshing book.

164 pages ISBN: 0-929309-04-9

\$12.00 (paperback) + \$2 s/h (\$1 s/h each additional copy)

Personal checks, Money Orders, Visa/MasterCard accepted.

Also Available

Louis-François Dauprat Method for Cor Alto and Cor Basse (Paris, 1824)

The first complete English translation of this most influential method book is available in a limited edition of 1000 copies. Printed in its original size on acid-free paper, with all musical examples and etudes reproduced in facsimile, the book is 500 pages long, and includes a new Introduction and Index. \$150 + \$7 s/h

Please write, call, or fax for our complete catalogue. Please note new address.

Birdalone Music 9245 EAST WOODVIEW DRIVE, Bloomington IN 47401-9101 USA

Phone: 812-333-0167 Fax: 812-337-0118



WORLD'S ONLY NON-TOXIC

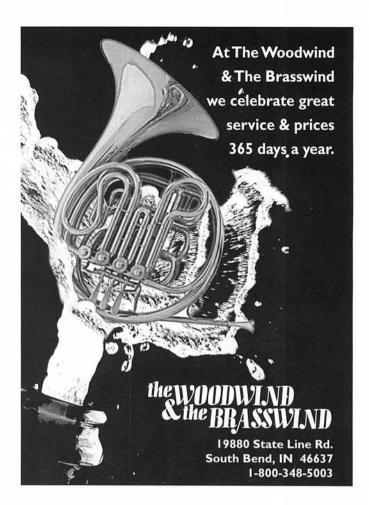
VALVE AND SLIDE LUBRICANTS

TRY THE **SAFE** ALTERNATIVE FOR YOURSELF

Available at local music dealers

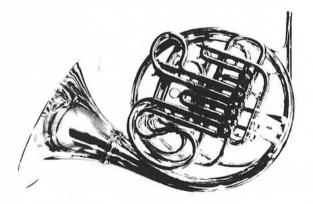
Distributed by: HARRIS-TELLER • MUSICORP KAMAN AFFILIATES

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



MASTER **Dieter Otto**

FRENCH HORN AND WAGNER TUBEN SPEZIALIST



MY INSTRUMENTS ARE ALL PERSONALLY HANDCRAFTED

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

Tuckwell on Teaching

Virginia Thompson

The following article is a compilation of Barry Tuckwell's own words on various pedagogical topics excerpted primarily from a master class at the Southeast Regional Horn Workshop in April 1995 and a February 1997 interview.

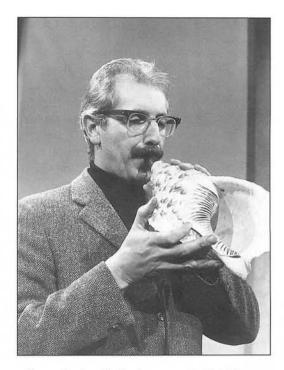
Perhaps now that Mr. Tuckwell's public performances as a soloist can no longer overshadow his teaching, his pedagogy will be given yet more of the appreciation it merits. Just as his solo career has been unique, so has been his teaching career, which has consisted primarily of music festivals and innumerable master classes. During these decades of atypical teaching environments, Mr. Tuckwell has developed a pedagogy that appropriately reflects not only his profound expertise, but also his commitment to the art of horn playing and his sincere interest in fellow human beings.

Performing and Practicing

If you have not read Barry Tuckwell's Playing the Horn: A Practical Guide, published in 1978, you should borrow a copy and read it. It is an extremely concise and practical tutor. Mr. Tuckwell says, "I had endless difficulties in doing it, because I found that all I was doing was rewriting the Farkas method. And I thought, 'What's the point: he's already done it.' And then one day I got a brain wave and wrote at the top of the page, 'How I Play the Horn,' so rather than telling you how you should play, I'm sort of giving my feelings. That worked, and I could speak more or less concisely (I hope). In their wisdom, the publishers said that it should be concise, and that was a very good idea except that on a tour I did not long after it was published, I was presented with many, many photocopies of it for my signature, because it was cheaper to photocopy it than to buy it."

The contents of Playing the Horn include an introduction and sections entitled "Posture," "Holding the Instrument," "Supporting the Instrument," "Preparation for Playing," "The Embouchure in Detail," "Breathing in Detail," "Articulation," "How to Stop the Sound," "Lip Trills," Double and Triple Tonguing," "Flutter Tonguing," "Fingering," "Hand Stopping," "Chords," "Practice," "Slurring and Legato Playing," "Practice Plan (Long Notes, Flexibility Exercises, Scales and Arpeggios, Lip Trills, Control Exercises)," and "A Simple Method of Practising Difficult Technical Passages." The introduction is not a gratuitous greeting, but the beginning of the practical advice, stating several of Mr. Tuckwell's favorite themes, all in one-half of a page: horn playing is a careful combination of physical and musical aspects, it is a careful combination of correct breathing and embouchure coordination, it must be physically efficient, it must be carefully practiced, and each player must at some point figure things out for oneself.

The last of these favorite pedagogical concepts originated in Mr. Tuckwell's thinking with one of his first horn



Barry Tuckwell playing a conch shell for a CBS television program in the 1970s. (Camera 3)

teachers, Alan Mann of Australia. "The thing that Alan Mann instilled into his students was the necessity of figuring it out yourself to a great extent—because somewhere along the line, you are on your own. That came to me not long after I got the first horn position in the London Symphony. That was more scary than I thought it would be. It was a realization that I was playing by instinct and that I really didn't know what I was doing. I had to very quickly reassess how I played in an analytical way for two reasons: one was that I wasn't enjoying it (I was too scared), and the other—plain fact—if I didn't come up to the mark, I'd be out of the job. I think that everybody's had their real down times and that's certainly an incentive."

"I think that the best thing Mann taught us, apart from whatever else that he taught us, was certainly that realization. That's something I try to pass on, because all I can say is that helped me. As you know, it's terribly difficult to know what people are doing. With a keyboard instrument, you can see their posture and the way they are holding their hands and their basic technical things; but with the horn, it's difficult to know how they are coordinating their breath and their tonguing and their embouchure."

"In a lesson, you have an hour a week. Say, you are playing forty hours a week: the thirty-nine other hours, you are on your own. It is your responsibility, then, to use the one hour of lesson, and try to apply it to the other thirty-nine hours, some of which are individual practice, and some of which are when you are playing in ensembles and orchestras. If you're practicing something the wrong way, or playing in the wrong way, those other thirty-nine hours are going to make you worse: you are indelibly imprinting a bad habit." He advocates trying different things in rehearsals to keep from getting bored. "Use the time. Don't waste it. I used to practice seeing how long I could play lines of

music without breathing. I'd try to see how I could do it at a different dynamic. (OK, perhaps that's a bit naughty.) I'll try to play that on the F horn; I'll try it on the B horn." Allowing oneself to become bored in rehearsal is a way of working oneself into "a position of retrograde playing."

The art of practicing is another one of Mr. Tuckwell's favorite themes: something about which he seems to know a few things. "I practice what I am bad at, which is why I hope nobody hears me practice. It's horrible. I keep missing things, because I'm really concentrating on my weaknesses."

"The key to being a really good player is not just doing what you do well better, but learning how to cope with the things you don't do well. I know many top-notch players who have certain things they have difficulty in doing, like lip trills. I can think of several people who say they have a terrible problem, and they are top-notch players. People have some embouchure problem, or they're strong in the high register but weak in the low register, or the other way around. I think we've all got an aspect of our playing which is less strong than other aspects (I'll put it that way!)—you can call them weaknesses, but as long as one *recognizes* that."

"I'm not above saying to a student, 'How did you do that? That sounded really good. What did you do?' There are two reasons for that. Yes, I do want to know, but secondly, I want the student to know what he or she did rather than just doing it by instinct, because if they've got something that really works, some way they coordinate, put that into the computer. I also want them to remember all the things they did wrong. Don't ignore the mistakes. I want those to be recognized as well, so you know what not to do. So you have a choice. I think that is what helped me: having to realize and remember the good and the bad things, so that when it came to play something, I wasn't just going blindly for something by instinct, not quite knowing what that was."

"Practice intelligently. Practice with your brain switched on all the time. Don't ever practice or even play automatically. I'm a great believer in planning what you do before you play a note, and if you miss a note, you must ask yourself, 'What did I do?' If you cannot do that, you've wasted a wonderful missed note! It's like practicing skids in a car. A first-rate player can get into trouble and maybe clip a note a little, but will fix it straight away."

"I hate to see a student saying, 'Oh, I can't do this and this other player can do it.' I say, 'But you've got a much better sound than that player, or you can do the lip trills.' Each one has got something that is a strength. We all want to combine all those things and musicianship as well, but it doesn't always work out that way; and to know what your strengths and your weaknesses are is important, and then a good player can, when things aren't going so well, anticipate problems and head them off so that the general standard appears to be higher—the listener is not aware of what was nearly happening. I think that certain days you can take risks and other days you have to be a little more careful. There's no use courting disaster when you know there's a ninety percent chance it's not going to work! I think that's just plain stupid. But I hate to (on any instrument) listen to

someone who is just playing the notes: it's boring. There are lots of people around who can do that, but you've got to add a little bit of something."

"I observe so much of the time students just getting the notes. My approach to that—to talk about phrasing—is to advocate singing the phrase. One instinctively—as one does in expressive conversation—gives an emphasis to a phrase at a certain point. That's the way it should sound. One hears—I don't know if it's so much now, but conductors used to say, 'It must sing.' I think that's just a bad translation: it must be vocal—as if it is sung, rather than playing it as an instrumentalist. Because perhaps we have—more in the horn than in other instruments—a terrible problem—a terrible barrier between what we're doing and the result, and sometimes we have to exaggerate a little bit to make something recognizable—our interpretation recognizable to the listener."

"One can point out certain structures to a piece of music, and then to a section, and then to a phrase, and maybe groups of three or four notes-where they can be shaped, getting peaks and climaxes and shadings and that sort of thing; but how one interprets it is personal choice. I say, 'Look, you can do it this way, or this way, or this way, for example-just two or three different ways-you may choose to want to do it another way, but you've got to do something. Try something.' I was constantly trying phrases even in the Mozart concertos. People would say, 'Oh, don't you get sick of playing the Mozart concertos?' No! Because there are still things that I'm not happy about. There's still something I can do better with a phrase. Maybe I've got the wrong concept, so I'll try it in a different way. Hmm. Wrong. Then, maybe there is something to grasp out of that, and change something else to fit in with the balance of the importance of the phrase—the strength—where it is whether it should be softer or louder. Basically we're talking about loudness and softness, but the gradation of that as well. There's an infinite number of ways of doing it. I always worked on the precept that, 'Oh well, I can get that better next time. I'll do that better next time.' After each performance I'd think, 'I can improve on that.'"

"Actually, a player has to have two sides to his personality: one cold and calculating, the other wildly romantic. The mistakes I've made are because I wasn't thinking! Perhaps I was thinking, 'Oh, this is a nice piece!' Wrong! You've got to have a part of you like that, but you've also got to have a part of you thinking, 'How much breath do I have? Where is the intonation of the horn?'—even on my final performance of the Mozart Concerto No. 3: a simple piece, but I was as conscious—in my cold, calculating side—of how I was breathing, as I was of where the embouchure was and what finger I was putting down, and recognizing the pitch of the instrument: was it getting sharp? Or was that note flat? Or was the clarinet sharp or flat? Or was it me?—adjusting—all that side of it. That's the sort of fun part, and then think, 'How can I make this sound good?' I've got the car all polished up and the engine is going. Now, I'm going to take it and drive it!"

"There are the two aspects: the one cold, clinical approach—that's the craft—and then the art. In the end, the craft must be the servant of the art. If you let one aspect

become too important, it can become extremely boring or regrettable. I remember a student once—very musical and talented, but everything was a mess. It took me a while to realize that this person had a filter system and would not recognize the things that weren't good—they weren't there. So, I had the delicate job of trying to point it out without

lowering this person's self-esteem and confidence."

"If a student has an ego problem, it's a terrible barrier and, equally, if they've got excessive doubts and fears, it's a serious psychological thing to deal with. Looking for solutions involves being prepared to talk to them, and being open and honest, and trying to share one's own ego and psychological problems; but I don't know what the one solution is, because everyone is different. I do remember once in a master class, there was one person who should not have played. It's a pity it wasn't recorded: it was such an incredible disaster. I thought, 'What am I going to do?' The floor was a foot deep in sweat, and

Lincoln Center, 1975. With a helping hand, Barry amazes the crowd

this trembling wreck of humanity was playing, and I didn't know what to do. There was nothing to grasp because it was just a mess. There was a polite applause afterwards, and so I just went straight in-I had an inspiration, and I just said how terrible it was-because this person was so nervous. It ended up wonderfully! We had a great time: everybody was contributing, talking about nerves. I sensed that this person was OK after a couple of minutes and I said, 'Play the opening again.' No problem. I think I learned something, and I hope that this person did, and I think everybody else did. Isn't it peculiar that you can make a complete fool of yourself—in a sense—and then you're OK?-trying to find out what it is that starts you on this lack of self confidence. Potentially, you can miss every note in the piece. It's possible." So is the reverse: "Remember that at one time, you have played each one of the notes perfectly. If you have done it once, you can actually always do it. Why can you not do it again? You are not organizing yourself properly. We all have the ability to play wonderfully all the time if we can only work it out in our brains. Always remember that the key is in your own head."

"I've witnessed top-notch professional players crack up and not recover. A trumpet player in London—spectacular ... take your breath away ... a natural player. One day something went wrong. That player had that shock much later than I did at the age of whatever I was—twenty-four or something. I think if it hits you when you are thirty, as in this case, this player went down and down and down and lost all confidence. He was probably overconfident and egotistical. The other player, I didn't know well—a trombone player: I remember when he was playing extra with

the London Symphony, and he could barely get the instrument out of the case he was shaking. He was a wonderful player! I think it's important that if you're going to hit that barrier that you hit it soon. I'm sure there are many unrecorded but well-known instances, throughout the world, of people that have cracked up. But I didn't think of either of them as having a nervous breakdown in a sense, except they were, ultimately; but it was something that somewhere could have been corrected if it had been recognized early enough in their playing careers.

Teaching and Learning Environments

Barry Tuckwell has probably presented more master classes than any other horn player in the world. "I've certainly attended other people's master classes, too. I remember sitting in one with Ib Lanzky-Otto and we looked at each other and said, 'This is not right.' We left, because the person giving the master class was in a sense destroying the player, and I thought, 'That's not the point.' It's a very delicate format, and I believe—or my approach, anyway, is to make it so that the person who is 'on the hot seat' will benefit or learn something, and that the people who are attending will find it interesting; so what I do is to try to focus on a musical aspect or a technical aspect, or perhaps, both, and almost discuss it with the person so that they have an input as well. You can't teach somebody in twenty minutes, and in any case, they're probably (and probably should be, too!) very nervous. You have to make a lot of allowances for that, and you have to bear in mind at what stage they are at if they are a student, and what they may have been told to address a certain way of playing (I won't say 'problem,' because we've all got problems), and not to counteract that, because you can quite easily say something that might confuse them. Well, on many occasions, it's very funny, because afterwards the teacher will say, 'I've been saying that for two years!' But I understand that, too, because you listen to what you're being told, and you understand the words, but you may not actually understand what the words mean, or you can't actually translate them into what you should be doing physically. Quite often somebody else can come along and put it another way, so that you say 'Of course! That's obvious!' But that's not in any way a criticism of the teacher. You can be battling away at something, and you suggest this and that and various different approaches."

After all of these master classes, Mr. Tuckwell remains very open-minded about what repertoire is most appropriate. "I could be flippant about it and say I hope it's a piece that I know, and the other hand, sometimes they come in with something I don't know. I find that very interesting, because I've got to have the discipline to understand the piece. There's always something that maybe I've never played, or I've heard but don't know intimately. It should be something that is written for the horn: not a transcription. In a sense I don't think that it matters too much what the piece is, as long as it's something that they know and are reasonably comfortable with rather than coming in with something that's not fully prepared: that's for an individual lesson, not for a master class. It has to be something that is fully prepared. I think that is that answer. And it can be an etude: it doesn't have to be a solo piece."

Which etudes does Barry Tuckwell recommend in general? "I like the Maxime-Alphonse etudes because they go beyond Kopprasch—for which there is definitely a role; but the Maxime-Alphonse are musically more interesting, and they are also very subtly instilling in you, the player, all sorts of disciplines of recognizing different articulations and shortness and lengths of notes. I have found them very, very helpful—just to refer to every now and again. When a certain aspect of my playing is not quite up to par, what can I do? It might be Gunther Schuller or Verne Reynolds, which I've also found very, very helpful for students. Each one has something to contribute, each in their different ways. The Neuling etudes for low horn are also very helpful. I've got one student whose low register needs developing, and I said, 'Just keep playing through them. Don't always play the same one—well, play the same one if you want to, but go through them.' This is not always just to get the etude right: this is also to keep you interested in developing the sound and tone control in the low register."

"Going to these workshops, when you're giving a master class or a talk, there's a strong feeling that you know something. That you've got a secret, and you're not telling. My answer to that is that I wish I did, because I'd like to have it too! We all have to practice, and there are times when we don't feel like playing: we're not physically well, or we've got emotional problems, or maybe we haven't practiced enough or in the right way, or we're tired. Too much playing or all that sort of thing can certainly happen. I think we've all been faced with that. I certainly have. How to cope with all these things: everyone has his own way. Perhaps there are subconscious ways we cope with it that we don't know about, but there's still a lot that we do know about."

"Exhibition courses" with the entire sections of the

Rotterdam Philharmonic and Swedish Radio orchestras have provided Mr. Tuckwell with other atypical educational settings. "I was asked to go there and be with the horn section. We just spent time together in the sections. In Sweden they had done a similar thing with Janos Starker with the cello section. The man who actually was in charge of the Radio symphony was a very far-seeing man, and he saw the wisdom of having a well-known instrumentalist just be with the sections for a period of some weeks—sit around and talk and play duets and stuff. Of course with professional players it's different, and obviously in many ways more delicate. You're not the teacher—you're on an equal basis, of course, and that is interesting, too."

The interaction of professionals as colleagues is one of the unique features of the horn workshops; but "that's something I've never seen fully realized that I think is a desirable thing at a workshop: get the professionals together in a forum, and maybe take questions from the audience to discuss amongst themselves publicly how they feel about playing and teaching and various aspects of musical lifeprofessional life. A regular thing like that I think would be helpful to everybody, and I think it would be enjoyable for the people who are on stage, too. Quite often you talk to a colleague about something about teaching or playing and you think what we're talking about would be interesting for other people as well—it's pity this is not public, because you find out other people's insecurities and uncertainties, and what we don't know. Of course, some of us know everything! [Yes, he was being facetious!] Actually when you do talk to your colleagues, you find much the same outlook—similar problems, and I think that would be reassuring for the horn students to see."

His residencies at Dartmouth College (at the Congregation of the Arts: visual arts, ballet, theatre, and music), Pomona College (Claremont, CA), and the Stratford, Ontario Festival also afforded unusual teaching environments. "At Pomona, we all stayed in the same dorm. It was very nice. We ate together, and socialized together, and made music together—duets, quartets. That was a very nice situation. In such a closed community, you can actually achieve a lot more, I think, in a less structured fashion than you do in a normal sort of university life or music college life."

"I was professor of horn at the Royal Academy of Music for ten years, but I never had more than three students because I was terribly busy at that time. I found it difficult—well, I think teaching is difficult anyway—but I found it difficult at that time, because it was almost an intrusion into my playing life and I had my mind on other things. I think that—the way I teach, anyway—I've got to give it everything, considering the responsibility for the students. That's why I'm quite interested at the moment in this one year at Curtis without the playing involvement. Apart from conducting the Maryland Symphony, that's all I'm doing until I finish in April."

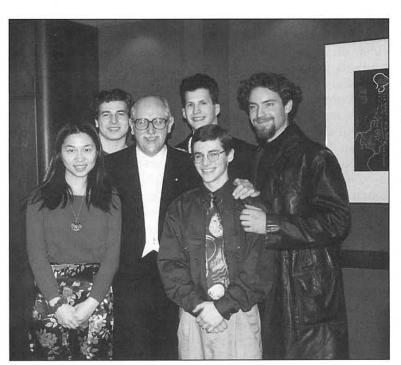
What Barry Tuckwell believes are the characteristics of a good teacher are evident in his admiration of fellow pedagogues. "The great bible is the Farkas book. He goes into things at great length, which is good, and I just wish that he had written it fifteen years earlier. It would have saved

me a lot of headaches."

"Ifor James instills almost a Pied Piper following of happiness in his students—a wonderful inspiration that he got into his students. Neill Sanders did that, too. He seemed to make students happy and want to do things. There are different ways of doing it. There is the fierce approach—which works. It doesn't mean that it's wrong, but *I* like to see people enjoying themselves, and want to do it, and feel happy about it."

Barry Tuckwell has perfect pitch. I think that those of us who don't, and who therefore relate easily to students' difficulties in developing relative pitch, often wonder if a teacher with perfect pitch finds it frustratingly unfathomable when a student has difficulty hearing something. Mr.

Tuckwell responds, "I don't understand how anybody can play the horn without having perfect pitch! How can you do it? To what can you relate? Perfect pitch is without question an advantage; however, it doesn't help you play in tune! I've discussed this with other players. It's peculiar. It does help you recognize, particularly in a contemporary work. If you know where it's going to be, you don't have to relate to anything else. It's quicker that way. What I've found helpful with a student who had difficulty-I gave him a dose of Verne Reynolds. Just practicing these things, seeing the intervals and hearing them at the same time-it was wonderful, because each one tends to concentrate on certain intervals—something that Kopprasch doesn't teach because it is so tonal."



Barry Tuckwell with his students at the Curtis Institute of Music. L to R: Katherine Wang, Ross Pekar, Gabriel Kovacs, Paul LaFollette, Adam Iascone (in front, with glasses)

Horn pedagogy has changed during Mr. Tuckwell's career. "There is certainly more information. When I started, the books of extraction were pitiful. In Australia at that time, we had the Otto Langey Horn Method, but there was an Otto Langey Clarinet, Bassoon, Trumpet, Viola, You Name It. It didn't actually tell you very much. It had all the harmonics and all that stuff, and then lots of tunes and things, and scales, but it didn't actually teach you. The Oscar Franz didn't tell you much, but now we even have the facsimile of the Dauprat. I think what happened in the olden days, the teacher had all the secrets that were almost trade secrets, and one didn't publish them. I feel that is probably what happened when you went to study with somebody, because you knew that master would tell you what to do, or if he didn't tell you what to do, he made sure that you did it. So, obviously things have changed now with a lot more information, and a lot more records and CD's that help you listen to somebody playing something very clearly

now, hearing the different schools of playing which now have become obscure. I don't know whether it's good or bad, but I regret it to some extent. When I was starting to play, your French school was Lucien Thévet. The Germans were dark and somber, and the French were light and sounded like, quote-unquote, a saxophone! Now you listen to a German orchestra and they sound like the French school, and the French orchestra sounds like the German school and, yes, I think that's a pity; because if you've got a national characteristic, whether you like it or not, why change it? The Leningrad and the Moscow school: they are not totally to my liking, and I obviously choose not to play that way; however, if I listen to Valerie Polekh or Bujanovsky, I think that's the best—because that's the way

they are choosing to play, and they are great musicians. That's their concept of horn sound, and who am I to say that is wrong? I'm not saying it's wrong-it's just that I have a different idea. So, yes, I do regret that national characteristics somehow get lost and homogenized. The old English school: Aubrey Brain-a very pure, focused sound; Dennis, too, obviously-although he played on-God forbid!—a B horn. Aubrey played on an F horn, you know, except for when he played the Brandenburgs, he used a Bb. But that's a parquality ticular sound-it's beautiful: a small bore instrument. Then Dennis had to

give it up. He found it such hard work. That's why he changed to an Alexander. Even *he* thought that it just wasn't getting through. Trombones were getting bigger. He was fighting against insurmountable odds."

Because Barry Tuckwell's teaching career has been so unique, he has not been forced to take a definitive position on some of the most controversial and rapidly changing aspects of modern horn playing: the sound ideal(s) and the use of vibrato. "I think it's important to give young students a realization of what the options are: in the end, they can choose which road they want to go. On the other hand, there are some places that a certain school of playing applies: if you don't want that school of playing, you don't go there. That's also a reasonable approach. 'Where are you aiming to get a job?' If you aim in a certain area, then you play a recognizable instrument in a certain style. There are others places which are, for want of a better word, more liberal rather than being conservative in their acceptance

of different styles of playing, where you can be a little more free."

"I remember playing in a quartet that included Alan Civil and Frøydis Ree Wekre—obviously at least three different ways of playing: it sounded great. We blended. There was no problem. In the London Symphony there was a time when I was playing a brass Kruspe, the second played an Alexander, the third horn played a Paxman, and the fourth horn played a silver Kruspe, and I think we blended very well. At the Horn Week we had at Pomona College in 1971, Jim Decker sounded like Jim Decker, Ralph Pyle sounded like Ralph Pyle: no matter what they were playing, you knew who it was. At the time I thought this is going to be wonderful: we'll work out all these things. I don't think a computer could have worked out if there was a common line except that people had their own opinions. Each of the blindfolded players was asked to identify the instrument, and Jim Decker said he got them all wrong! So what does it prove? On the other hand, I think that one will select an instrument which will lend itself to what one wants to do. I've played an 8D. I took it straight onto a show once in London. I liked it! But it didn't quite do what I wanted. It did other things which I liked, but maybe I could do those anyway. The same with a Paxman. It did all sorts of things I liked, but there was something else that I wanted. Whether it's a Schmidt or Geyer or Lawson or an 8D or a Steve Lewis, Yamaha, Holton, I don't think it matters.

"If I were in a regular teaching position, on this question of styles, I would say, 'Because this is the way I play, I prefer this.' However, I've had a student who played with quite a pronounced vibrato. Fine. That's the way that person wanted to play, but I pointed out that if you want to get into Philadelphia or the New York Phil, you won't get there. If you want to get that job, you have to play in a different style. You have to understand that. You choose which way you want to go, but there are openings in certain avenues with different styles of playing—as long as they understand that. It might be wrong. So might the other way be wrong. I don't know. It's not for us to decide! As long as one does it with *integrity*."

More Details on Playing

Another one of Mr. Tuckwell's favorite pedagogical themes is efficiency. "If we waste energy on the wrong things, we're not going to achieve the things we can do very well. If you just stand there, you're using x energy. When you stand tensed, you're using 2x. It's not nervous tension, it's just tension. The arm should be tensed only enough to hold the instrument. It's the practical things that are going to enable you to do what you want to do musically." Tom Bacon likes to repeat "an offhanded comment that Barry made at a master class many years ago, 'Playing the horn is easy: if you are having to work at it, you are doing something wrong.""

"Make as big a sound with as little air as possible. It's not just blowing air into the horn that produces the sound, it's also what you do with your lips. Long notes can have more expression and be expanded not just with crescendos, but with something between the embouchure and

breath."

"Breathing issues are fundamental. Breathing is as important as the embouchure. You can have the right embouchure and it won't work if you haven't got the right breath support. The two things go together. You can have the right embouchure and the wrong breathing or the wrong tonguing and you can miss the note: it wasn't because the embouchure was wrong, but because the other aspects were wrong. Also, you must be able to play phrases—long things—without ever being out of breath so that the breathing intake is a part of the whole structure of how you play a piece. Schuller addresses this in his book about playing the horn. To my mind, you get to the end of a phrase, and you have maybe a beat or three beats rest: what you do during those rests is as important as what you do when you are making a sound. That is obviously of greater importance in a piece like the Schumann Adagio and Allegro and Strauss Concerto No. 2, but it applies in everything."

"I don't think there's a formula by which you can say, 'There is a good embouchure.' An example of 'How Not to Play' is that old black and white film of Dennis Brain playing the Beethoven Sonata. He does all the wrong things: changes his embouchure, all sorts of things. Well, what are you going to say? Are you going to say that's wrong? You can't but admire the man's playing. Stylistically you may not approve of it—OK, but that's a matter of opinion. Take Dizzy Gillespie for example! That's so totally wrong. I wouldn't advocate it for anybody else. In a sense you might say they are exceptions to the rule. You start off trying to be so conventional and straight, and then perhaps you have to adapt a few things, but let's start off on an even keel and sit up straight!"

"The photographs of Farkas took of embouchures were very good and very interesting, but they gave a possibility of wrong interpretations. If you look at the two-thirds, onethird positioning, it may look that way from the outside; but inside the rim, it was different. In addition, when he asked me to buzz the three pitches, I was buzzing those notes, and I realized that I didn't actually play that way, and I wondered to what extent that was true with other people. I was trying to buzz the sound. When you are playing, you don't actually buzz: the lips vibrate, but you're not actually buzzing. I do, however, think that buzzing with and without the mouthpiece can help to focus one's mind on getting just a part of the lip to vibrate. Quite often you hear somebody play with a diffuse sound, and I think it's because there are a lot of different vibrations set up rather than a pure and focused sound. When somebody has this beautiful compact sound, why is the sound that way when another person's sounds visually like a sort of a wobbly line and extraneous sounds perhaps involved? I believe that's what it is, so I like—for my own sake, too—to try to make almost an infinitesimal sound almost like an insect buzzing, rather than a low sort of bass oboe sound which is not particularly pleasant. There is also another reason for that: it also makes one identify consciously the muscles that are used to form the embouchure, rather than to get the feel of the mouthpiece to form the embouchure. It's necessary to know where it's going to be, but that can become a crutch. In fact, it's the face muscles that have to identify

first and anticipate what it's going to be like so you can almost imagine in your mind before you form the embouchure to make the sound."

Additional details of Barry Tuckwell's practical advice: don't ever forget to remove the condensation from the horn, and resist the natural tendency to lip into tune when you are trying to tune the instrument.

Beyond the Horn

In recent years, the National Association of Schools of Music (NASM) in the U.S. has recommended that all music students should develop improvisation skills. Those of us who completed our formal education before these notions look to our revered pedagogues for some sort of encouragement and reassurance. Barry Tuckwell admires many artists who improvise, even though he has never improvised in his own practicing. "I don't know how they do it! I love listening to it. I know that they are basically much more aware of harmonic progression and chord structure and things like that than we are. Yes, I think we should learn a lot more about that. The 'classically trained' jazz musicians have an advantage. I am an admirer of Art Tatum—not just of his technique, which of course is quite phenomenal, but his mind! I was reading how when he was playing in groups, some of the least successful things he did were with other musicians: one, because he was sort of held back a bit by these other musicians, and the other, because they couldn't keep up with him because they didn't know where he was going or, if they got there, how he was going to get back! It is interesting how his mind is so obviously so Mercurial! For me it's a miracle when I hear these people. We did a pops concert here [in Maryland] once with George Shearing, and Ray Brown on bass, and Smitty, who now plays on The Tonight Show with Jay Leno. They played a thirty-minute segment that included a couple of the Cole Porter tunes that I had recorded with George Shearing. Their rehearsal took about five minutes including their discussion as to how they were going to get into the two Cole Porter numbers. How do they know how to do that? Here's poor Muggins here with the music, petrified and counting! I felt so inadequate!"

"I notice how students play something they've known for a year staring at the music. I say, 'When you're practicing something, you're going to practice a phrase or a few measures. Select a phrase or a line or whatever it is, a section, a few measures, and play it a couple of times, then close your eyes. You'll remember it. And if you don't remember it, you can open your eyes again to check; but that way you'll be listening to what you're doing much more attentively. You'll be aware of cause and effect—the result of what you're doing so that you'll know I did that and it produced that, without this other thought-preventing business in front of us.' The jazz musicians have that advantage. They're not looking at the music. They've developed the ability to remember not just the tunes, but the structure of the piece. They know so much more about music than we do."

John Steinmetz (a Los Angeles educator, bassoonist, writer, and composer) says, "In America today, art music—

whether by Bach or Coltrane or Shankar or Zwilich—sometimes seems like a species on the verge of extinction." Barry Tuckwell laments the trend. "In our what-is-now-called 'business' (which I really don't like—the term 'music business'), the decisions are made by number crunchers and people who have passed accountancy examinations, and (again a word I do not like) the 'product,' but that goes for orchestra managements as well. It's a very general problem that we're going through at the moment—that we are no longer in a sense in any way controlling our music world. Everything now belongs to an international conglomerate, and they're not really interested. We don't make money quick enough for them."

"The incredible accessibility of great art has made it all more difficult. Everyone falls into the habit of 'surfing' even public radio stations. We no longer value the work and the performance. It is hard to know how this may resolve. Thinking of the master works like the Beethoven Missa Solemnis—what an incredible opportunity it would have been to hear it just once in one's life—let alone actually perform it! Now we all have multiple recordings of everything that we seldom find the time to play." Mr. Tuckwell confesses to owning a couple of Mahler Symphony No. 9 recordings to which he hasn't yet listened, plus three versions of the Ring cycle, admitting that he's not ever listened through an entire recorded cycle. "This accessibility of the master works is so bewildering in part because they weren't designed for this kind of 'consumption.' Of course, it's also been documented that the attention spans of audiences in general have been significantly reduced by the activities of our modern society, and MTV is not all to blame: some trends in modern cinematography have led to scenes that change in seconds or fractions of seconds, as compared to some of the older black and white films that have minutesworth of unedited scenes."

"So many topics from which people get turned off are so badly taught! Art should always be taught as Art Appreciation with all aspects interwoven."

Should an article on Barry Tuckwell's teaching end on a lament for the lack of value placed on the Fine Arts in today's society? No, because he himself is still actively pursuing the solutions to this problem. Mr. Tuckwell remembers when he first heard the Brahms St. Anthony Variations, and then a Brahms symphony, and then discovered that there were three more symphonies! And when he heard his first Mahler symphony and discovered that there were many more! He remembers his first trip to Israel in 1957, when he first became interested in archeology. He remembers when he realized that history wasn't just about dates, but about people. He thrills at the difference between an original painting and a reproduction, and remembers when he discovered that! He likes to talk about politics, philosophy, and history. He believes, "Awareness makes life more interesting." He will continue to share (i.e., to teach) that, and it will make a difference in the lives of those who learn it from him.



RICHARD M. SERAPHINOFF HISTORICAL INSTRUMENT MAKER

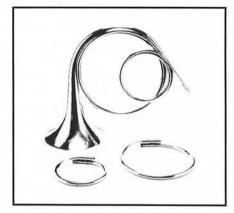
Specializing in accurate reproductions of 18th & 19th century horns



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

Now Available

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



Baroque Orchestra Horn Early 18th century

Please write, call, or fax for free brochure

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

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

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

Tuckwell Discography: Solo and Chamber Music

John Dressler

This list includes most commercial recordings of Barry Tuckwell's solo and chamber music projects whether or not currently available. Dates given are those stamped on the disc or tape label by the manufacturer; in the cases of reissue, both original and reissue dates are listed where known. LP listings are 12" stereo discs unless otherwise noted. The citations below begin with a disc title if one was attached. A cross-reference to selected reviews of these recordings follows. Reviews of discs which have both a monaural, stereo, LP, CD, or other multi-listings appear only once. An index of performers and composers concludes this article. The author thanks the following persons who contributed missing information of one sort or another during the course of research: Janet Brewer (Murray State University), Scott Brubaker (Metropolitan Opera Orchestra), David Canfield (Ars Antiqua), Timothy Day and Jonathan Summers (The British Library National Sound Archive), Donna Brown, Fred Ehnes, and Nancy Turner (IHS Archives, Ball State University), Bob Gallo (agent for Mr. Tuckwell), Ethel Merker (Chicago), Alison Nethsingha (Harold Holt Limited), Johnny Pherigo (Western Michigan University), Kenneth Roberts (Williams College), Bill Scharnberg (University of North Texas), Steve Sundell (University of Wisconsin-Madison), and Brian Utley (Louisiana State University).

Commercial Recordings (D1-144)

- D1 Angel S-3787B (1959); Bach, J. S. *Brandenburg Concerto No.* 1; Bath Festival Orchestra; Yehudi Menuhin, conductor. [LP] See: R3, 94, 135, 137, 209.
- D2 Angel S-36840 (1972); Mozart, W. A. Four Concerti, Fragment (E major); Academy of St. Martin-in-the-Fields; Neville Marriner, conductor. [LP] See: R60, 106, 114, 172, 208, 241, 246, 286.
- D3 Angel S-36996 (1974); Telemann, G. P. Concerto in D major; Cherubini, L. Sonata No. 2 in F major; Förster, C. Concerto in E-flat major; Weber, C. M. von. Concertino in E minor; Mozart, L. Concerto in D major; Academy of St. Martin-in-the-Fields; Neville Marriner, conductor. [LP] See: R66, 109, 176, 211, 249, 260, 271, 280, 289.
- D4 Angel SZ-37569 (1979); Haydn, J. Concerti Nos. 1 and 2; Haydn, M. Concertino in D major; English Chamber Orchestra; Barry Tuckwell, conductor. [LP] See: R77, 180, 218, 231, 254, 294.
- D5 Angel SZ-37723 (1979); A Sure Thing: Music of Jerome Kern. Till the clouds roll by; Up with the lark; Smoke gets in your eyes; The way you look tonight; Don't ever leave me; I'm old fashioned; All the things you are;

Yesterdays; Go, little boat; Long ago and far away; Sure thing; Why do I love you?; arrangements by Richard Rodney Bennett; orchestra conducted by Neil Richardson. [LP] See: R78, 219.

- D6 Angel SZ-37781 (1981); Punto, G. Four Concerti: No. 5 in F major; No. 6 in E-flat major; No. 10 in F major; No. 11 in E major; Academy of St. Martin-in-the-Fields; Neville Marriner, conductor. [LP] See: R33, 79, 117, 145, 155, 191, 220, 235, 295, 301.
- D7 Angel 4XS-36840. See D2. [cassette]
- D8 Argo KZRC-543 (1976). See D13. [cassette reissue]
- D9 Argo RG-475. See D19. [LP mono]
- D10 Argo RG-498. See D20. [LP mono]
- **D11** Argo ZK-6 (n.d.). Reissue of **D13** and **D20**. [LP] See: R75, 130, 243.
- D12 Argo ZRG-535 (1968); Tippett, M. Sonata for Four Horns; The Barry Tuckwell Quartet (i.e., David Gray, Robert Noble, Martin Shillito). [LP] See: R150, 169, 204, 284.
- D13 Argo ZRG-543 (1967); Haydn, M. Concertino in D major; Academy of St. Martin-in-the-Fields; Neville Marriner, conductor. [LP] See: R11, 57, 128, 203, 269, 283.
- D14 Argo ZRG-702 (1973); Musgrave, T. Night Music for Chamber Orchestra; London Sinfonietta; Anthony Chidell, additional horn; Frederick Prausnitz, conductor. [LP] See: R63, 110, 174, 212, 248, 291.
- D15 Argo ZRG-726 (1975); Searle, H. *Aubade*, *Op. 28*; Banks, Don. *Horn Concerto*; New Philharmonia Orchestra; Norman Del Mar, conductor. [LP] See: R71, 113, 125, 177, 188, 190, 214, 251, 265, 282, 304.
- D16 Argo ZRG-946 (1983); Britten, B. Canticle III, Op. 55, "Still falls the rain"; Peter Pears, tenor; Benjamin Britten, piano. [LP]
- D17 Argo ZRG-4535 (1976); Haydn, J. Concerto No. 1 in D major; Academy of St. Martin-in-the-Fields; Neville Marriner, conductor. [LP]
- D18 Argo-ZRG-5277 (1961); Britten, B. *Canticle III, Op.* 55, "Still falls therain"; Peter Pears, tenor; Benjamin Britten, piano. [LP reissue of **D112**] See: R5, 49,96,104, 138, 156, 161, 162, 196, 205, 244, 276.
- D19 Argo ZRG-5475 (1966); Banks, Don. *Trio for Horn, Violin, and Piano*; Brenton Langbein, violin; Maureen Jones, piano. Hamilton, Iain. *Sonata notturna*; Margaret Kitchin, piano. [LP] See: R55, 166, 200.

- D20 Argo ZRG-5498 (1966); Haydn, J. Concerti Nos. 1 and 2; Academy of St. Martin-in-the-Fields; Neville Marriner, conductor. [LP] See: R10, 54, 101, 143, 167, 201.
- D21 ASV DCA-716 (1990); Koechlin, C. Horn Sonata, Op. 70; Fifteen Pieces, Op. 180; Sonneries; Morceau de lecture; Daniel Blumenthal, piano. [CD] See: R83, 90, 184.
- D22 Capitol 4ZS-37723 (1979); A Sure Thing: Music of Jerome Kern. [cassette version of D5 and D68]
- D23 Claves D-803 (1978); Reinecke, C. *Trio for Piano, Horn, and Oboe, Op. 188*; Herzogenberg, H. von. *Trio for Oboe, Horn, and Piano, Op. 61*; Ingo Goritzki, oboe; Ricardo Requejo, piano. [LP] See: R1, 28, 31, 34, 181.
- D24 Claves CD50-803 (1986). [CD reissue of D23]
- D25 Collins 11532 (1991); Mozart, W. A. Four Concerti, Fragment (E major); Philharmonia Orchestra; Barry Tuckwell, soloist and conductor. [CD] See: R17, 43.
- D26 Collins 14392 (1994); Holloway, R. Concerto, Op. 43; Scottish Chamber Orchestra; Matthias Bamert, conductor. [CD] See: R23, 192, 297.
- D27 Composer's Recordings CRI SD-280 (1972); Hamilton, Iain. *Voyage*; London Sinfonietta; David Atherton, conductor. [LP] See: R13, 68, 107, 120, 207, 245, 255, 261, 287.
- D28 Concord CC-2010 (1986); The Music of Cole Porter. I concentrate of you; Everything I love; I've got you under my skin; Easy to love; In the still of the night; Every time we say goodbye; But in the morning, no; So in love; After you; All through the night; Do I love you?; George Shearing, piano; Mike Renzi, conductor. [LP] See: R24, 29, 148, 149.
- D29 Concord CC-2010-C. Cassette issue of D28
- D30 Concord CCD-42010. CD issue of D28
- D31 Decca BR-3102 (1961); Mozart, W. A. *Concerti Nos.* 2 and 4; London Symphony Orchestra; Peter Maag, conductor. [10" disc, mono] See R47.
- D32 Decca DPA 521/2. From D41. [LPs] See: R74, 127, 268.
- D33 Decca ECSP-205. World of 100 Best Tunes. Mozart, W. A. Concerto No. 4, third movement. From D41. [LP]
- D34 Decca HEAD-8 (1975); Musgrave, T. Horn Concerto; Scottish National Orchestra; Alexander Gibson, conductor. [LP] See: R69, 122, 158, 187, 189, 215, 262, 282, 300, 304.

- D35 Decca JB-17 (1978); Strauss, F. Concerto, Op. 8; Strauss, R. Concerti Nos. 1 and 2; London Symphony Orchestra; Istvan Kertesz, conductor. [LP, Jubilee series]
- D36 Decca JB-70 (1979); Mozart, W. A. Four Concerti, Fragment (E major); London Symphony Orchestra; Peter Maag, conductor. [LP, Jubilee series]
- D37 Decca JB-121 (1982); Haydn, J. Concerti Nos. 1 and 2; Academy of St. Martin-in-the-Fields; Neville Marriner, conductor. [LP, Jubilee series; from D20 and D52] See: R80, 131.
- D38 Decca KDPC-522. Favourite Concertos. [no information available]
- D39 Decca KJBC-121. [cassette issue of D35]
- D40 Decca LXT-5593 (1960); Mozart, W. A. Concerti Nos. 1 and 3; London Symphony Orchestra; Peter Maag, conductor. [LP, mono]
- D41 Decca LXT-6108 (1964); Mozart, W. A. Concerti Nos. 1 and 3—from Decca D40; Concerti Nos. 2 and 4—from D31; Fragment (E major)—appears for the first time. [LP, mono version of D49]
- D42 Decca LXT-6130 (1964); Schumann, R. Andante and Variations, Op. 46; Amaryllis Fleming and Terrence Weil, celli; Malcolm Frager and Vladimir Ashkenazy, pianos. [LP, mono]
- D43 Decca LXT-6285. [LP, mono version of D53]
- D44 Decca SDD-364. Mozart, W. A. Concerti Nos. 1 and 3—from D48; Mozart, W. A. Concerti Nos. 2 and 4—from Decca SWL-8011; Mozart, W. A. Fragment (Emajor)—from D49. [LP, Ace of Diamonds series] See: R62, 67, 121, 242, 298.
- D45 Decca SPA-393. The World of the French Horn.
 Mozart, W. A. Four Concerti, Fragment (E major)—
 from Decca SWL-8011; Haydn, J. Concerto No. 1 in
 D major—from D20; Strauss, R. Concerto No. 2 in E-flat major—from D53. [LP] See: R70, 124, 263.
- D46 Decca SPA-251. The World of Mozart. See D33
- D47 Decca SXL-2189. Britten, B. *Nocturne*, *Op.* 60; Peter Pears, tenor; London Symphony Orchestra; Benjamin Britten, conductor. [LP]
- D48 Decca SXL-2238 (1960); Mozart, W. A. Concerti Nos. 1 and 3; London Symphony Orchestra; Peter Maag, conductor. [LP] See R46.
- D49 Decca SXL-6108 (1964); Mozart, W. A. Concerti Nos. 1 and 3—from D48; Concerti Nos. 2 and 4—from Decca SWL-8011; Fragment (E major)—appears for

- the first time; London Symphony Orchestra; Peter Maag, conductor. [LP] See: R50.
- D50 Decca SXL-6110 (1964); Britten, B. Serenade, Op. 31; Peter Pears, tenor; London Symphony Orchestra; Benjamin Britten, conductor. [LP] See R51.
- **D51** Decca SXL-6130 (1964). Stereo version of **D42**. [LP]
- D52 Decca SXL-6138. See D20. [LP]
- D53 Decca SXL-6285 (1969); Strauss, F. Concerto, Op. 8; Strauss, R. Concerti Nos. 1 and 2; London Symphony Orchestra; Istvan Kertesz, conductor. [LP] See: R56, 266.
- D54 Decca SXL-6408 (1969); Brahms, J. *Trio, Op. 40*; Itzhak Perlman, violin; Vladimir Ashkenazy, piano. [LP] See R58.
- D55 Decca SXL-6449/50. Britten, B. Serenade, Op. 31. [LP from D50] See R59.
- D56 Decca SXL-6606 (1973); Hoddinott, A. Concerto, Op. 65; Royal Symphony Orchestra; Andrew Davis, conductor. [LP] See: R64, 258.
- D57 Decca SXL-6717 (1975); Schumann, R. Adagio and Allegro, Op. 70; Beethoven, L. Sonata, Op. 17; Danzi, F. Sonata, Op. 28; Saint-Saens, C. Romance, Op. 67; Vladimir Ashkenazy, piano. [LP; See also D105] See: R72, 115, 123, 216, 264, 292.
- D58 Decca SXL-20044. Mozart, W. A. Four Concerti; Fragment (E major); London Symphony Orchestra; Peter Maag, conductor. [LP]
- D59 Decca 6.41514 (1966); Haydn, J. Concerti Nos. 1 and 2; Academy of St. Martin-in-the-Fields; Neville Marriner, conductor. [LP, released in Hamburg]
- D60 Decca 6.41662 (1963); Haydn, M. Concertino; Academy of St. Martin-in-the-Fields; Neville Marriner, conductor. [LP, released in Hamburg]
- D61 Deutsche Grammophon 449-572 (1996); Knussen, O. *Horn Concerto, Op. 38*; London Sinfonietta; Oliver Knussen, conductor. [CD] See: R89, 302.
- D62 Deutsche Grammophon Archiv 2710-026(1978); Zelenka, J. *Capriccios Nos. 1–5*; Camerata Bern; Robert Routch, additional horn; Alexander van Wijnkoop, director. [3 LPs; each LP has its own number: 2565099-2565101] See: R14, 76, 80, 116, 131, 179, 217, 230, 253, 293.
- D63 Deutsche Grammophon Archiv 423703 (1988). [3 CD-set reissue of D62; each CD has its own number: 423704-423706]

- D64 EMI-Angel ASD-327. Bach, J. S. Brandenburg Concerto No. 1; Bath Festival Orchestra; Yehudi Menuhin, conductor. [reissue]
- D65 EMI-Angel ASD-2780 (1972); Mozart, W. A. Concert-Rondo; Four Concerti; Fragment (E major); Academy of St. Martin-in-the-Fields; Neville Marriner, conductor. [LP; His Masters Voice series]
- EMI-Angel ASD-2985. Weber, C.M. von; Concertino;
 Mozart, L. Concerto in D major; Academy of St.
 Martin-in-the-Fields; Neville Marriner, conductor.
 [LP, His Masters Voice series]
- D67 EMI-Angel ASD-3774 (1979); Haydn, J. *Concerti Nos.* 1–2; Haydn, M. *Concertino*; English Chamber Orchestra; Barry Tuckwell, soloist and conductor. [LP, His Masters Voice series]
- D68 EMI-Angel ASD-3844 (1980); A Sure Thing: Music of Jerome Kern. See D5 for contents. [LP]
- D69 EMI-Angel ASD-4008 (1981); Punto, G. Concerti; See D6 for contents; Academy of St. Martin-in-the-Fields; Neville Marriner, conductor. [LP, His Masters Voice series]
- D70 EMI La Voix de son Maitre 2C-069-03.362 [France] (1979); Haydn, J. Concerti Nos. 1–2; Haydn, M. Concertino; English Chamber Orchestra; Barry Tuckwell, soloist and conductor. [LP]
- D71 EMI CDC7-49257 (1987); Britten, B. *The heart of the matter*; Peter Pears, speaker; Neil Mackie, tenor; Roger Vignoles, piano. [CD] See: R38, 82, 233.
- D72 EMI CDC7-49480 (1988); Britten, B. Serenade, Op. 31; Now sleeps the crimson petal; Neil Mackie, tenor; Scottish Chamber Orchestra; Steuart Bedford, conductor. [CD; also LP, same catalogue number] See R153.
- D74 EMI CFP-40277 (1970); These You have Loved. Mozart, W. A. Concerto No. 4, third movement only; Academy of St. Martin-in-the-Fields; Neville Marriner, conductor. [LP, Classics for Pleasure series]
- D75 EMI CFP-40337 (1979). See D74.
- D76 EMI EL-2706531 (1987); Britten, B. *The heart of the matter*; Peter Pears, speaker; Neil Mackie, tenor; Roger Vignoles, piano. [LP]
- D77 EMI TCEXES-5002. Your Kind of Mozart. [no information available]
- D78 EMI Classics CDM7-69569 (1988); Mozart, W. A. Concert-Rondo; Four Concerti; Fragment (E major);

- Academy of St. Martin-in-the-Fields; Neville Marriner, conductor. [CD] See R237.
- D79 EMI Classics 4XS-36840 (1971). [LP version of D78]
- D80 EMI Classics CZS5-69395 (1996); Horn Concertos. Telemann, G. P. Concerto in D major; Haydn, J. Concerti 1–2; Haydn, M. Concertino in D major; Cherubini, L. Sonata No. 2 in F major; Mozart, L. Concerto in D major; Förster, C. Concerto in E-flat major; Weber, C. M. von. Concertino in E minor; Punto, G. Concerti; Academy of St. Martin-in-the-Fields; Neville Marriner, conductor. [2-CD set]
- D81 EMI Electrola 1C19754120-134 (1974); Die schonsten Blaserkonzerte. Sides 21 and 22 feature Tuckwell, Academy of St. Martin-in-the-Fields, and Neville Marriner performing: Telemann, G. P. Concerto in D major; Cherubini, L. Sonata No. 2 in F; Förster, C. Concerto in E-flat; Weber, C. M. von. Concertino in E minor; Mozart, L. Concerto in D major. [15 LPs]
- D82 EMI Eminence EMX-2095 (1986); Rosetti, F. A. Concerti in E major, E-flat major, and E major; English Chamber Orchestra; Barry Tuckwell, conductor. [LP]
- D83 EMI Eminence EMX-9514 (1986). [CD version of D82]
- D84 EMI OASD-7612 [Australia] (1980); Arnold, M. Three Shanties; Ibert, J. Trois pièces brèves; Ligeti, G. Six Bagatelles; Milhaud, D. La Cheminée du Roi René; Barber, S. Summer Music; Barry Tuckwell Wind Quintet. [LP]
- D85 EMI His Masters Voice 4AM-34720 (1979); Haydn, J. Concerti 1–2; Haydn, M. Concertino in D major; English Chamber Orchestra; Barry Tuckwell, soloist and conductor. [cassette]
- D86 Etcetera KTC-1121 (1992); Czerny, C. Three brilliant fantasies on themes by Franz Schubert; Andante e polacca; Daniel Blumenthal, piano. [CD] See: R18, 42, 87, 91.
- D87 Etcetera KTC-1135 (1992); French music for horn and piano; Dauprat, L. F. Solo en Mi bemol, Op. 11; Gounod, C. Six melodies; Dukas, P. Villanelle; Saint-Saens, C. Romance, Op. 67; Cantelube, J. Danse; Françaix, J. Canon a l'octave; Poulenc, F. Elegie; Bozza, E. En forêt; Daniel Blumenthal, piano. [CD] See: R19, 44, 88, 92.
- D88 Ex Libris CD-6059 (1987); Brahms, J. *Trio, Op. 40*; Koechlin, C. *Quatre petites pièces*; Banks, D. *Trio*; Brenton Langbein, violin; Maureen Jones, piano. [CD] See R40.
- D89 HMV SEOM-13 (1973); Mozart, W. A. Concerto No.

- 4, third movement. [LP] See: R121, 256, 259.
- D90 HMV SLS-875 (1973); Wagner, R. Siegfried; Sadler's Wells Orchestra; Reginald Goodall, conductor; [5 LPs, composite from performances of August 2, 8, and 21 of 1973] See: R65, 112, 129, 175, 229, 234, 257, 270, 290, 299.
- D91 Jecklin-Disco 540 (1970); Suter, R. Fanfares and Pastorales; WinterPastorale; Anthony Halstead, additional horn; members of the Philip Jones Brass Ensemble. [LP] See R37.
- D92 London CM-5698 (1960/1969); Britten, B. Canticle III, Op. 55, "Still falls the rain"; Peter Pears, tenor; Benjamin Britten, piano. [LP, mono] See: R5, 49, 96, 138, 161, 162, 196, 276.
- D93 London CM-9247 (1960); Mozart, W. A. *Concerti Nos.* 1 and 3; London Symphony Orchestra; Peter Maag, conductor. [LP] See: R46, 95, 136, 160, 183, 195, 222, 240, 275.
- D94 London CM-9398 (1964); Britten, B. Serenade, Op. 31; Peter Pears, tenor; London Symphony Orchestra; Benjamin Britten, conductor. [LP, mono; reissue of Decca SXL-6110]
- D95 London CM-9403 (1964); Mozart, W. A. Four Concerti; Fragment (E major); London Symphony Orchestra; Peter Maag, conductor. [LP, mono]
- D96 London CM-9411 (1964); Schumann, Robert. Andante and Variations, Op. 46; Malcolm Frager and Vladimir Ashkenazy, pianos; Amaryllis Fleming and Terrence Weil, celli. [LP, mono]
- D97 London CS-6178 (1960). [stereo LP version of D93]
- D98 London CS-6179 (1960); Britten, B. *Nocturne*, *Op.* 60. [LP] See: R4, 20, 45, 93, 134, 151, 159, 194, 274.
- D99 London CS-6395 (1967); Britten, B. Serenade, Op. 31; Peter Pears, tenor; London Symphony Orchestra; Benjamin Britten, conductor. [LP; reissue of D50]
- D100 London CS-6398 (1964). Stereo LP version of D94. See: R21, 51, 98, 105, 139, 152, 163, 197, 206, 232, 239, 244, 277.
- **D101** London CS-6403 (1964). Stereo LP version of **D95**. See: R2, 6, 97, 140, 277.
- D102 London CS-6411 (1964). Stereo LP version of D96. See: R7, 52, 99, 141, 164, 198, 223, 225, 278.
- D103 London CS-6519 (1967); Strauss, F. Concerto, Op. 8; Strauss, R. Concerti Nos. 1–2; London Symphony Orchestra; Istvan Kertesz. [LP] See: R56, 102, 144, 168, 202, 227, 279.

- D104 London CS-6628 (1969); Brahms, J. *Trio, Op. 40*; Itzhak Perlman, violin; Vladimir Ashkenazy, piano. [LP] See: R12, 30, 58, 103, 170, 285.
- D105 London CS-6938 (1975); Beethoven, L. Sonata, Op. 17; Schumann, R. Adagio and Allegro, Op. 70; Danzi, F. Sonata, Op. 28; Saint-Saens, C. Romance, Op. 67; Vladimir Ashkenazy, piano. [LP] See: R72, 115, 178, 216, 252, 292.
- D106 London Jubilee 41015 (1964/1981); Mozart, W. A. Four Concerti; Fragment (E major); London Symphony Orchestra; Peter Maag, conductor. [LP] See: R35, 118, 182, 273.
- **D107** London Jubilee JL5-41015 (1981). [cassette version of **D106**]
- D108 London LCL-80053 (1961); Mozart, W. A. Concerti Nos. 1 and 3; London Symphony Orchestra; Peter Maag, conductor. [reel-to-reel, stereo]
- D109 London LCL-80148 (1964); Britten, B. Serenade, Op. 31; Peter Pears, tenor; London Symphony Orchestra; Benjamin Britten, conductor. [reel-to-reel, mono]
- D110 London M-10219 (1969). [cassette version of D104]
- D111 London MZD-098 (1983/1987); Mozart, W. A. Four Concerti; Concert-Rondo; Concerto Movement (E-flat major); English Chamber Orchestra; Barry Tuckwell, soloist and conductor. [CD]
- D112 London OS-25332 (1960/1969). Stereo LP version of **D92**
- D113 London OS-26032. See D94 and D100.
- D114 London OS-26161 (1971). Previously issued as parts of D100 and D113. See: R8, 21, 51, 59, 98, 105, 139, 152, 163, 171, 197, 239, 277.
- D115 London STS-15546 (1981); Haydn, J. Concerto No. 1 in D major; Academy of St. Martin-in-the-Fields; Neville Marriner, conductor. [LP, Treasury series]
- D116 London STS-15597 (1983); Mozart, W. A. Concerti Nos. 1 and 3; London Symphony Orchestra; Peter Maag, conductor. [LP]
- **D117** London STS5-15597 (1983). Cassette version of **D116**
- D118 London X-10219 (1960/1972); Brahms, J. *Trio, Op.* 40; Itzhak Perlman, violin; Vladimir Ashkenazy, piano. [cassette]
- D119 London 67219 (1969). Reel-to-reel version of D104
- D120 London 410-283 (1984); Horn Music; Mozart, W. A.

- Four Concerti; Sinfonia Concertante (E-flat major); Concert-Rondo; Fragment (E major); Se il padre perdei (Idomeneo); Fragment (E-flat major); Quintet (piano and winds); Quintet (strings); Three Duos (Nos. 1, 3, 6); English Chamber Orchestra; Sheila Armstrong, soprano; John Ogdon, piano; Gabrieli Quartet; Barry Tuckwell Wind Quintet; Barry Tuckwell, soloist and conductor. [3-LP set; each disc labeled separately: 410-284-410-286; also appears in CD and cassette versions] See: R193, 305-309.
- D121 London 410-284-2 (1984). CD issue of just the Four Concerti from D120.
- D122 London 414-128 (1969/1984); Brahms, J. *Trio, Op.* 40; Itzhak Perlman, violin; Vladimir Ashkenazy, piano. [CD]
- D123 London 417-065 (1990); Mozart, W. A. Concerti Nos. 1 and 3; London Symphony Orchestra; Peter Maag, conductor. [cassette, Treasury series]
- D124 London 417-153 (1963/1986); Britten, B. Serenade, Op. 31; Peter Pears, tenor; London Symphony Orchestra; Benjamin Britten, conductor. [CD]
- D125 London 417-310 (1986); Britten, B. Nocturne, Op. 60; Peter Pears, speaker; Alexander Murray, flute; Roger Lord, English horn; Gervase De Peyer, clarinet; Denis Blyth, timpani; William Waterhouse, bassoon; Osian Ellis, harp; strings of the London Symphony Orchestra; Benjamin Britten, conductor. [cassette]
- D126 London 417-406 (1987); Knechtl. Concerto in D major; Reinhardt. Concerto in E-flat major; Quantz. Concerto No. 3; Quantz. Concerto No. 9; Graun. Concerto in D major; Rollig. Concerti Nos. 14–15; Academy of St. Martin-in-the-Fields; John Constable, harpsichord; Iona Brown, director. [LP; cassette and CD versions also available] See: R39, 81, 185, 238, 296.
- D127 London 417-767 (1988); Mozart, W. A. Four Concerti; Haydn, J. Concerto No. 1 in D major; Academy of St. Martin-in-the-Fields; Neville Marriner, conductor; London Symphony Orchestra; Peter Maag, conductor. [CD]
- D128 London 417-872 (1964/1987); Mozart, W. A. Four Concerti; Fragment (E major); London Symphony Orchestra; Peter Maag, conductor. [cassette, Treasury series]
- D129 London 421-552 (1990); Romantic Trios; Denza, L. J'ai peur de l'aimer; Panseron, A. Les nobles sons du cor; Kreutzer, C. Das Muhlrad; Nicolai, O. Die Trane; Proch, H. Das Alpenhorn; Skroup, F. Liebes Tal, warum so stille; Donizetti, G. L'amor funesto; Lachner, F. Fragen; Kucken, F. Voglein; Lachner, F. Frauenliebe und -leben; Massenet, J. Les yeux clos; Berlioz, H. Le

- jeune patre breton; Lachner, F. Herbst; Massenet, J. Amours benis; Joan Sutherland, soprano; Richard Bonynge, piano. [CD] See: R16, 85.
- D130 London 425-716 (1961/1973/1976); Britten, B. Canticle III, Op. 55, "Still falls the rain"; Peter Pears, tenor; Benjamin Britten, piano. [LP] See: R84, 132.
- D131 London 430-370 (1991); Horn Music; Strauss, R. Concerti Nos. 1–2; Andante, op. posth.; Introduction to the final scene (Capriccio); Alphorn; Introduction, theme and variations; Marie McLaughlin, soprano; Royal Philharmonic Orchestra; Vladimir Ashkenazy, piano and conductor. [CD] See: R25, 86, 272, 303, 310.
- D132 London 430-633 (1964/1991); Haydn, J. *Concerti Nos.* 1–2; Academy of St. Martin-in-the-Fields; Neville Marriner, conductor. [CD, Serenata series]
- D133 London 433-695 (1969/1975); Brahms, J. *Trio, Op.* 40; Itzhak Perlman, violin; Vladimir Ashkenazy, piano. [LP] See R147.
- D134 Nonesuch 78022 (1980/1984); Arnold, M. Three Shanties; Milhaud, D. Cheminée du Roi René; Ibert, J. Trois pièces brèves; Barber, S. Summer Music; Ligeti, G. Six Bagatelles; Barry Tuckwell Wind Quintet. [LP, also in cassette version] See: R15, 36, 119, 221, 236.
- D135 L'Oiseau-Lyre SOL-277 (1965); Cherubini, L. Sonata No. 2 in F major; Academy of St. St. Martin-in-the-Fields; Neville Marriner, conductor. [LP] See: R9, 53, 100, 142, 165, 186, 199, 224, 226.
- D136 L'Oiseau-Lyre OL-277 (1965). [LP, mono version]
- D137 Philips 6998.002 (1972); Bach, J. S. *Brandenburg Concerti Nos.* 1–2; Academy of St. Martin-in-the-Fields; Neville Marriner, conductor. [LP; also available as Philips 6700.045; CD versions available as Philips 400076 and Philips 426088] See: R22, 26, 61, 108, 173, 210, 228, 247, 288.
- D138 Radio Canada International RCI-405 (1975); Danzi, F. *Trio in F Major, Op. 24*; Adaskin, M. *Divertimento No. 3*; Taras Gabora, violin; George Zukerman, bassoon. [LP] See R32.
- D139 RCA Red Seal ARL1-1047 (1975); Schubert, F. Octet, D. 803; Cleveland Quartet; Jack Brymer, clarinet; Martin Gatt, bassoon; Thomas Martin, double bass. [LP] See: R27, 73, 111, 126, 157, 213, 250, 267, 281.
- D140 Telefunken 6.41514 (1966); Haydn, J. *Concerti Nos.* 1–2; Academy of St. Martin-in-the-Fields; Neville Marriner, conductor. [LP]
- D141 Time-Life Records MZT-4T-098 (1983/1987);

- Mozart, W. A. Concert Rondo; Four Concerti; English Chamber Orchestra; Barry Tuckwell, conductor. [cassette]
- D142 Time-Life Records PMZ-4T-14 (1985); Mozart, W. A. Four Concerti; Quintet for Piano and Winds; London Symphony Orchestra; Peter Maag, conductor; London Wind Soloists; Vladimir Ashkenazy, piano. [cassette, Portable Mozart series]
- D143 Time-Life Records STL-M11 (1981); Mozart, W. A. Four Concerti; London Symphony Orchestra; Peter Maag, conductor. [5 LPs]
- D144 Tudor 771 (1991); Banks, Don. Trio for Horn, Violin, and Piano; Brahms, J. Trio, Op. 40; Koechlin, C. Quatre pièces; Brenton Langbein, violin; Maureen Jones, piano. [CD] See R41.

Archival Recordings (D145–191)

This is a listing of recordings in organizational archives. For items marked IHS, consult the Horn Society Archives or the individual host institution. For items marked NSA, consult the holdings at the British Library National Sound Archive in London. Numbers attached to a NSA marking are accession numbers used by that Archive.

- D145 IHS-1 (1969); Florida State University Workshop; Century Records 36130; Beethoven, L. *Sonata*, *Op.* 17; Lita Guerra, piano. [LP]
- D146 IHS-2 (1970); Florida State University Workshop; Müller. Erinnerung en Tyrol; Klein aber neidlich; Horn Quartet: Myron Bloom, Philip Farkas, Ib Lansky-Otto, Barry Tuckwell; Dukas, P. Villanelle; Strauss, R. Concerto No. 1; Glazounov, A. Reveries; Strauss, F. Theme and Variations; Lita Guerra, piano. [2 LPs]
- D147 IHS-4 (1972); Indiana University Workshop; Custom Fidelity Records CFS-3054 and 3054; Hoddinott, A. Sonata. [2 LPs]
- **D148** IHS-4 (1972); Indiana University Workshop; Reel 16: "Standing Up or Sitting Down": a lecture.
- **D149** IHS-4 (1972); Indiana University Workshop; Reel 22: Dukas, P. *Villanelle*; Susan Peters, piano.
- D150 IHS-5 (1973); Pomona College Workshop; Danzi,
 F. Sonata, Op. 28; Delores Stevens, piano. Custom
 Fidelity Records CFS-3441 and 3442. [2 LPs]
- D151 IHS-6 (1974); Ball State University Workshop; Gates, C. Sonata, Op. 48; Michel Bourgeot, piano. [2 LPs]
- **D152** IHS-6 (1974); Ball State University Workshop; Reels 2–4: "Is Your Mouthpiece Really Necessary?": a lecture.

- D153 IHS-8 (1976); Montreaux; First International Brass Congress; 14 June: "The Solo Horn: British Tradition": a lecture.
- D154 IHS-8 (1976); Montreaux; First International Brass Congress; 18 June: Saint-Saens, C. *The Swan*; Scriabin, A. *Romance*; Steven Harlos, piano.
- D155 IHS-25 (1993); Florida State University Workshop; Musgrave, T. Music for Horn and Piano; Reynolds, V. Calls for Two Horns; Koechlin, C. Sonata, Op. 70; Peter Landgren, additional horn; Carolyn Bridges, piano. [cassette]
- D156 NSA: B755/3C1; Michael Oliver talks with Barry Tuckwell. [tape]
- D157 NSA: B949/1; University College Cardiff; Schumann, R. Adagio and Allegro, Op. 70; Dukas, P. Villanelle; Koechlin, C. Sonata, Op. 70; Beethoven, L. Sonata, Op. 17; Hindemith, P. Sonata; Roger Vignoles, piano. [tape]
- D158 NSA: B3018; Michael Berkeley and Barry Tuckwell discuss Pierre Monteux. [tape]
- D159 NSA: B4740/05; Hamilton, I. *Voyage*; Scottish Chamber Orchestra; Jukka-Pekka Sarasate, conductor. [tape]
- D160 NSA: B7878/03; Michael Hall interviews Barry Tuckwell. [tape]
- D161 NSA: B8000/02; Richard Baker interviews Barry Tuckwell. [tape]
- D162 NSA: B8472/06; Prom Talk (with Anthony Burton, Andrew Parrott, Simon Joly, Nicholas Maw, Barry Tuckwell, Michael Hall and Andrew Litton). [tape]
- D163 NSA: B8858/03; A Tribute to Pierre Monteux by Barry Tuckwell. [tape]
- D164 NSA: B9577/01; Interview with Barry Tuckwell. [tape]
- D165 NSA: H1380/01; Bennett, R. R. Actaeon; BBC Philharmonic Orchestra; Edward Downes, conductor. [tape]
- D166 NSA: H4405/1; London Symphony Orchestra—90 Legendary Years (with speakers Jon Tolansky, Gervase De Peyer, Barry Tuckwell, Neville Marriner, Ernest Fleischmann and Pierre Monteux). The third program in a documentary series about the history of the LSO. [tape]
- D167 NSA: H4562/1; London Symphony Orchestra—90 Legendary Years (with speakers Jon Tolansky, Robin Brightman, Robert Bourton, John Goldsmith, Henry Wrong, Barry Tuckwell, and Douglas

- Cummings). The seventh program in a documentary series about the history of the LSO. [tape]
- D168 NSA: H5183/1; Vintage Years with David John Mellor and Barry Tuckwell discussing the London Symphony Orchestra years with Pierre Monteux. [tape]
- D169 NSA: H5375/4; Britten, B. Serenade, Op. 31; Maldwyn Davies, tenor; City of London Sinfonia; Barry Tuckwell, hornist and conductor. [tape]
- D170 NSA: H5892/1; Knussen, O. *Concerto*; Philharmonia Orchestra; Oliver Knussen, conductor. First European performance: Aldeburgh. [tape]
- D171 NSA: H7135/2; Mining the Archive with Fiona Talkington, Barry Tuckwell, and Gareth Morris in a program about Dennis Brain. [tape]
- D172 NSA: M33W2; Seiber, M. *Notturno*; BBC Scottish Orchestra; Norman Del Mar, conductor. [tape]
- D173 NSA: M767OW; Strauss, F. Andante, Theme and Variations; Richard Rodney Bennett, piano. [tape]
- D174 NSA: M804R; Lutyens, E. Duo, Op. 34; Margaret Kitchin, piano. [tape]
- D175 NSA: M1213W; Musgrave, T. Music for Horn and Piano; Margaret Kitchin, piano. [tape]
- **D176** NSA: M1214W; Cooke, A. *Sonata*; Margaret Kitchin, piano. [tape]
- D177 NSA: M1702W; Hamilton, I. Sonatas and Variants for 10 Winds; New London Wind Ensemble and Philip Jones Brass Quintet; Elgar Howarth, conductor. [tape]
- D178 NSA: M4023R; Hoddinott, A. *Aubade and Scherzo*; BBC Welsh Orchestra; Bryden Thomson, conductor. [tape]
- D179 NSA: M4792W; Interview with Barry Tuckwell, 10 November, 1968. [tape]
- **D180** NSA: M5128BW; Hoddinott, A. *Sonata*; Paul Hamburger, piano. [tape]
- D181 NSA: M5839BW; Saint-Saens, C. Morceau de Concert; BBC Concert Orchestra; Lawrence Ashley, conductor. [tape]
- D182 NSA: M7213BW; Bennett, R. R. Actaeon; BBC Symphony Orchestra; Walter Susskind, conductor. [tape]
- D183 NSA: M7643BW; Zador, E. Suite for Horn, Strings, and Percussion; BBC Concert Orchestra; Lawrence Ashley, conductor. [tape]

D184	NSA: ND8195738; Mozart, W. A. Concerto No. 4;	R26	CRB March 1974, p. 36
	Monte Carlo Philharmonic Orchestra; Barry	R27	CRB November 1975, p. 36
	Tuckwell, hornist and conductor. [tape]	R28	CRB January 1982, p. 43
7340#	NOA NIDATANIA (F. C. LOLI) . T. L	R29	CRI January 1987, p. 29
D185	NSA: NP6176BW; "From Conch Shell to French	R30	CUR 1973, p. 131
	Horn": Prom Talk with speakers Barry Tuckwell	R31	DRJ Volume 17, Number 2 (1994), p. 43
	and Jeremy Siepmann with special reference to	R32	FF July/August 1981, p. 48
	Britten's Serenade, Op. 31. [tape]	R33	FF September/October 1981, pp. 179–180
D406	NOT DOLONE DISCUSSION OF THE PARTY.	R34	FF May/June 1982, p. 56
D186	NSA: P616W; Birtwistle, H. Meridian; Yvonne	R35	FF July/August 1982, p. 154
	Minton, mezzo-soprano; Jennifer Ward-Clarke,	R36	FF May/June 1984, p. 351
	cello; London Sinfonietta Chorus; London	R37	FF May/June 1985, pp. 210–211
	Sinfonietta; David Atherton, conductor. First per-	R38	FF July/August 1987, p. 138
	formance: 30 March, 1971. [tape]	R39	FF November/December 1987, p. 288
73405	NICA TOOOODIAL C.I D. A. I I.I	R40	FF May/June 1988, p. 92
D187	NSA: T2889BW; Schumann, R. Andante and Varia-	R41	FF March/April 1992, pp. 165–166
	tions, Op. 46; Clifford Curzon and Murray Perahia,	R42	FF July/August 1992, pp. 140–141
	pianos; Keith Harvey and Julian Lloyd Webber,	R43	FF July/August 1992, p. 224
	celli: October 1979. [tape]	R44	FF September/October 1992, p. 419
D100	NICA TOPEONALNA (1 1/1 NA 1 DI II)	R45	GR May 1960, p. 585
D188	NSA: T3559W; Master class with Mark Philips and	R46	GR November 1960, p. 276
	Richard Watkins, horns; Allan Schiller, piano. [tape]	R47	GR November 1961, p. 254
D100	NICA VV10170101 T	R48	GR January 1962, p. 353
D189	NSA: XX1817018.1; Interview with Barry Tuckwell.	R49	GR January 1962, p. 360
	[tape]	R50	GR June 1964, p. 23
D100	NICA VVOECOEGE 1 T. C. C. C. D. CE. 1. 11	R51	GR September 1964, p. 140
D190	NSA: XX2768535.1; Interview with Barry Tuckwell.	R52	GR November 1964, p. 233
	[tape]	R53	GR April 1965, p. 482
D101	CELIJAI 10 (100E). Conthorat II am IAI all all and IAI at	R54	GR November 1966, p. 260
D191	SEHW-18 (1995); Southeast Horn Workshop: West	R55	GR November 1966, p. 268
	Virginia University; Bennett, R. R. Romances (1985);	R56	GR May 1967, p. 583
	Robert Thieme, piano. [cassette]	R57	GR December 1967, p. 321
Dooo	rd Reviews	R58	GR May 1969, p. 1572
Recoi	ia keviews	R59	GR September 1970, p. 474
R1	AIS Volume 12 (1092) m 04	R60	GR April 1972, p. 1716
R2	ALS Volume 12 (1982), p. 94 AM February 1965, p. 134	R61	GR September 1972, p. 479
R3	ARG October 1960, p. 116	R62	GR April 1973, p. 1918
R4	ARG October 1960, pp. 112–123	R63	GR May 1973, p. 2051
R5	ARG January 1963, p. 361	R64	GR March 1974, p. 1699
R6	ARG February 1965, p. 551	R65	GR April 1974, p. 1893
R7	ARG May 1965, p. 815	R66	GR August 1974, p. 369
R8	ARG August 1965, p. 1150	R67	GR January 1975, p. 1402
R9	ARG February 1966, p. 513	R68	GR February 1975, p. 1530
R10	ARG May 1967, p. 781	R69	GR June 1975, p. 46
R10 R11	•	R70	GR July 1975, p. 199
R12	ARG March 1969, p. 562 ARG July 1970, p. 28	R71	GR August 1975, p. 315
R12	ARG May 1972, p. 413	R72	GR August 1975, p. 342
R13	ARG May 1972, p. 415 ARG April 1979, p. 46	R73	GR February 1976, p. 1356
R14	ARG July 1984, p. 53	R74	GR April 1976, p. 1604
R16		R75	GR January 1977, pp. 1141–1142
VIO	ARG March/April 1991, p. 180	R76	GR November 1978, p. 899

R11 ARG March 1969, p. 562
R12 ARG July 1970, p. 28
R13 ARG May 1972, p. 413
R14 ARG April 1979, p. 46
R15 ARG July 1984, p. 53
R16 ARG March/April 1991, p. 180
R17 ARG March/April 1992, p. 105
R18 ARG July/August 1992, p. 120–121
R19 ARG November/December 1992, p. 241
R20 AU September 1960, p. 51
R21 AU February 1965, p. 50
R22 BB Number 7 (1974), pp. 110–112

BBC Volume 3, February 1995, p. 73

CAD Volume 12, October 1986, p. 86

CDR December 1991, pp. 87-88

R78 GR February 1980, p. 1305 R79 GR June 1981, p. 42 R80 GR May 1982, p. 1486 R81 GR July 1987, p. 188 R82 GR July 1987, p. 207 R83 GR September 1990, p. 558 R84 GR September 1990, p. 586 R85 GR January 1991, p. 1402

GR October 1979, p. 639

R23

R24

R25

R77

DOC	CD C . 1 1000 00	D446	TDTD 0
R86	GR September 1992, p. 90	R146	HNR September 1990, p. 99
R87	GR September 1992, p. 106	R147	HNR August 1992, p. 83
R88	GR November 1992, p. 146	R148	JJI November 1986, p. 32
R89	GR January 1997, p. 64	R149	JZT December 1986, p. 29
R90	HC October 1990, p. 70	R150	LJ 15 March 1969, p. 1123
R91	HC October 1992, p. 62	R151	MA August 1960, p. 34
R92	HC October 1992, p. 63	R152	MA December 1964, p. 268
R93	HF July 1960, p. 68	R153	MA September 1989, p. 58
R94	HF September 1960, p. 66	R154	MAK Number 43 (1960), pp. 5–8
R95	HF October 1960, p. 81	R155	MGR July 1981, p. 9
R96	HF December 1962, p. 70	R156	MJ February 1971, p. 81
R97	HF November 1964, p. 92	R157	
	•		MJ January 1976, p. 39
R98	HF November 1964, p. 102	R158	MJ March 1976, p. 24
R99	HF April 1965, p. 90	R159	ML April 1960, p. 13
R100	HF March 1966, p. 95	R160	ML October 1960, p. 9
R101	HF July 1967, p. 72	R161	ML January 1962, p. 9
R102	HF July 1968, p. 89	R162	ML February 1962, p. 12
R103	HF November 1969, p. 93	R163	ML September 1964, p. 2
R104	HF April 1971, p. 116	R164	ML November 1964, p. 10
R105	HF June 1971, p. 98	R165	ML May 1965, p. 10
R106	HF October 1972, p. 102	R166	ML November 1966, p. 9
R107	HF November 1972, p. 82	R167	ML December 1966, p. 7
R108	HF March 1974, p. 80	R168	ML May 1967, p. 6
R109	HF July 1974, p. 112	R169	ML January 1968, p. 5
R110	HF November 1974, p. 97	R170	ML May 1969, p. 7
R111	HF November 1975, p. 120	R171	ML September 1970, p. 14
	-	R171	
R112	HF April 1976, p. 93		ML April 1972, p. 7
R113	HF June 1976, p. 90	R173	ML September 1972, p. 5
R114	HF October 1976, p. 147	R174	ML May 1973, p. 4
R115	HF April 1977, p. 118	R175	ML May 1974, p. 13
R116	HF March 1979, pp. 83–84	R176	ML July 1974, p. 7
R117	HF August 1981, p. 61	R177	ML August 1975, p. 5
R118	HF December 1982, p. 77	R178	ML August 1975, p. 7
R119	HF May 1984, p. 72	R179	ML November 1978, p. 5
R120	HFN March 1973, p. 562	R180	ML December 1979, p. 7
R121	HFN April 1973, p. 783, 788	R181	ML April 1980, p. 7
R122	HFN June 1975, p. 89	R182	MM November/December 1982, p. 30
R123	HFN August 1975, p. 84	R183	MMC January 1961, p. 28
R124	HFN August 1975, p. 89	R184	MMI October 1990, p. 39
R125	HFN November 1975, p. 149	R185	MO August 1987, p. 253
R126	HFN February 1976, p. 111	R186	MQ April 1966, p. 269
R127	HFN March 1976, p. 111	R187	MQ October 1977, p. 570
R128	HFN July 1976, p. 104	R188	MQ October 1977, p. 572
R129	HFN December 1976, p. 155	R189	MT October 1975, p. 886
	<u> </u>	R190	MT March 1976, p. 235
R130	HFN January 1977, p. 119		•
R131	HFN June 1982, p. 74–75	R191	MT October 1982, p. 698
R132	HFN September 1990, p. 99	R192	MT March 1995, p. 163
R133	HFN August 1992, p. 83	R193	NPG 1988, pp. 679–680
R134	HFS September 1960, p. 76	R194	NR August 1960, p. 7
R135	HFS November 1960, p. 71	R195	NR November 1960, p. 3
R136	HFS December 1960, p. 80	R196	NR February 1963, p. 11
R137	HFS September 1961, pp. 29–30	R197	NR March 1965, p. 3
R138	HFS March 1963, p. 68	R198	NR June 1965, p. 13
R139	HFS January 1965, p. 84	R199	NR January 1966, p. 4
R140	HFS January 1965, p. 87	R200	NR February 1967, p. 6
R141	HFS May 1965, pp. 68-69	R201	NR July 1967, p. 6
R142	HFS February 1966, p. 104	R202	NR July 1968, p. 5
R143	HFS November 1967, p. 108	R203	NR February 1969, p. 8
R144	HFS July 1968, p. 88	R204	NR March 1969, p. 4
R145	HNR May 1981, p. 83	R205	NR February 1971, p. 10
	· · · · ·		•

R206	NR July 1971, p. 9	R266	RR October 1975, p. 98
R207	NR May 1972, p. 8	R267	RR February 1976, p. 46
R208	NR July 1972, p. 7	R268	RR March 1976, p. 45
R209	NR October 1972, p. 2	R269	RR June 1976, p. 87
R210	NR March 1974, p. 4	R270	RR October 1976, p. 104
R211	NR June 1974, p. 5	R271	SFC 22 September 1974, p. 23
R212	NR October 1974, p. 3	R272	SFC 6 October 1991, p. 42
R213	NR November 1975, p. 7	R273	SFE 6 June 1982, p. 17
R214	NR February 1976, p. 4	R274	SR 30 July 1960, p. 38
R215	NR February 1976, p. 6	R275	SR 24 September 1960, p. 54
R216	NR April 1977, p. 15	R276	SR 27 October 1962, p. 52
R217	NR March 1979, p. 6	R277	SR 31 October 1964, p. 72
R217	NR November 1979, pp. 4–5	R278	SR 27 February 1965, p. 56
R219	NR April 1980, p. 5	R279	SR 27 April 1968, p. 74
R220	NR June 1981, p. 7	R280	SR 13 July 1974, p. 7
R221	NR May 1984, p. 7	R281	SR 6 September 1975, p. 40
R222	NRE 26 September 1960, p. 27	R282	SR 24 January 1976, p. 53
R223	NRE 29 May 1965, p. 36	R283	ST December 1968, p. 134
R224	NRE 26 February 1966, p. 44	R284	ST January 1969, p. 108
R225	· · · · · · · · · · · · · · · · · · ·	R285	ST December 1969, p. 108
	NYT 20 June 1965, p. X-19	R286	
R226	NYT 9 January 1966, p. X-20		ST October 1972, p. 133 ST December 1972, p. 125
R227	NYT 23 June 1968, p. D-24	R287	ST December 1972, p. 125
R228	NYT 2 December 1973, p. D-32	R288	ST February 1974, p. 113
R229	NYT 16 June 1974, p. D-34	R289	ST August 1974, p. 124
R230	NYT 3 December 1978, p. D-32	R290	ST October 1974, p. 120
R231	NYT 2 December 1979, p. D-23	R291	ST March 1975, p. 106
R232	ON 8 April 1972, p. 34	R292 R293	ST March 1977, p. 149 ST March 1979, pp. 84, 85
R233	ON 24 December 1988, p. 45	R293	ST March 1979, pp. 84–85
R234	OP June 1974, p. 516	R294 R295	ST January 1980, p. 95
R235	OV June 1982, p. 38	R296	ST October 1981, pp. 131–133 ST March 1988, p. 104
R236	OV August 1984, pp. 59–60	1/290	51 March 1900, p. 10 4
DOOT			<u>-</u>
R237	PG 1990, pp. 645–646	R297	STD February 1995, p. 197
R238	PG 1990, pp. 645–646 PG 1990, p. 1251	R297 R298	STD February 1995, p. 197 STL 6 May 1973, p. 37
R238 R239	PG 1990, pp. 645–646 PG 1990, p. 1251 PP May 1965, p. 17	R297 R298 R299	STD February 1995, p. 197 STL 6 May 1973, p. 37 STL 7 April 1974, p. 36
R238 R239 R240	PG 1990, pp. 645–646 PG 1990, p. 1251 PP May 1965, p. 17 RE 15 September 1960, p. 48	R297 R298 R299 R300	STD February 1995, p. 197 STL 6 May 1973, p. 37 STL 7 April 1974, p. 36 STL 8 June 1976, p. 36
R238 R239 R240 R241	PG 1990, pp. 645–646 PG 1990, p. 1251 PP May 1965, p. 17 RE 15 September 1960, p. 48 RER October 1972, p. 128	R297 R298 R299 R300 R301	STD February 1995, p. 197 STL 6 May 1973, p. 37 STL 7 April 1974, p. 36 STL 8 June 1976, p. 36 STL 14 June 1981, p. 40
R238 R239 R240 R241 R242	PG 1990, pp. 645–646 PG 1990, p. 1251 PP May 1965, p. 17 RE 15 September 1960, p. 48 RER October 1972, p. 128 RER April 1973, p. 60	R297 R298 R299 R300 R301 R302	STD February 1995, p. 197 STL 6 May 1973, p. 37 STL 7 April 1974, p. 36 STL 8 June 1976, p. 36 STL 14 June 1981, p. 40 STL 1 December 1996, sec. 10, p. 29
R238 R239 R240 R241 R242 R243	PG 1990, pp. 645–646 PG 1990, p. 1251 PP May 1965, p. 17 RE 15 September 1960, p. 48 RER October 1972, p. 128 RER April 1973, p. 60 RER January 1977, p. 55	R297 R298 R299 R300 R301 R302 R303	STD February 1995, p. 197 STL 6 May 1973, p. 37 STL 7 April 1974, p. 36 STL 8 June 1976, p. 36 STL 14 June 1981, p. 40 STL 1 December 1996, sec. 10, p. 29 STP August 1995, p. 173
R238 R239 R240 R241 R242 R243 R244	PG 1990, pp. 645–646 PG 1990, p. 1251 PP May 1965, p. 17 RE 15 September 1960, p. 48 RER October 1972, p. 128 RER April 1973, p. 60 RER January 1977, p. 55 RIR 1972, pp. 111–112	R297 R298 R299 R300 R301 R302 R303 R304	STD February 1995, p. 197 STL 6 May 1973, p. 37 STL 7 April 1974, p. 36 STL 8 June 1976, p. 36 STL 14 June 1981, p. 40 STL 1 December 1996, sec. 10, p. 29 STP August 1995, p. 173 TE March 1976, p. 31
R238 R239 R240 R241 R242 R243 R244 R245	PG 1990, pp. 645–646 PG 1990, p. 1251 PP May 1965, p. 17 RE 15 September 1960, p. 48 RER October 1972, p. 128 RER April 1973, p. 60 RER January 1977, p. 55 RIR 1972, pp. 111–112 RIR 1973, pp. 140–141	R297 R298 R299 R300 R301 R302 R303 R304 R305	STD February 1995, p. 197 STL 6 May 1973, p. 37 STL 7 April 1974, p. 36 STL 8 June 1976, p. 36 STL 14 June 1981, p. 40 STL 1 December 1996, sec. 10, p. 29 STP August 1995, p. 173 TE March 1976, p. 31 FF March/April 1985, pp. 255–256
R238 R239 R240 R241 R242 R243 R244 R245 R246	PG 1990, pp. 645–646 PG 1990, p. 1251 PP May 1965, p. 17 RE 15 September 1960, p. 48 RER October 1972, p. 128 RER April 1973, p. 60 RER January 1977, p. 55 RIR 1972, pp. 111–112 RIR 1973, pp. 140–141 RIR 1973, pp. 224–225	R297 R298 R299 R300 R301 R302 R303 R304 R305 R306	STD February 1995, p. 197 STL 6 May 1973, p. 37 STL 7 April 1974, p. 36 STL 8 June 1976, p. 36 STL 14 June 1981, p. 40 STL 1 December 1996, sec. 10, p. 29 STP August 1995, p. 173 TE March 1976, p. 31 FF March/April 1985, pp. 255–256 GR August 1984, p. 224
R238 R239 R240 R241 R242 R243 R244 R245 R246 R247	PG 1990, pp. 645–646 PG 1990, p. 1251 PP May 1965, p. 17 RE 15 September 1960, p. 48 RER October 1972, p. 128 RER April 1973, p. 60 RER January 1977, p. 55 RIR 1972, pp. 111–112 RIR 1973, pp. 140–141 RIR 1973, pp. 224–225 RIR 1975, pp. 23–24	R297 R298 R299 R300 R301 R302 R303 R304 R305 R306 R307	STD February 1995, p. 197 STL 6 May 1973, p. 37 STL 7 April 1974, p. 36 STL 8 June 1976, p. 36 STL 14 June 1981, p. 40 STL 1 December 1996, sec. 10, p. 29 STP August 1995, p. 173 TE March 1976, p. 31 FF March/April 1985, pp. 255–256 GR August 1984, p. 224 MGR December 1984, p. 13
R238 R239 R240 R241 R242 R243 R244 R245 R246 R247 R248	PG 1990, pp. 645–646 PG 1990, p. 1251 PP May 1965, p. 17 RE 15 September 1960, p. 48 RER October 1972, p. 128 RER April 1973, p. 60 RER January 1977, p. 55 RIR 1972, pp. 111–112 RIR 1973, pp. 140–141 RIR 1973, pp. 224–225 RIR 1975, pp. 23–24 RIR 1975, pp. 384–385	R297 R298 R299 R300 R301 R302 R303 R304 R305 R306 R307 R308	STD February 1995, p. 197 STL 6 May 1973, p. 37 STL 7 April 1974, p. 36 STL 8 June 1976, p. 36 STL 14 June 1981, p. 40 STL 1 December 1996, sec. 10, p. 29 STP August 1995, p. 173 TE March 1976, p. 31 FF March/April 1985, pp. 255–256 GR August 1984, p. 224 MGR December 1984, p. 13 NYT 9 December 1984, p. H-32
R238 R239 R240 R241 R242 R243 R244 R245 R246 R247 R248 R249	PG 1990, pp. 645–646 PG 1990, p. 1251 PP May 1965, p. 17 RE 15 September 1960, p. 48 RER October 1972, p. 128 RER April 1973, p. 60 RER January 1977, p. 55 RIR 1972, pp. 111–112 RIR 1973, pp. 140–141 RIR 1973, pp. 224–225 RIR 1975, pp. 23–24 RIR 1975, pp. 384–385 RIR 1975, p. 522	R297 R298 R299 R300 R301 R302 R303 R304 R305 R306 R307 R308 R309	STD February 1995, p. 197 STL 6 May 1973, p. 37 STL 7 April 1974, p. 36 STL 8 June 1976, p. 36 STL 14 June 1981, p. 40 STL 1 December 1996, sec. 10, p. 29 STP August 1995, p. 173 TE March 1976, p. 31 FF March/April 1985, pp. 255–256 GR August 1984, p. 224 MGR December 1984, p. 13 NYT 9 December 1984, p. H-32 ST April 1985, p. 60
R238 R239 R240 R241 R242 R243 R244 R245 R246 R247 R248 R249 R250	PG 1990, pp. 645–646 PG 1990, p. 1251 PP May 1965, p. 17 RE 15 September 1960, p. 48 RER October 1972, p. 128 RER April 1973, p. 60 RER January 1977, p. 55 RIR 1972, pp. 111–112 RIR 1973, pp. 140–141 RIR 1973, pp. 224–225 RIR 1975, pp. 23–24 RIR 1975, pp. 384–385 RIR 1975, p. 522 RIR 1976, p. 319	R297 R298 R299 R300 R301 R302 R303 R304 R305 R306 R307 R308	STD February 1995, p. 197 STL 6 May 1973, p. 37 STL 7 April 1974, p. 36 STL 8 June 1976, p. 36 STL 14 June 1981, p. 40 STL 1 December 1996, sec. 10, p. 29 STP August 1995, p. 173 TE March 1976, p. 31 FF March/April 1985, pp. 255–256 GR August 1984, p. 224 MGR December 1984, p. 13 NYT 9 December 1984, p. H-32
R238 R239 R240 R241 R242 R243 R244 R245 R246 R247 R248 R249 R250 R251	PG 1990, pp. 645–646 PG 1990, p. 1251 PP May 1965, p. 17 RE 15 September 1960, p. 48 RER October 1972, p. 128 RER April 1973, p. 60 RER January 1977, p. 55 RIR 1972, pp. 111–112 RIR 1973, pp. 140–141 RIR 1973, pp. 224–225 RIR 1975, pp. 23–24 RIR 1975, pp. 384–385 RIR 1975, p. 522 RIR 1976, p. 319 RIR 1977, p. 243	R297 R298 R299 R300 R301 R302 R303 R304 R305 R306 R307 R308 R309 R310	STD February 1995, p. 197 STL 6 May 1973, p. 37 STL 7 April 1974, p. 36 STL 8 June 1976, p. 36 STL 14 June 1981, p. 40 STL 1 December 1996, sec. 10, p. 29 STP August 1995, p. 173 TE March 1976, p. 31 FF March/April 1985, pp. 255–256 GR August 1984, p. 224 MGR December 1984, p. 13 NYT 9 December 1984, p. H-32 ST April 1985, p. 60 FF November/December 1991, pp. 494–495
R238 R239 R240 R241 R242 R243 R244 R245 R246 R247 R248 R249 R250 R251 R252	PG 1990, pp. 645–646 PG 1990, p. 1251 PP May 1965, p. 17 RE 15 September 1960, p. 48 RER October 1972, p. 128 RER April 1973, p. 60 RER January 1977, p. 55 RIR 1972, pp. 111–112 RIR 1973, pp. 140–141 RIR 1973, pp. 224–225 RIR 1975, pp. 23–24 RIR 1975, pp. 384–385 RIR 1975, p. 522 RIR 1976, p. 319 RIR 1977, p. 243 RIR 1978, pp. 445–446	R297 R298 R299 R300 R301 R302 R303 R304 R305 R306 R307 R308 R309 R310	STD February 1995, p. 197 STL 6 May 1973, p. 37 STL 7 April 1974, p. 36 STL 8 June 1976, p. 36 STL 14 June 1981, p. 40 STL 1 December 1996, sec. 10, p. 29 STP August 1995, p. 173 TE March 1976, p. 31 FF March/April 1985, pp. 255–256 GR August 1984, p. 224 MGR December 1984, p. 13 NYT 9 December 1984, p. H-32 ST April 1985, p. 60
R238 R239 R240 R241 R242 R243 R244 R245 R246 R247 R248 R249 R250 R251 R252 R253	PG 1990, pp. 645–646 PG 1990, p. 1251 PP May 1965, p. 17 RE 15 September 1960, p. 48 RER October 1972, p. 128 RER April 1973, p. 60 RER January 1977, p. 55 RIR 1972, pp. 111–112 RIR 1973, pp. 140–141 RIR 1973, pp. 224–225 RIR 1975, pp. 23–24 RIR 1975, pp. 384–385 RIR 1975, p. 522 RIR 1976, p. 319 RIR 1977, p. 243 RIR 1978, pp. 445–446 RIR 1980, pp. 339–341	R297 R298 R299 R300 R301 R302 R303 R304 R305 R306 R307 R308 R309 R310	STD February 1995, p. 197 STL 6 May 1973, p. 37 STL 7 April 1974, p. 36 STL 8 June 1976, p. 36 STL 14 June 1981, p. 40 STL 1 December 1996, sec. 10, p. 29 STP August 1995, p. 173 TE March 1976, p. 31 FF March/April 1985, pp. 255–256 GR August 1984, p. 224 MGR December 1984, p. 13 NYT 9 December 1984, p. H-32 ST April 1985, p. 60 FF November/December 1991, pp. 494–495
R238 R239 R240 R241 R242 R243 R244 R245 R246 R247 R248 R249 R250 R251 R252 R253 R254	PG 1990, pp. 645–646 PG 1990, p. 1251 PP May 1965, p. 17 RE 15 September 1960, p. 48 RER October 1972, p. 128 RER April 1973, p. 60 RER January 1977, p. 55 RIR 1972, pp. 111–112 RIR 1973, pp. 140–141 RIR 1973, pp. 224–225 RIR 1975, pp. 23–24 RIR 1975, pp. 384–385 RIR 1975, p. 522 RIR 1976, p. 319 RIR 1977, p. 243 RIR 1978, pp. 445–446 RIR 1980, pp. 339–341 RIR 1981, pp. 423 and 425	R297 R298 R299 R300 R301 R302 R303 R304 R305 R306 R307 R308 R309 R310	STD February 1995, p. 197 STL 6 May 1973, p. 37 STL 7 April 1974, p. 36 STL 8 June 1976, p. 36 STL 14 June 1981, p. 40 STL 1 December 1996, sec. 10, p. 29 STP August 1995, p. 173 TE March 1976, p. 31 FF March/April 1985, pp. 255–256 GR August 1984, p. 224 MGR December 1984, p. 13 NYT 9 December 1984, p. H-32 ST April 1985, p. 60 FF November/December 1991, pp. 494–495 x of Periodical Abbreviations Journal of the American Liszt Society
R238 R239 R240 R241 R242 R243 R244 R245 R246 R247 R248 R249 R250 R251 R252 R253 R254 R255	PG 1990, pp. 645–646 PG 1990, p. 1251 PP May 1965, p. 17 RE 15 September 1960, p. 48 RER October 1972, p. 128 RER April 1973, p. 60 RER January 1977, p. 55 RIR 1972, pp. 111–112 RIR 1973, pp. 140–141 RIR 1973, pp. 224–225 RIR 1975, pp. 23–24 RIR 1975, pp. 384–385 RIR 1975, p. 522 RIR 1976, p. 319 RIR 1977, p. 243 RIR 1978, pp. 445–446 RIR 1980, pp. 339–341 RIR 1981, pp. 423 and 425 RR February 1973, p. 81	R297 R298 R299 R300 R301 R302 R303 R304 R305 R306 R307 R308 R309 R310 Index ALS AM	STD February 1995, p. 197 STL 6 May 1973, p. 37 STL 7 April 1974, p. 36 STL 8 June 1976, p. 36 STL 14 June 1981, p. 40 STL 1 December 1996, sec. 10, p. 29 STP August 1995, p. 173 TE March 1976, p. 31 FF March/April 1985, pp. 255–256 GR August 1984, p. 224 MGR December 1984, p. 13 NYT 9 December 1984, p. H-32 ST April 1985, p. 60 FF November/December 1991, pp. 494–495 X of Periodical Abbreviations Journal of the American Liszt Society Atlantic Monthly
R238 R239 R240 R241 R242 R243 R244 R245 R246 R247 R248 R249 R250 R251 R252 R253 R254 R255 R256	PG 1990, pp. 645–646 PG 1990, p. 1251 PP May 1965, p. 17 RE 15 September 1960, p. 48 RER October 1972, p. 128 RER April 1973, p. 60 RER January 1977, p. 55 RIR 1972, pp. 111–112 RIR 1973, pp. 140–141 RIR 1973, pp. 224–225 RIR 1975, pp. 23–24 RIR 1975, pp. 384–385 RIR 1975, p. 522 RIR 1976, p. 319 RIR 1977, p. 243 RIR 1977, p. 243 RIR 1978, pp. 445–446 RIR 1980, pp. 339–341 RIR 1981, pp. 423 and 425 RR February 1973, p. 81 RR April 1973, p. 53	R297 R298 R299 R300 R301 R302 R303 R304 R305 R306 R307 R308 R309 R310 Index ALS AM ARG	STD February 1995, p. 197 STL 6 May 1973, p. 37 STL 7 April 1974, p. 36 STL 8 June 1976, p. 36 STL 14 June 1981, p. 40 STL 1 December 1996, sec. 10, p. 29 STP August 1995, p. 173 TE March 1976, p. 31 FF March/April 1985, pp. 255–256 GR August 1984, p. 224 MGR December 1984, p. 13 NYT 9 December 1984, p. H-32 ST April 1985, p. 60 FF November/December 1991, pp. 494–495 X of Periodical Abbreviations Journal of the American Liszt Society Atlantic Monthly American Record Guide
R238 R239 R240 R241 R242 R243 R244 R245 R246 R247 R248 R249 R250 R251 R252 R253 R254 R255 R256 R257	PG 1990, pp. 645–646 PG 1990, p. 1251 PP May 1965, p. 17 RE 15 September 1960, p. 48 RER October 1972, p. 128 RER April 1973, p. 60 RER January 1977, p. 55 RIR 1972, pp. 111–112 RIR 1973, pp. 140–141 RIR 1973, pp. 224–225 RIR 1975, pp. 23–24 RIR 1975, pp. 384–385 RIR 1975, p. 522 RIR 1976, p. 319 RIR 1977, p. 243 RIR 1978, pp. 445–446 RIR 1980, pp. 339–341 RIR 1981, pp. 423 and 425 RR February 1973, p. 81 RR April 1974, p. 53 RR April 1974, p. 32	R297 R298 R299 R300 R301 R302 R303 R304 R305 R306 R307 R308 R309 R310 Index ALS AM ARG AU	STD February 1995, p. 197 STL 6 May 1973, p. 37 STL 7 April 1974, p. 36 STL 8 June 1976, p. 36 STL 14 June 1981, p. 40 STL 1 December 1996, sec. 10, p. 29 STP August 1995, p. 173 TE March 1976, p. 31 FF March/April 1985, pp. 255–256 GR August 1984, p. 224 MGR December 1984, p. 13 NYT 9 December 1984, p. H-32 ST April 1985, p. 60 FF November/December 1991, pp. 494–495 X of Periodical Abbreviations Journal of the American Liszt Society Atlantic Monthly American Record Guide Audio
R238 R239 R240 R241 R242 R243 R244 R245 R246 R247 R248 R250 R251 R252 R253 R254 R255 R256 R257 R258	PG 1990, pp. 645–646 PG 1990, p. 1251 PP May 1965, p. 17 RE 15 September 1960, p. 48 RER October 1972, p. 128 RER April 1973, p. 60 RER January 1977, p. 55 RIR 1972, pp. 111–112 RIR 1973, pp. 140–141 RIR 1973, pp. 224–225 RIR 1975, pp. 23–24 RIR 1975, pp. 384–385 RIR 1975, p. 522 RIR 1976, p. 319 RIR 1977, p. 243 RIR 1978, pp. 445–446 RIR 1980, pp. 339–341 RIR 1981, pp. 423 and 425 RR February 1973, p. 81 RR April 1974, p. 32 RR April 1974, p. 32 RR April 1974, p. 43	R297 R298 R299 R300 R301 R302 R303 R304 R305 R306 R307 R308 R309 R310 Index ALS AM ARG AU BB	STD February 1995, p. 197 STL 6 May 1973, p. 37 STL 7 April 1974, p. 36 STL 8 June 1976, p. 36 STL 14 June 1981, p. 40 STL 1 December 1996, sec. 10, p. 29 STP August 1995, p. 173 TE March 1976, p. 31 FF March/April 1985, pp. 255–256 GR August 1984, p. 224 MGR December 1984, p. 13 NYT 9 December 1984, p. H-32 ST April 1985, p. 60 FF November/December 1991, pp. 494–495 X Of Periodical Abbreviations Journal of the American Liszt Society Atlantic Monthly American Record Guide Audio Brass Bulletin
R238 R239 R240 R241 R242 R243 R244 R245 R246 R247 R248 R249 R250 R251 R252 R253 R254 R255 R256 R257 R258 R259	PG 1990, pp. 645–646 PG 1990, p. 1251 PP May 1965, p. 17 RE 15 September 1960, p. 48 RER October 1972, p. 128 RER April 1973, p. 60 RER January 1977, p. 55 RIR 1972, pp. 111–112 RIR 1973, pp. 140–141 RIR 1973, pp. 224–225 RIR 1975, pp. 23–24 RIR 1975, pp. 384–385 RIR 1975, p. 522 RIR 1976, p. 319 RIR 1977, p. 243 RIR 1978, pp. 445–446 RIR 1980, pp. 339–341 RIR 1981, pp. 423 and 425 RR February 1973, p. 81 RR April 1974, p. 32 RR April 1974, p. 32 RR April 1974, p. 96	R297 R298 R299 R300 R301 R302 R303 R304 R305 R306 R307 R308 R309 R310 Index ALS AM ARG AU BB BBC	STD February 1995, p. 197 STL 6 May 1973, p. 37 STL 7 April 1974, p. 36 STL 8 June 1976, p. 36 STL 14 June 1981, p. 40 STL 1 December 1996, sec. 10, p. 29 STP August 1995, p. 173 TE March 1976, p. 31 FF March/April 1985, pp. 255–256 GR August 1984, p. 224 MGR December 1984, p. 13 NYT 9 December 1984, p. H-32 ST April 1985, p. 60 FF November/December 1991, pp. 494–495 K Of Periodical Abbreviations Journal of the American Liszt Society Atlantic Monthly American Record Guide Audio Brass Bulletin BBC Music Magazine
R238 R239 R240 R241 R242 R243 R244 R245 R246 R247 R248 R249 R250 R251 R252 R253 R254 R255 R256 R257 R258 R259 R260	PG 1990, pp. 645–646 PG 1990, p. 1251 PP May 1965, p. 17 RE 15 September 1960, p. 48 RER October 1972, p. 128 RER April 1973, p. 60 RER January 1977, p. 55 RIR 1972, pp. 111–112 RIR 1973, pp. 140–141 RIR 1973, pp. 224–225 RIR 1975, pp. 23–24 RIR 1975, pp. 384–385 RIR 1975, p. 522 RIR 1976, p. 319 RIR 1977, p. 243 RIR 1978, pp. 445–446 RIR 1980, pp. 339–341 RIR 1981, pp. 423 and 425 RR February 1973, p. 81 RR April 1974, p. 32 RR April 1974, p. 43 RR July 1974, p. 96 RR August 1974, p. 42	R297 R298 R299 R300 R301 R302 R303 R304 R305 R306 R307 R308 R309 R310 Index ALS AM ARG AU BB BBC CAD	STD February 1995, p. 197 STL 6 May 1973, p. 37 STL 7 April 1974, p. 36 STL 8 June 1976, p. 36 STL 14 June 1981, p. 40 STL 1 December 1996, sec. 10, p. 29 STP August 1995, p. 173 TE March 1976, p. 31 FF March/April 1985, pp. 255–256 GR August 1984, p. 224 MGR December 1984, p. 13 NYT 9 December 1984, p. H-32 ST April 1985, p. 60 FF November/December 1991, pp. 494–495 X Of Periodical Abbreviations Journal of the American Liszt Society Atlantic Monthly American Record Guide Audio Brass Bulletin BBC Music Magazine Cadence
R238 R239 R240 R241 R242 R243 R244 R245 R246 R247 R248 R249 R250 R251 R252 R253 R254 R255 R256 R257 R258 R259 R260 R261	PG 1990, pp. 645–646 PG 1990, p. 1251 PP May 1965, p. 17 RE 15 September 1960, p. 48 RER October 1972, p. 128 RER April 1973, p. 60 RER January 1977, p. 55 RIR 1972, pp. 111–112 RIR 1973, pp. 140–141 RIR 1973, pp. 224–225 RIR 1975, pp. 23–24 RIR 1975, pp. 384–385 RIR 1976, p. 319 RIR 1977, p. 243 RIR 1977, p. 243 RIR 1978, pp. 445–446 RIR 1980, pp. 339–341 RIR 1981, pp. 423 and 425 RR February 1973, p. 81 RR April 1974, p. 32 RR April 1974, p. 43 RR July 1974, p. 96 RR August 1974, p. 42 RR February 1975, p. 59	R297 R298 R299 R300 R301 R302 R303 R304 R305 R306 R307 R308 R309 R310 Index ALS AM ARG AU BB BBC CAD CDR	STD February 1995, p. 197 STL 6 May 1973, p. 37 STL 7 April 1974, p. 36 STL 8 June 1976, p. 36 STL 14 June 1981, p. 40 STL 1 December 1996, sec. 10, p. 29 STP August 1995, p. 173 TE March 1976, p. 31 FF March/April 1985, pp. 255–256 GR August 1984, p. 224 MGR December 1984, p. 13 NYT 9 December 1984, p. H-32 ST April 1985, p. 60 FF November/December 1991, pp. 494–495 x of Periodical Abbreviations Journal of the American Liszt Society Atlantic Monthly American Record Guide Audio Brass Bulletin BBC Music Magazine Cadence Digital Audio's CD Review
R238 R239 R240 R241 R242 R243 R244 R245 R246 R247 R248 R249 R250 R251 R252 R253 R254 R255 R256 R257 R258 R259 R260 R261 R262	PG 1990, pp. 645–646 PG 1990, p. 1251 PP May 1965, p. 17 RE 15 September 1960, p. 48 RER October 1972, p. 128 RER April 1973, p. 60 RER January 1977, p. 55 RIR 1972, pp. 111–112 RIR 1973, pp. 140–141 RIR 1973, pp. 224–225 RIR 1975, pp. 23–24 RIR 1975, pp. 384–385 RIR 1976, p. 319 RIR 1977, p. 243 RIR 1977, p. 243 RIR 1978, pp. 445–446 RIR 1980, pp. 339–341 RIR 1981, pp. 423 and 425 RR February 1973, p. 81 RR April 1974, p. 32 RR April 1974, p. 43 RR July 1974, p. 96 RR August 1974, p. 42 RR February 1975, p. 59 RR May 1975, p. 59 RR May 1975, p. 36	R297 R298 R299 R300 R301 R302 R303 R304 R305 R306 R307 R308 R309 R310 Index ALS AM ARG AU BB BBC CAD	STD February 1995, p. 197 STL 6 May 1973, p. 37 STL 7 April 1974, p. 36 STL 8 June 1976, p. 36 STL 14 June 1981, p. 40 STL 1 December 1996, sec. 10, p. 29 STP August 1995, p. 173 TE March 1976, p. 31 FF March/April 1985, pp. 255–256 GR August 1984, p. 224 MGR December 1984, p. 13 NYT 9 December 1984, p. H-32 ST April 1985, p. 60 FF November/December 1991, pp. 494–495 X Of Periodical Abbreviations Journal of the American Liszt Society Atlantic Monthly American Record Guide Audio Brass Bulletin BBC Music Magazine Cadence Digital Audio's CD Review Consumer Research Bulletin (later, Consumers'
R238 R239 R240 R241 R242 R243 R244 R245 R246 R247 R248 R249 R250 R251 R252 R253 R254 R255 R256 R257 R258 R259 R260 R261 R262 R263	PG 1990, pp. 645–646 PG 1990, p. 1251 PP May 1965, p. 17 RE 15 September 1960, p. 48 RER October 1972, p. 128 RER April 1973, p. 60 RER January 1977, p. 55 RIR 1972, pp. 111–112 RIR 1973, pp. 140–141 RIR 1973, pp. 224–225 RIR 1975, pp. 23–24 RIR 1975, pp. 384–385 RIR 1976, p. 319 RIR 1977, p. 243 RIR 1977, p. 243 RIR 1978, pp. 445–446 RIR 1980, pp. 339–341 RIR 1981, pp. 423 and 425 RR February 1973, p. 81 RR April 1974, p. 32 RR April 1974, p. 43 RR July 1974, p. 96 RR August 1974, p. 42 RR February 1975, p. 59 RR May 1975, p. 36 RR July 1975, p. 28	R297 R298 R299 R300 R301 R302 R303 R304 R305 R306 R307 R308 R309 R310 Index ALS AM ARG AU BB BBC CAD CDR CRB	STD February 1995, p. 197 STL 6 May 1973, p. 37 STL 7 April 1974, p. 36 STL 8 June 1976, p. 36 STL 14 June 1981, p. 40 STL 1 December 1996, sec. 10, p. 29 STP August 1995, p. 173 TE March 1976, p. 31 FF March/April 1985, pp. 255–256 GR August 1984, p. 224 MGR December 1984, p. 13 NYT 9 December 1984, p. H-32 ST April 1985, p. 60 FF November/December 1991, pp. 494–495 X Of Periodical Abbreviations Journal of the American Liszt Society Atlantic Monthly American Record Guide Audio Brass Bulletin BBC Music Magazine Cadence Digital Audio's CD Review Consumer Research Bulletin (later, Consumers' Research Magazine)
R238 R239 R240 R241 R242 R243 R244 R245 R246 R247 R248 R249 R250 R251 R252 R253 R254 R255 R256 R257 R258 R259 R260 R261 R262	PG 1990, pp. 645–646 PG 1990, p. 1251 PP May 1965, p. 17 RE 15 September 1960, p. 48 RER October 1972, p. 128 RER April 1973, p. 60 RER January 1977, p. 55 RIR 1972, pp. 111–112 RIR 1973, pp. 140–141 RIR 1973, pp. 224–225 RIR 1975, pp. 23–24 RIR 1975, pp. 384–385 RIR 1976, p. 319 RIR 1977, p. 243 RIR 1977, p. 243 RIR 1978, pp. 445–446 RIR 1980, pp. 339–341 RIR 1981, pp. 423 and 425 RR February 1973, p. 81 RR April 1974, p. 32 RR April 1974, p. 43 RR July 1974, p. 96 RR August 1974, p. 42 RR February 1975, p. 59 RR May 1975, p. 59 RR May 1975, p. 36	R297 R298 R299 R300 R301 R302 R303 R304 R305 R306 R307 R308 R309 R310 Index ALS AM ARG AU BB BBC CAD CDR	STD February 1995, p. 197 STL 6 May 1973, p. 37 STL 7 April 1974, p. 36 STL 8 June 1976, p. 36 STL 14 June 1981, p. 40 STL 1 December 1996, sec. 10, p. 29 STP August 1995, p. 173 TE March 1976, p. 31 FF March/April 1985, pp. 255–256 GR August 1984, p. 224 MGR December 1984, p. 13 NYT 9 December 1984, p. H-32 ST April 1985, p. 60 FF November/December 1991, pp. 494–495 X Of Periodical Abbreviations Journal of the American Liszt Society Atlantic Monthly American Record Guide Audio Brass Bulletin BBC Music Magazine Cadence Digital Audio's CD Review Consumer Research Bulletin (later, Consumers'

	Indianapolis: Bobbs-Merrill Company, Inc.	Armstrong, S., D120
DRJ	Double Reed Society Journal	Arnold, M., D84, 134
FF	Fanfare	Ashkenazy, V., D42, 51, 54, 57, 96, 102, 104, 105, 110, 118,
GR	Gramophone	119, 122, 131, 133, 142
HC	The Horn Call	Ashley, L., D181, 183
HF	Hi Fidelity	Atherton, D., D27, 186
HFS	Hi Fi/Stereo Review	Bach, J. S., D1, 64, 137
MGR	Monthly Guide to Recorded Music	Baker, R., D161
HNR	Hi Fi News and Record Review	Bamert, M., D26
JJI	Jazz Journal International	Banks, D., D15, 19, 144
JZT	Jazztimes	Barber, S., D84, 134
LJ	Library Journal	Barry Tuckwell Quartet, D12
MA	Musical America	Barry Tuckwell Wind Quintet, D84, 120, 134
MAK	Making Music	Bath Festival Orchestra, D1, 64
MG	Monthly Guide to Recorded Music	BBC Concert Orchestra, D181, 183
MJ	Music Journal	BBC Philharmonic Orchestra, D165
MM	Music Magazine	BBC Scottish Orchestra, D172
MMC	Music Magazine/Musical Courier	BBC Symphony Orchestra, D182
MMI	Music and Musicians International	BBC Welsh Orchestra, D178
MMR	Monthly Musical Record	Bedford, S., D72
MO	Musical Opinion	Beethoven, L., D57, 105, 145, 157
MQ	Musical Quarterly	Bennett, R. R., D5, 165, 173, 182, 191
ML	Monthly Letter from E.M.G. (E.M.G. Handmade	Berkeley, M., D158
	Gramophones)	Berlioz, H., D129
MR	Music Review	Birtwistle, H., D186
MT	Musical Times	Bloom, M., D146
NA	The Nation	Blumenthal, D., D21, 86, 87
NPG	New Penguin Guide to Compact Discs. New York:	Blyth, D., D125
	Penguin Books.	Bonynge, R., D129
NR	New Records (H. Royer Smith Company)	Bourgeot, M., D151
NRE	New Republic	Bourton, R., D167
NYT	New York Times	Bozza, E., D87
ON	Opera News	Brahms, J., D54, 88, 104, 110, 118, 119, 122, 133, 144
OP	Opera (London)	Brain, D., D171
OV	Ovation	Bridges, C., D155
PG	Penguin Guide to Compact Discs. New York: Pen-	Brightman, R., D167
	guin Books.	Britten, B., D16, 18, 47, 50, 55, 71, 72, 76, 92, 94, 98–100, 109,
PP	Pan Pipes (Sigma Alpha Iota)	112–114, 124, 125, 130, 169, 185
RE	The Reporter	Brown, I., D126
RER	Records and Recordings	Brymer, J., D139
RIR	Records in Review, ed. Edith Carter. Gt. Barrington	Burton, A., D162
	MA: Wyeth Press.	Camerata Bern, D62, 63
RR	Record Review	Cantelube, J., D87
SFC	San Francisco Chronicle	Cherubini, L., D3, 80, 81, 135, 136
SFE	San Francisco Examiner and Chronicle	Chidell, A., D14
SR	Saturday Review	City of London Sinfonia, D169
SRW	Saturday Review/World	Cleveland Quartet, D139
ST	Stereo Review	Constable, J., D126
STD	Strad	Cooke, A., D176
STL	Sunday Times (London)	Cummings, D., D167 Curzon, C., D187
STP TE	Stereoplay	Czerny, C., D86
16	Tempo	Danzi, F., D57, 105, 138, 150
Inde	x of Composers, Performers, Interviews,	Dauprat, L.F., D87
	Lectures	Davies, Maldwyn, D169
unu	LECIUICI	Davis, A., D56
Acade	my of St. Martin-in-the-Fields, D2, 3, 6, 13, 17, 20, 37,	De Peyer, G., D125, 166
	45, 52, 59, 60, 65, 66, 69, 74, 75, 78–81, 115, 126, 127,	Del Mar, N., D15, 172
	132, 135–137, 140	Denza, J., D129
Adask	in, M., D138	Donizetti, G., D129
-		

Downes, E., D165 114, 116, 117, 123–125, 127, 128, 142, 143 Dukas, P., D87, 146, 149, 157 London Wind Soloists, D142 Ellis, O., D125 Lord, R., D125 English Chamber Orchestra, D4, 67, 70, 80, 82, 83, 85, 111, Lutyens, E., D174 120, 121, 141 Maag, P., D31-33, 36, 40, 41, 44-46, 48, 49, 58, 93, 95, 97, 101, Farkas, P., D146 106-108, 116, 117, 123, 127, 128, 142, 143 Fleischmann, E., D166 Mackie, N., D72 Fleming, A., D42, 51, 96, 102 Marriner, N., D2, 3, 6, 13, 17, 20, 37, 45, 52, 59, 60, 65, 66, 69, Förster, C., D3, 80, 81 74, 75, 78-81, 115, 127, 132, 135-137, 140, 166 Frager, M., D42, 51, 96, 102 Martin, T., D139 Françaix, J., D87 Massenet, J., D129 Gabora, T., D138 Maw, N., D162 Gabrieli Quartet, D120 McLaughlin, M., D131 Gates, C., D151 Mellor, D. J., D168 Gatt, M., D139 Menuhin, Y., D1, 64 Gibson, A., D34 Milhaud, D., D84, 134 Glazounov, A., D146 Minton, Y., D186 Goldsmith, J., D167 Monte Carlo Philharmonic Orchestra, D184 Goodall, R., D90 Monteux, P., D158, 163, 164, 166, 168 Goritzki, I., D23, 24 Morris, G., D171 Gounod, C., D87 Mozart, L., D3, 66, 80, 81 Mozart, W. A., D2, 25, 31, 32, 33, 36, 40,41, 44, 45, 46, 48, 49, Gray, D., D12 Guerra, L., D145, 146 58, 65, 73–75, 77–79, 89, 93, 95, 97, 101, 106-108, 111, Hall, R., D160, 162 116, 117, 120, 121, 123, 127, 128, 141–143, 184 Hamburger, P., D180 Müller, D146 Halstead, A., D91 Murray, A., D125 Hamilton, I., D19, 27, 159, 177 Musgrave, T., D14, 34, 155, 175 Harlos, S., D154 New London Wind Ensemble, D177 Harvey, K., D187 New Philharmonia Orchestra, D15 Haydn, J., D4, 17, 20, 37, 45, 52, 59, 67, 70, 80, 85, 115, 127, Nicolai, O., D129 132, 140 Noble, R., D12 Haydn, M., D4, 13, 60, 67, 70, 80, 85 Ogdon, J., D120 Herzogenberg, H., D23, 24 Oliver, M., D156 Hindemith, P., D157 Panseron, A., D129 Hoddinott, A., D56, 147, 178, 180 Parrott, A., D162 Holloway, R., D26 Pears, P., D16, 18, 47, 50, 55, 71, 76, 92, 94, 99, 100, 109, 112-Howarth, E., D177 114, 124, 125, 130 Ibert, J., D84, 134 Perahia, M., D187 Interviews with Tuckwell, D156, 160, 161, 179, 189, 190 Perlman, I., D54, 104, 110, 118, 119, 122, 133 Joly, S., D162 Peters, S., D149 Jones, M., D19, 88, 144 Philharmonia Orchestra, D25, 170 Kern, J., D5, 22, 68 Philip Jones Brass Ensemble, D91 Kertesz, I., D35, 39, 43, 45, 53, 103 Philip Jones Brass Quintet, D177 Kitchin, M., D19, 174-176 Philips, M., D188 Knechtl., D126 Porter, C., D28-30 Knussen, O., D61, 170 Poulenc, F., D87 Koechlin, C., D21, 88, 155, 157 Prausnitz, F., D14 Kreutzer, C., D129 Proch, H., D129 Lachner, F., D129 Punto, G., D6, 69, 80 Landgren, P., D155 Quantz, J. J., D126 Langbein, B., D19, 88, 144 Reinecke, C., D23, 24 Lansky-Otto, I., D146 Reinhardt, D126 Lectures by Tuckwell, D148, 152, 153, 163, 185 Renzi, M., D28-30 Ligeti, G., D84, 134 Requejo, R., D23, 24 Litton, A., D162 Reynolds, V., D155 Lloyd Webber, J., D187 Richardson, N., D5 London Sinfonietta, D14, 27, 61, 186 Rollig, D126

The Horn Call/No. 27.3/May 1997

London Sinfonietta Chorus, D186

London Symphony Orchestra, D31-33, 35, 36, 39-41, 43-

50, 53, 55, 58, 93–95, 97, 99–101, 103, 106–109, 113,

Rosetti, F. A., D82, 83

Royal Philharmonic Orchestra, D131

Routch, R., D62, 63

Royal Symphony Orchestra, D56 Sadler's Wells Orchestra, D90 Saint-Saens, C., D57, 87, 105, 154, 181 Sarasate, J.-P., D159 Schiller, A., D188 Schubert, F., D139 Schumann, R., D42, 51, 57, 96, 102, 105, 157, 187 Scottish Chamber Orchestra, D26, 72, 159 Scottish National Orchestra, D134 Scriabin, A., D154 Searle, H., D15 Seiber, M., D172 Shearing, G., D28-30 Shillito, M., D12 Siepmann, J., D185 Skroup, F., D129 Stevens, D., D150 Strauss, F., D35, 39, 43, 53, 103, 146, 173 Strauss, R., D35, 39, 43, 45, 53, 73, 103, 131, 146 Susskind, W., D182 Suter, R., D91

Sutherland, J., D129 Talkington, F., D171 Telemann, G. P., D3, 80, 81 Thieme, R., D191 Thomson, B., D178 Tippett, M., D12 Tolansky, J., D166, 167 Vignoles, R., D71, 76, 157 Wagner, R., D90 Ward-Clarke, J., D186 Waterhouse, W., D125 Watkins, R., D188 Weber, C. M., D3, 66, 80, 81 Weil, T., D42, 51, 96, 102 Wijnkoop, A., D62, 63 Wrong, H., D167 Zador, E., D183 Zelenka, J., D62, 63 Zukerman, G., D138

555

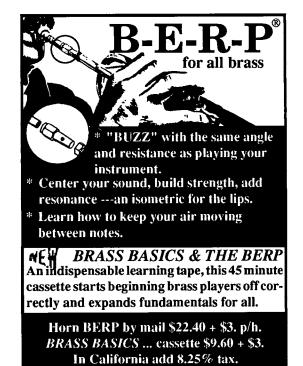
INDIANA UNIVERSITY SCHOOL OF MUSIC Natural Horn Workshop

Richard M. Seraphinoff, director June 16-21, 1997

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

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

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



MUSICAL ENTERPRISES

P.O. BOX 1041

LARKSPUR, CA 94977-1041

The Horn Call

Back Issues Order Form

Issues available @ \$3.00:		Issues available @ \$10.00:		Issues available @ \$10.00:		
	Vol. I no. 1 (Feb. 1971)	Vol. XI no	. 1 (Oct. 1980)		Vol. XXIII no. 1 (Oct. 1992)	
NA_	Vol. I no. 2 (May 1971)	Vol. XI no	. 2 (Apr. 1981)		Vol. XXIII no. 2 (Apr. 1993)	
NA_	Vol. II no. 1 (Nov. 1971)	Vol. XII no	o. 1 (Oct. 1981)		Vol. XXIV no. 1 (Nov. 1993)	
	Vol. II no. 2 (May 1972)	Vol. XII no	o. 2 (Apr. 1982)		Vol. XXIV no. 2 (Feb. 1994)	
	Vol. III no. 1 (Nov. 1972)	Vol. XIII n	o. 1 (Oct. 1982)		Vol. XXIV no. 3 (May 1994)	
NA	Vol. III no. 2 (May 1973)	Vol. XIII n	o. 2 (Apr. 1983)		Vol. XXV no. 1 (Nov. 1994)	
l	Vol. IV no. 1 (Autumn 1973)	Vol. XIV n	io. 1 (Oct. 1983)		Vol. XXV no. 2 (Feb. 1995)	
NA	Vol. IV no. 2 (Spring 1974)	Vol. XIV n	o. 2 (Apr. 1984)		Vol. XXV no. 3 (May 1995)	
	Vol. V no. 1 (Autumn 1974)	Vol. XV no	o. 1 (Oct. 1984)		Vol. XXVI no. 1 (Nov. 1995	
<u> </u>	Vol. V no. 2 (Spring 1975)	Vol. XV no	o. 2 (Apr. 1985)		Vol. XXVI no. 2 (Feb. 1996)	
<u>NA</u>	Vol. VI no. 1 (Nov. 1975)	Vol. XVI n	io. 1 (Oct. 1985)		Vol. XXVI no. 3 (May 1996)	
<u>NA</u>	Vol. VI no. 2 (May 1976)	Vol. XVI n	io. 2 (Apr. 1986)		Vol. XXVII no. 1 (Nov. 1996)	
	Vol. VII no. 1 (Nov. 1976)	Vol. XVII	Vol. XVII no. 1 (Oct. 1986)			
Vol. VII no. 2 (May 1977) Vol. VIII no. 1 (Nov. 1977)		Vol. XVII no. 2 (Apr. 1987) Vol. XVIII no. 1 (Oct. 1987)				
	Vol. VIII no. 2 (May 1978)	Vol. XVIII	no. 2 (Apr. 1988)		Special Archive Issue (1986)	
	Vol. IX no. 1 (Nov. 1978)	Vol. XIX n	o. 1 (Oct. 1988)		Annual no. 1 (1989)	
	Vol. IX no. 2 (Apr 1979)	Vol. XIX n	Vol. XIX no. 2 (Apr. 1989)		Annual no. 2 (1990)	
Vol. X no. 1 (Oct. 1979) Vol. X no. 2 (Apr 1980)		Vol. XX no. 1 (Oct. 1989) Vol. XX no. 2 (Apr. 1990) Vol. XXI no. 1 (Oct. 1990) Vol. XXI no. 2 (Apr. 1991) Vol. XXII no. 1 (Oct. 1991)			Annual no. 3 (1991)	
				Annual no. 4 (1992)		
					Annual no. 5 (1993)	
					Annual no. 6 (1994)	
					Annual no. 7 (1995)	
		Vol. XXII	no. 2 (Apr. 1992)		Annual No. 8 (1996)	
Surface postage included; add \$3.00 per issue f air mail. Send this order form with payment to tional Horn Society in US funds, international		to the Interna-	Amount Enclosed:		\$	
order, or purchase/requisition order to:		Nome				
Johnny Pherigo Horn Call Editor School of Music Western Michigan Universit Kalamazoo, MI 49008-3831			Address			
			City			
		State		Postal Code		
		•				

Barry Tuckwell: A Bibliography

Keely A. O'Hara

It is often said that Barry Tuckwell is the most recorded solo horn player that there has ever been. After trying to collect all the articles by or about Mr. Tuckwell, I think it would also be safe to say that he is the most written about horn player. The research started with the help of Mr. Tuckwell's agent, Bob Gallo, at Gallo & Giordano. This led to most of the newspaper clippings, and prominent articles. Many hours were then spent with the Music Index and surfing the internet. Most of the articles from the Music Index were readily available in standard periodicals, but some were not as easy to obtain even through interlibrary loan. The articles that could not be found are listed at the end, and if anyone has insight into any of them, please share your thoughts with the Horn Call. The Internet also proved to be helpful for current articles, and the web sights are included at the end of the citation when available. There are many articles about Tuckwell's life, career, and start as a horn player, but mixed with these are revealing looks at his insight to playing, the music that has affected him, and his feelings toward the instrument that he has played since he was thirteen. The search for a complete bibliography would be virtually impossible, but here is a dent into the literature about and by Barry Tuckwell.

Chisolm, Fiona. "Leading horn player has air of academic," Cape Times, (Cape Town, South Africa) November 30, 1994.

Tuckwell discusses the "new" discoveries with the Mozart horn concertos.

Chute, James. "Conducting proves Tuckwell horn of plenty," *Milwaukee Journal*, October 14, 1984.

A summary on Tuckwell's career as a conductor and soloist.

Craft, Dan. "Horn player of plenty," *The Pantagraph*, (Bloomington, IN) September 29, 1995.

Tuckwell shares his views on playing and the horn. There is mention of three television profiles of Tuckwell.

Eatock, Colin. "Time to hang up his horn," The Globe & Mail Weekend Edition, (Toronto) October 19, 1996.

Barry Tuckwell discusses the Toronto performance on his final tour and how he is dealing with retirement. He also talks about the Oliver Knussen horn concerto.

Fawkes, Richard. "Richard Rodney Bennett at Edinburgh," Music and Musicians, September 1979, 28–31.

A look into the career of Barry Tuckwell and his life on the road as a soloist. The article looks at the professional relationship that Tuckwell and Bennett have developed through the Jerome Kern album, and *Actaeon* for horn and piano. The article goes on to talk about Bennett and his career, and his venture with performer Marian Montgomery.

Fletcher, Guy. "Maestro reveals 'mysteries of French Horn',"

The Herald-Mail Co., (Hagerstown, MD) November 15,
1996. http://www.herald-mail.com/news/1996/11/15/local/Maestro_reveals_myster.html

This article covers a master class given by Mr. Tuckwell.

Fletcher, Guy. "Tuckwell begins farewell series," *The Herald-Mail Co.*, (Hagerstown, MD) January 23, 1997.

A recap of the first night of the final three performances Barry Tuckwell gave in Baltimore, Maryland.

Ginell, Richard S. "Barry Tuckwell," *Windplayer*, Vol. 7 no. 5, 43–45.

After a brief look at Barry Tuckwell's performance career, Tuckwell reveals some of his practice and performance habits along with his advice for a brass player's diet. The article ends with "Tuckwell's Equipment," which explains some of the different horns he owns and uses.

Inglis, Anne. "Settling the Score," *Gramophone*, September 1990, 468.

Tuckwell gives insight to the Charles Koechlin's pieces for natural horn. A review of the recording is included in this issue on page 558.

Jepson, Barbara. "Clambake: The Dilemma of the Horn," The Wall Street Journal, July 1, 1986. Reprinted in The Horn Call, October 1986, 79–79.

Barry Tuckwell and Phil Myers discuss the difficulty of playing the horn. Tuckwell also talks about the recording of Cole Porter tunes with George Shearing.

Johnson, Stephen. "Regarding Rosetti," *Gramophone*, October 1986, 504.

A look at playing the Rosetti horn concertos and John Humphries's research into the manuscripts.

Kay, Alfred. "Eliciting rich sounds from a treacherous instrument," *The Sacramento Bee*, October 26, 1990.

The career of Tuckwell is highlighted along with a look at the recording of Cole Porter tunes with George Shearing.

Kozinn, Allan. "Tuckwell's Life with the French Horn," The New York Times, August 23, 1990.

A summary of Tuckwell's career and a look at the troubles of playing the horn.

Landgren, Peter. "Barry Tuckwell: Heifetz of the Horn," *The Instrumentalist*, September 1988, 44–50 & 107.

An in-depth interview with Mr. Tuckwell that shows the influences from other hornists, history of career, his playing and conducting along with a look at the "new" Tuckwell horn design.

Lane, Chester. "Horn of Plenty," Symphony, no. 5, 1992, 45–46.

Tuckwell shares his views on beginning the Maryland Symphony Orchestra and his approach to keeping a successful orchestra in Hagerstown.

Lyon, Ellen. "Tuckwell's final bow," The Herald-Mail Co., (Hagerstown, MD) November 18, 1996. http://www.heraldmail.com/news/1996/11/18/local/Tuckwell_takes_final_bo.html

A discussion of the final tour which is to end in Maryland. It includes quotes from MSO orchestral performers about Tuckwell.

Maycock, Robert. "Barry Tuckwell," *Music and Musicians*, September 1974, 24–25.

Tuckwell's impact on the horn world has been the cause for many new compositions. This article looks at composer Thea Musgrave, who has been a major supporter of the horn, and some of her contributions to the horn literature are highlighted. Also discussed are Barry Tuckwell's activities outside of solo playing, including the Tuckwell Wind Quintet and his first steps to conducting. He talks about his thoughts on "to conduct or not to conduct."

Mathez, Jean-Pierre. "Barry Tuckwell." *Brass Bulletin*, 1979, 71–79.

Through a question and answer session the reader learns about Tuckwell's career with orchestral playing that led up to his life as a soloist. He also discusses a brief history of the horn and its standard repertoire, along with his interpretation of music, and his mental approach to playing. This article is in French, German, and English.

McLellan, Joseph. "For listeners, a Horn of Plenty," *The Washington Post*, January 8, 1994.

A look at Tuckwell's career and life.

McLellan, Joseph. "Tuckwell Stops to Catch His Breath," The Washington Post, January 12, 1997.

The goals for Tuckwell after retirement and a discussion of the final concert.

Meckna, Michael. "As if Your Life Depended on it: Advice from some Horn Masters," *The Horn Call*, February 1994, 39–41.

Barry Tuckwell, along with other prominent horn players, gives advice on practicing and playing the horn.

Meckna, Michael. *Twentieth-Century Brass Soloists*. Westport, CT: Greenwood Press, 1994.

The above article is based upon material from this book; includes a selected discography and bibliography.

Morrison, Richard. "Risks are Compulsory," *The Times*, August 10, 1988.

A look at the Musgrave horn concerto, Proms performance, his career, and a few tricks to playing high horn.

Nott, Carolyn. "Here and There: Barry Tuckwell," *Gramophone*, February 1980, 1255–1256.

The highlights of Tuckwell's successful orchestral and

solo careers are mentioned in this article. Also discussed are some of his recording opportunities including the Jerome Kern album. A review of this appears on page 1305 of this same issue.

Oestreich, James A. "With Little Fanfare, A Horn Player Retires," New York Times, January 23, 1997.

A look at why such a renowned performer chose Baltimore, MD as his final concert performance, the home he has made in Hagerstown, and his future plans for conducting.

O'Loughlin, Niall. "Barry Tuckwell," The New Grove's Dictionary of Music and Musicians, ed. Stanley Sadie, London: Macmillan Publishers Limited, 1980, 248.

A short overview of Tuckwell's career along with a few pieces composed for him.

Pallar, Rebecca. "Grabbing the Opportunity," Symphony, May-June 1995.

An outlook on Tuckwell's musical interpretation and views on conducting and conductors.

Quick, Justin. "Music that changed me," BBC Music Magazine, August 1996.

Tuckwell talks about the music that has affected his life and horn playing.

Quinn, Michael. "Horn of Plenty," What's On, August 7, 1996.

A summary of Tuckwell's career, a discussion of retirement plans, his final concert series, and the Knussen Horn Concerto.

Rivers, Travis. "Tuckwell meets Schuller in a brassy concerto," *Spokesman-Review Spokane Chronicle*, August 23, 1990.

Tuckwell's opinion on horn literature, period instruments, and conducting career are discussed.

Sargeant, Winthrop. "Profile," The New Yorker, March 14, 1977.

A very in-depth interview that talks about repertoire, life on the road, period horns, the development of the horn, and its acoustics. It also covers information about the International Horn Society, Walter Lawson as a horn repairer, and Tuckwell's family. There is also an extensive look into his orchestral and solo career and his views on conducting before the start of the Maryland Symphony Orchestra.

Schonberg, Robert C. "Taming the Beast," *Connoisseur*, September 1986, 125–127.

A discussion about his career as well as the varied playing styles, the difficulty of the horn, and Tuckwell's opinions of horn players. Included is a list of his favorite recordings.

Seckerson, Edward. The Independent, August 12, 1996. http://www.moffatt.demon.co.uk:80/horn/22.html
Covers Tuckwell's playing from his youth to present—

including his final London appearance as a soloist. It shows the high and low aspects of playing the "magical" horn, and tips for mature horn playing.

Seenan, Hugh and Chris Huning. "Barry Tuckwell on the eve of retirement," *The Horn Magazine*, Autumn 1996, 10–13.

An interesting look at Tuckwell's climb to the top. He shares some of his inspirations, and we learn the history of horns he has used through the years, and some advice for "aspiring" players.

Slonimsky, Nicolas. "Barry (Emmanuel) Tuckwell," Baker's Biographical Dictionary of Musicians, New York: Schirmer Books, 1992.

A brief highlight of Tuckwell's career as a musician and a list of some of the contemporary horn works written for him.

Smith, Tim. "Horn Star also will conduct New World," Sun-Sentinel, December 12, 1993.

Tuckwell reveals his views on conducting.

Soames, Nicolas. "Barry Tuckwell and the perilous horn," *Fugue*, February 1980, 20–23.

Barry Tuckwell exposes the treacherous side to playing the horn and his interest in conducting. He talks about some musical influences on his playing as well as the new Richard Rodney Bennett work.

Soria, Dorle J. "Artist Life," *High Fidelity and Musical America*, February 1976, MA6–MA7 & MA35.

Tuckwell shares his attitude towards his diet, the horn he plays, and his ventures outside of solo performance. He is also asked whether conducting could be a second career. He talks about Thea Musgrave's *Space Play*, and then the article goes on to discuss her composing career.

Stevens, Tony. "Golden horn blows in for a deserved honour," *The Sydney Morning Herald*, May 14, 1994.

A look at the ceremony where Tuckwell was awarded the Doctor of Music at Sydney University.

Stewart, Andrew. "Horn of Plenty," *Gramophone*, September 1992, 22.

Tuckwell talks about available horn literature choices, and his opinion of them; includes a review of the Czerny recording on page 106 of the same issue.

Talbert, Terry. "British composer writes concerto for Tuckwell," *The Herald-Mail*, (Hagerstown, MD) October 14, 1994.

A look at the Oliver Knussen concerto, written for Tuckwell.

Timberg, Craig. "New U.S. citizen trumpets virtues of his country," *The Sun*, (Baltimore) May 18, 1996.

The reader gets insight to Tuckwell's US citizenship ceremony and the festivities that followed.

Todd, Richard. "Horn player has plenty of talent," *Ottawa Citizen*, February 2, 1993.

Summary of career.

Tuckwell, Barry. Fifty first Exercises for Horn, London: Oxford University Press, 1978.

Tuckwell gives exercises that start at whole notes and develop into quarter and eighth notes. The exercises use different patterns based on the overtone series and different valve combinations that extend the range of the horn player.

Tuckwell, Barry. "Horn Players By the Gross," Music Journal, April 1975, 10, 43–44. Reprinted from Australian Journal of Music Education, April 1975, 31–33.

Mr. Tuckwell teaches the reader about the development of the International Horn conferences, and what to expect from participating in the week's festivities. He expresses the excitement of the 400-horn recital at the close of the conference, as well as the search for the "secret" of horn playing.

Tuckwell, Barry. "The Horn Week at Pomona College," *The Horn Call*, Nov. 1971, 54-55.

Tuckwell gives a summary of the Third Claremont Music Festival Institute held at Pomona College. He describes a test that compares the sound of twelve different horns.

Tuckwell, Barry. Horn, New York: Schirmer Books, 1983.

An extensive book that discusses the history of the horn from ancestry through the development of the valves. Included is an introduction to brass playing, advice for beginners, and teaching the horn. One learns about composers for and masters of the horn. There are many musical examples and some pictures of ancient horns.

Tuckwell, Barry. *Playing the horn: a practical guide*, London: Oxford University Press, 1978.

This book includes instruction and advice for the horn player. It includes many exercises to help the hornist develop.

Waleson, Heidi. "S. F.'s 'Mostly Mozart' is Going to the Horns," San Francisco Chronicle, March 24, 1986.

The Mozart horn concertos are discussed, as well as Tuckwell's venture into conducting, and the structure of the horn.

Walker, Robert. "Man with the Golden Horn" The Regent Magazine, Vol. 13 1988, 137–138+.

This is an article about Tuckwell's family, career, and life in Australia.

Wates, John. "Tuckwell at 60: an "appreciation'," The Horn Call, October 1991, 52.

A brief discussion of Mr. Tuckwell's solo, recording, and conducting career.

Wigler, Stephen. "'Miracle' Symphony sounds 10th anniversary," *The Sun*, (Baltimore) March 12, 1992.

Discusses the Maryland Symphony Orchestra and Tuckwell's career as a conductor.

Wimbush, Roger. "Here and There," Gramophone, June 1974, 35.

A list of recordings that Barry Tuckwell was a part of as well as an summary of his career.

Wright, Michael. "One last time, from the top," *The Daily Telegraph*, August 10, 1996.

http://www.moffatt.demon.co.uk:80/horn/24.html Discusses Tuckwell's life as a horn player and his future retirement.

Lost and not yet found:

Angles, R. "Piano and Horn," Music and Musicians, July 1964, 27.

Blyth, A. "Tuckwell's chance choice," *Music and Musicians*, September 1968, 34+.

Hughes-Jones, I. "Horn premiere," Music and Musicians, May 1966, 50–51.

Jacobson, B. "New god for Fridays," *Music and Musicians*, November 1964, 35.

Kolodin, I. "Music to my ears," SAT, Mar 25, 1967, 44.

Rees, C. B. "Barry Tuckwell chairman and principal horn of L.S.O.," *Musical Events*, August 1967, 11–12+.

Soames, N. "Barry Tuckwell," Music Opera, December 1976, 109–110.

Tuckwell, Barry. "The horn," Australian Journal of Music Education, October 1976, 11–12. Reprinted in Music Teacher, October-December 1976, 9–10.

Keely O'Hara is currently a graduate student at Western Michigan University where she is working on her Master of Music degree. She earned her Bachelor of Music Education degree from Central Missouri State University.



Treat yourself to an

Original

Engelbert Schmid Horn

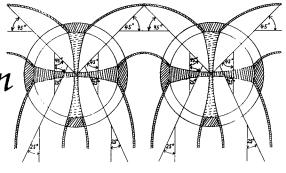
- which has an especially noble sound
- which entices you to play magically,
- with optimal intonation and response,
- unique patented valves, permitting smoother curves of the tubing, with qicker action, better slurs, and a practically unlimited service lifetime,
- can be tuned a half step higher or lower,
- and, and, and ... all that, and it looks fantastic!

Engelbert Schmid, with 14 years of experience as a horn player in the best German orchestras, is a master craftsman you can trust completely!

Engelbert Schmid GmbH

Kohlstattstr. 8 D-87757 Kirchheim-Tiefenried © ++49-(0)8266-1579 – Fax: ++49-(0)8266-1874

Contact Osmun Brass for trying and purchasing, but please go on contacting Engelbert Schmid directly for any advice and information.



Engelbert Johnid

Ticfcnried (







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

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

Catalog: Altieri Instrument Bags 3003 Arapahoe St., Ste. 221 Denver, CO 80205 Voice (303) 291-0658 Fax (303) 744-1434

An Orchestra Musician's Odyssey A View From the Rear by Milan Yancich

Read Milan Yancich's account of his experiences performing with many of the great musicians of this century. His musical journey includes encounters with personalities such as Bohumir Kryl (famous cornet soloist); William D. Revelli & Howard Hanson (educators); Philip Farkas, Arnold Jacobs, Adolph Herseth (performers/teachers); Carl Geyer maker); Wayne King (band leader); Monteux, Reiner, Walter, Stokowski, Szell (conductors). Yancich illuminates some of the darker aspects of the veiled, often misunderstood world of the professional symphony player. Some 50 famous and not-so-famous conductors are candidly assessed. A significant book of orchestral musical history.

Hard Cover (Illustrations) \$28.00 Postage and Handling \$2.50 Foreign orders Postage & Handling \$4.00 N.Y. residents pay 8% State tax

> Wind Music, Inc. 153 Highland Parkway Rochester, N.Y. 14620 (716) 473-3732

HORN RECORDINGS

JOHN CERMINARO, former principal, New York & Los Angeles Philharmonics; now Seattle Symphony

CD676: Beethoven, Hindemith, & Bernhard Heiden: Horn Sonatas; also Bozza En Foret, F. Strauss Nocturno, Glazunov Reverie, Faure Après un Reve, Gliere Intermezzo, Schmid Im Tiefsten Walde.

S672: A New-Slain Night by Rand Steiger; Robert Schumann:Adagio & Allegro; Gliere: Nocturne.(S672 in LP only; soon available in CD)





FRØYDIS REE WEKRE, former principal horn Oslo Philharmonic, now international soloist & professor, Norwegian State Academy of Music in Oslo...

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

CD678: Songs of the Wolf. Trygve Madsen, Sonata & The Dream of the Rhinoceros; Sigurd Berge, Hornlokk; Andrea Clearfield, Songs of the Wolf; Stanley Friedman, Topanga Variations; Wolfgang Plagge, Sonata No. 3.

C126: Prunes. w/Roger Bobo, tuba & bass horn.
Roger Kellaway, Sonoro & Dance of the Ocean
Breeze. Also Sinigaglia, Cui, Bach, etc. (cassette only)





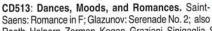
GREGORY HUSTIS, principal, Dallas Symphony

CD512 & C512: Treasures for Horn & Trumpet. w/ Giangiulio, tpt, Dallas Cham. Orch. L. Mozart: Concerto, Horn & Orch.; Saint-Saens: Romances; Beethoven: Sextet; Grimm-Freres: Waltzes & March.

CD675: Huntsman What Quarry? w/Nancy Keith, soprano. Schubert: Auf dem Strom; Berlioz: Le jeune Patre breton; Strauss: Alphorn; W.F. Bach, Aria; also Simon Sargon, Nicolai, Vincenz, Ignaz, & Lachner.

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

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





Rooth, Halpern, Zorman, Kogan, Graziani, Sinigaglia, Scriabin. Israel Philharmonic.



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

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

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

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

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

"this is a gorgeous disc", Fanfare



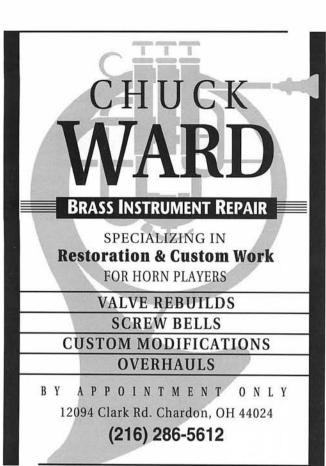
S numbers signify LP, C is cassette, CD is compact disc. Available only in formats shown. Send for free catalog listing over 300 recordings.

Compact Disc: \$16.95, LP: \$5.99, Cassette: \$10.98

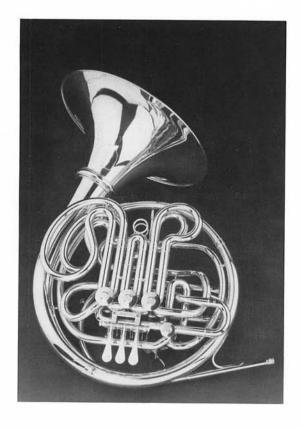
FREE CD, LP, or CASSETTE with each purchase of three. If you order 4 items, delete payment for lowest priced one. \$2/order shipping. VISA or MC: Send # & exp. date. Foreign, add \$3/order + \$1 per recording (US currency)

CRYSTAL® RECORDS

28818 NE Hancock Rd, Camas, WA USA phone 360-834-7022 (M-F 1-5), fax 360-834-9680 (24 hrs)



WEHR'S MUSIC HOUSE music for French Horn CHOIRS: T. Morley\Chenoweth - What Saith My Dainty Darling? WM #51.....\$7.00 Meverbeer\Chenoweth - Hunter's Chorus WM #54.....\$7.00 Tchaikovsky\Sharp - 1812 Overture WM #66.....\$19.50 Debussy\Sharp - Clair de lune WM #123.....\$11.00 WOODWIND QUINTETS: Vivaldi\Heary - Concerto in C major FV No.1 (with guitar) WM #15.....\$16.00 Dukas\Hedding - Villanelle for Horn WM #16.....\$16.00 Wetherill - Quintet for Woodwinds WM #18......\$16.00 Nichols - Figmentation Resonation WM #36.....\$14.00 check out our "website" http://home.navisoft.com/wehrsmusic



C.S. Willson

Full F/Bb Double Horn Kruspe

3533 Baxter Drive Winter Park, FL 32792-1704

The precise response and the outstanding presence of the F horn are impressive features of the instrument. The Bb horn has a reliable response in the high register. The perfect intonation is the result of our intensive development efforts in the field of tubing taper and design. The characteristics were mainly achieved by using ROTAX valves. The extraordinary response of the instrument results from a 100 % air flow volume. The small diameter of the rotor eliminates the annoying noise produced when operating conventional thumb valves. The valve mechanism features the zero backlash and lownoise ROTOKOPF Levers.

Available models: B-Horn Full F/Bb Double Horn Geyer Full F/Bb Double Horn Kruspe Bb/High F-Treble Double Horn

Willi Kurath Hornmanufaktur CH-8890 Flums, Switzerland Tel: 081/733 14 78 Fax: 081/733 19 06

Distribution in USA and Canada DEG Music Products Inc. Box 968 Lake Geneva WI 53147 USA 414-248-8314 Fax: 414-248-7943 1-800-558-9416

The Tuckwell Collection: Book and Music Reviews

William Scharnberg

In the fall of 1996, as plans were being made for a special *Horn Call* edition honoring Barry Tuckwell's career, reviews were requested of his published contributions. As you will see, Mr. Tuckwell experienced a great burst of writing and editorial activity during the late 1970s and early 1980s, in league with G. Schirmer and Oxford University Press.

Horn

Barry Tuckwell

Yehudi Menuhin music guides. Schirmer Books, 1983. Out of print.

If you are looking for a very fine general source on the horn and horn playing, this is one of the most thorough and sensible. The first four chapters deal with the history of the horn, its literature, and important performers. Chapter five discusses briefly the design of the horn, mouthpieces, and mutes. The sixth chapter offers fine advice for beginners, including purchase of an instrument, maintenance, and fundamentals of horn playing. Chapter seven is an excellent review of topics such as fatigue, orchestra and band playing, recording and studio musicians, and chamber music and solo playing. The eighth and final chapter offers good general advice to students and amateurs.

The information and illustrations regarding the history of the horn can be found with better profusion and depth in other sources, and some experts may even challenge some unsubstantiated statements. However, due to his background as an orchestral player and soloist, Mr. Tuckwell offers insights into literature and concepts not discussed in other sources, plus practical instruction for students and young professionals. Schirmer Books, a division of Macmillan, Inc., no longer exists, at least in New York City, thus this edition appears to be currently out of print.

תתתתת

50 First Exercises For Horn Barry Tuckwell

Oxford University Press, Music Department, 44 Conduit Street, London WIR ODE. 1978. \$19.95

These exercises are a catalogue of patterns possible on the harmonic series from the third to the twelfth harmonics, omitting the seventh and eleventh. Designed first to be performed on the open F horn, they are then transposed for four valve combinations down to second and third. The first four exercises include simple tones and rests. Exercise six is the legato version of five and this pattern continues through fifty. While the subdivisions do not go beyond eighth notes, the last third of the book remains in a rather higher tessitura for a young hornist. Here the material is perhaps better suited to either a professional's daily routine or as agreeable but brief melodies for alphorn or natural horn. One could have condensed the book drastically by offering only one version of each exercise. If the student was then urged to perform each exercise both tongued and slurred, and on four descending valve combinations, the forty-four page book could have been reduced to twenty-eight exercises on four pages!

עעעעע

Playing the Horn
Barry Tuckwell
Oxford University Press, 1978 (indefinitely out of print).
\$19.95

It is unfortunate that perhaps Barry Tuckwell's finest pedagogical effort, *Playing the Horn*, is currently out of print. It is very well written, comprehensive, and an excellent source. Topics are discussed succinctly with fine photos and examples offered along the way. The contents include: posture, holding the instrument, supporting the instrument, preparation for playing, the embouchure in detail, breathing in detail, articulation, how to stop the sound, lip trills, double and triple tonguing, flutter tonguing, fingering, hand stopping, the mute, transposition, stamina, glissando, chords, practice, slurring and legato playing, a practice plan, and a simple method of practicing difficult technical passages.

Although several of these topics are discussed equally well in a variety of sources, there are some important and unique topics that warrant emphasis. Page 10 includes a discussion about the timing and coordination between the breath, the embouchure, and the tongue. On page 14 Tuckwell argues his "noo" articulation for legato passages. The use of appropriate alternate fingerings is clearly presented together with a chart of some standard choices. Although only a page in length, Tuckwell's discussion of stamina is important and perhaps a key to his performance success and longevity. The harmonic exercises on pages 32–38, while nothing really new, constitute another good set for warm-up buffs. Finally, the method for practicing difficult technical passages by shifting the beat has proven its success.

If you can locate a dusty copy of this book on a music library shelf or perlaps in the files of an older music store, diligence carries its rewards.

תתתת

Great Performer's Edition

G. Schirmer, distributed by Hal Leonard Corporation, Winona, MN 55987.

Although I agree with the majority of my colleagues who prefer scholarly editions, and these publications are

admittedly far from such, they are important for four main reasons: 1) all works are printed clearly, almost error-free, with awkward page turns eliminated; 2) they are practical by circumventing interpretive decisions for younger players; 3) Tuckwell has recorded each edition so the young player can learn by imitation; and 4) they are reasonably priced. Clearly, no attempt has been made to let the performer know which articulations, dynamics, and even notes have been modified by Mr. Tuckwell from any manuscript. While advanced players will not need the optional F horn parts, some younger hornists might welcome them in the concertos by Förster, Haydn, L. Mozart, Telemann and von Weber.

Barry Tuckwell's *Great Performer's* series, all published in the late 1970s, includes:

Ludwig van Beethoven Sonata, Op. 17
Luigi Cherubini Two Sonatas
Christoph Förster Concerto in E-flat
J. Michael Haydn Concertino in D
Leopold Mozart Concerto in D

Gioacchino Rossini Prelude, Theme and Variations

Robert Schumann

Franz Strauss

Georg P. Telemann

Carl Maria von Weber

Adagio and Allegro

Concerto, Op. 8

Concerto in D

Concertino in e

Notable additions from Mr. Tuckwell's pen include appropriate melodies for the soloist in the last movements of the concertos by both Michael Haydn and Christoph Förster. Otherwise these works conclude respectively with either no horn or a rather dull tutti passage. Whether the hornist plays these versions or personally designed ones, the gate has been opened for the possibility. Leopold Mozart's Sinfonia da Camera was condensed into a practical three-movement concerto by eliminating the Minuet-Trio. The few note changes made to the Concerto by Franz Strauss are only logical corrections to probable errors in the Carl Fischer and Southern editions. In fact, there are so few errors in these editions that the Bb which should have been an Ab in Schumann's Adagio is all the more shocking. The phrase markings, when offered, are useful for reference, and many pianists welcome the non-transposed horn part above the piano scores. Assuming Barry Tuckwell was part of a team who assembled this series the group made many wise decisions. Now, if G. Schirmer could re-engrave them using gray print for editorial modifications and without raising the price, they would have the market cornered on these standards!

תתתת

Late News Flash:

Mozart Concertos for Horn Edited by Barry Tuckwell

G. Schirmer, Inc., distributed by Hal Leonard Co., 7777 W. Bluemound Rd., P. O. Box 13819, Milwaukee, WI 53213. \$59.95

Just as the above reviews where headed for the printing press, it came to my attention that Barry Tuckwell had recently edited a new collection of the Mozart horn concerti for G. Schirmer. Although they were prepared for a 1992 Schirmer Centennial Edition and published in 1994, the editions do not appear in latest Robert King catalogue nor had I heard of their existence. At \$59.95 plus overnight shipping I had strong hopes that these would be worth the price!

At first glance the cover of the piano part appears identical to the old yellow-covered G. Schirmer collection, but there are several subtle differences, including "Tuckwell" modestly printed lower on the cover. The volume includes the four concerti plus the Concert-Rondo and fragments of the two unfinished concerti, together with a brief preface. Excellent news: both the Concerto in D major (K. 412, formerly No. 1, now No. 4) and the Concert-Rondo are offered in their updated renditions. The D major concerto includes the versions from Mozart's manuscript, complete with his humorous and irreverent jibes translated into English, and the Sussmayr edition familiar to an older generation. The Concert-Rondo contains the fragment discovered and inserted by musicologist Marie Rolf a few years ago.

The finest component of this edition may be the new piano reductions, which are less technically challenging, especially for the pianist's left hand, and melodically closer to Mozart's scores. As one might expect from such an expensive edition, there are two copies of the horn part, one labeled "natural horn" and the other "horn in F." The editorial suggestions are clearly marked throughout (thank you!) and the tutti passages in K. 495 from the earlier G. Schirmer collection, which have confused young hornists for years, are deleted. Brief, suitable cadenzas are offered for the compositionally challenged.

This edition is superb in every way but one, and this is more a question of taste. Computer software was used to create the publication, and while the piano reductions are well-spaced and easy to read, the horn parts are not as visually attractive. For the hornist, the size of the staves and note heads appear smaller than most published music and, at times, the measure lengths are somewhat inconsistent. Where one page can be read with little effort, the next may have measures containing "white notes" nearly as long as measures full of "black notes." Of course this may be a minuscule item, but when one has otherwise paid for the Rolls Royce of Mozart concerto collections, one assumes the finest product. If you can afford them, however, these are the best. The edition would make an excellent gift for a special horn player in your life.



Kenneth C. Henslee Publishing P.O. Box 41524 Tucson, AZ 85717-1524

Eight Doodles for Two Horns
Advanced duets by Mary Ann Tilford \$8
25 Horn Trios by Anton Reicha

Horns in F or Horns in Eb \$30 per set of 3 Horn I in Bb (for Trumpet) \$10 Horn III in C (for Trombone) \$10

Concerto in Eb Major by M. Haydn for 2 Horns, Flute, Oboe, Clarinet and Bassoon \$16

Concerto in Eb Major by J. Fiala for 2 Horns, Flute, Oboe, Clarinet and Bassoon \$16

Quintet in E, Opus 106 by A. Reicha for Horn, Flute, Oboe, Clarinet and Bassoon \$16

Horn Quintet, K407 by W.A. Mozart for Horn, Flute, Oboe, Clarinet and Bassoon \$12

Email: kchhorn@azstarnet.com FAX (520) 740-0740 - Phone (520) 628-4757 Free Catalog and information - MC/Visa

G. SCHIRMER, INC. is proud to present the editions of BARRY TUCKWELL

Schirmer's Library of Musical Classics

50481735 W.A. Mozart: 4 Horn Concertos; Concert Rondo; Fragment in E-Flat; Fragment in E

Great Performer's Editions

50335750 Ludwig van Beethoven: Horn Sonata

50335550 Michael Haydn: Concertino in D

50335530 Leopold Mozart: Concerto in D

50335570 Robert Schumann: Adagio and Allegro

50335560 Franz Strauss: Concerto in C Minor

50335540 Georg Philipp Telemann: Concerto in D

All editions are for Horn and Piano



Available from your local music dealer.

G. SCHIRMER, Inc.





Emerson Horn Editions features original music and transcriptions for Horn and Horn ensembles, with two to eighteen parts.

New music includes:

- ◆ Kerry Turner's *The Labyrinth* for Brass ensemble with percussion
- ◆ Ardell Hake's Fanfare for Horn Octet plus Tuba
- Burton Hardin's Caught by the Horns for solo Horn quartet and symphonic band

Write (or send an e-mail) for your *free* copy of the complete **EHE** catalogue today.



Emerson Horn Editions

P.O. Box 101466 Denver, Colorado 80250 USA e-mail: emersonhorneditions@compuserve.com

FREE CATALOG FERREE'S TOOLS INC

WORLD'S LARGEST MANUFACTURER OF QUALITY BAND INSTRUMENT REPAIR TOOLS

THE FERREE LOGO IS A SIGN OF QUALITY REPAIR TOOLS, EXCELLENT SERVICE AND SUPPLIES THAT MEET YOUR EVERY NEED.

CALL TODAY FOR OUR FREE CATALOG LISTING HUNDREDS OF OUR STOCK ITEMS.

FERREE'S CAN NOW BE FOUND ON THE WEB http://www.sojourn.com/~ferree

FERREE'S TOOLS INC 1477 E. Michigan Avenue Battle Creek MI 49014 800-253-2261 or Fax 616-965-7719 Now from Bohemia (Czech Republic) 18th-early 19th Century Style Hand horns

Crafted after horns of Bohemia-Austria in Punto's time by a small family of horn makers with a long tradition.

Complete set of crooks - Bbasso, C, D, E^b, F, G, A, B^b, C alto and baroque pitch extensions.

Also included hard case and unique zipper bag for all accessories. Priced well below any competitors.

> UNION MUSIC Co. Established 1922 1475 Bush St. San Francisco, Ca 94109 Tel. 415-775-6043 Fax 415-775-8432



100(5

EXTENDED TECHNIQUES FOR THE HORN

A Practical Handbook for Students, Performers and Composers by Douglas Hill (EL96105CD) \$19.95

The bible of sound possibilities for the horn is now available with a CD for recorded reference. Douglas Hill clearly and concisely presents organized descriptions and notation of the common and the uncommon in horn sounds and techniques. His all-encompassing reference work demonstrates that the horn is not "the most treacherous of all instruments," but rather "the most versatile of all instruments."

HORN PLAYER'S AUDITION HANDBOOK

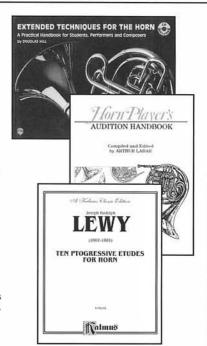
Compiled and Edited by Arthur Labar (EL03281) \$15.95

Arthur Labar's one-volume reference book is a unique and handy guide to the literature for the French horn. Especially valuable for players preparing for an imminent audition, this collection of orchestral excerpts contains the repertoire most frequently asked for by American orchestras. Labar's classic handbook has remained a constant in the music library of every high school, college and individual horn player since its inception.

TEN PROGRESSIVE ETUDES FOR HORN

by Joseph Rudolph Lewy (1802-1881) (K09268) \$4.00

J.R. Lewy was an early proponent of the valved horn, and this set of etudes is one of the earliest written for that instrument. Every aspiring performer should have Lewy's little-known technical etudes to help build a solid foundation. For more information on J.R. Lewy, be sure to see *The Horn Call Annual* 8/96.





Call To order, call 1-800-628-1528 ext. 214 or 215 Dept. HC01 In Canada: 1-800-655-8863 for prices and ordering.

Barry Tuckwell's Elegant Finale

Kristin Thelander

On January 23, 24, and 25, 1997, Barry Tuckwell played his last solo performances with orchestra. His appearance with the Baltimore Symphony Orchestra brought to conclusion his fifty-year career as a hornist. The summaries of Mr. Tuckwell's illustrious career appear elsewhere in this issue, but I would like to describe the people and events of this particular weekend that made it a special tribute to one of the greatest horn soloists of all time.

On Friday, January 24, hornists and fans of Barry Tuckwell from all parts of the U.S. and abroad gathered at the Harbor Court Hotel in Baltimore, full of anticipation about hearing his last solo performances and participating in this historic event. Many of us had heard Barry perform dozens of times, with orchestras both large and small, in horn workshops both regional and international, and playing music both old and new. Many of us count Barry as a friend, because of his professional generosity and personal warmth. We hailed taxis and snatched rides to Joseph Meyerhoff Symphony Hall, glad to be together on this occasion and wondering how it must feel for Barry to be playing his finale concert.

Conducted by George Cleve, Music Director Laureate of the San Jose Symphony, the concert opened with Adophus Hailstork's Symphony No. 1. Next, Mr. Tuckwell entered the stage to perform Mozart's Third Horn Concerto. As always, Tuckwell's playing was smooth and elegant. I have always thought he plays Mozart concertos as if they belong to him. Even in this last weekend of performances, Tuckwell's Mozart sounded fresh and almost experimental in interpretation and presentation. Tuckwell's approach is so natural, uncontrived, and convincing that the listener's

attention is drawn to the charm of Mozart rather than to the horn or its technique. It was a clean and elegant performance, well deserving of the enthusiastic standing ovation given by the audience.

At the beginning of the second half of the concert, Maestro Cleve read aloud a letter from President Bill Clinton, praising Mr. Tuckwell's career and thanking him for the pleasure he has brought to so many audiences for five decades. Then Mr. Tuckwell played the Horn Concerto by Oliver



Barry Tuckwell's final bow; January 25, 1997

Knussen. Born in 1952, Knussen is one of England's leading composers and conductors. His second and third symphonies are performed by orchestras around the world, and he is well known for his "fantasy operas," Where the Wild Things Are and Higglety Pigglety Pop!, on libretti by Maurice Sendak. The Horn Concerto was written in 1994 for Barry Tuckwell and the Tokyo Metropolitan Symphony. The program notes for the concert confirmed that Knussen conceived of the concerto as a predominantly lyrical work, employing a large orchestra in the "character of a Nachtmusik (in a Mahlerian sense)." The concerto is in a single movement, thirteen minutes long. I found the concerto at the same time mysterious and dramatic, with a large colorful orchestra featuring two harps, two sets of timpani, contrabassoon, and bass clarinet along with full woodwind and brass sections. Upon brief inspection of the score later, I realized that much of the solo horn part is unmeasured, and not precisely coordinated with the complex rhythms and mixed meters of the orchestra. The solo horn part is integrated into the orchestral fabric, rather than being set

apart from an "accompaniment," as in most traditional concertos. The solo part is essentially lyrical, although often disjunct, and it features many colorful effects such as stopped horn, fluttertongue, and use of low range.

Mr. Tuckwell played beautifully on the Knussen Concerto, and it was not difficult for me to believe him when he later declared it to be one of his favorites. Indeed, he indicated that one negative about stopping his career as a horn soloist is the fact that he won't be playing



Barry Tuckwell and George Shearing play at the farewell luncheon (Photo by Ric Dugan, the Hearld Mail Co.)



Barry and Sue Tuckwell with Sue's daughters, Amanda and Abigail, and Barry's son, Tom. Photo by Kristin Thelander

the Knussen Concerto anymore. Mr. Tuckwell has inspired the composition of many important works for horn, and the Knussen Concerto is one of the truly important ones in his estimation.

The conclusion of the Knussen Concerto was slightly marred by an audience member's pager going off just as the sound of the horn faded out on a long fermata. We were outraged, of course. But Mr. Tuckwell, who clearly heard the beeps on stage, looked good-naturedly at his watch as if to say, "well, I see my time is up!" An unfortunate occurrence became a lighthearted moment.

The colorful Knussen Concerto was a nice companion to the final piece on the concert, Debussy's *La Mer*. I must give credit here to the fine horn section of the Baltimore Symphony, David Bakkegard playing principal on *La Mer* and the Knussen Concerto; associate principal Peter Landgren playing principal on the Hailstork; Karen Bakkegard on second horn; Mary Bisson on third horn; and Bruce Moore on fourth horn.

After the concert there was a reception for Barry's family, friends, and colleagues. Aside from the lovely champagne and nice treats, the highlight of the reception was a tribute sung to Barry by Mary Bisson, third horn with the Baltimore Symphony, and accompanied by Jonathan Jensen, bassist with Baltimore. They had collaborated on very clever lyrics, which I give you here with their permission:

(to the tune of Strauss Concerto No. 1) Here's to him! He, who plays horn so well Gee, we think he's really swell Barry Tuck-well!

Oh, there he goes, The god of French horn playing His Strauss and his Mozart We'll hear no more.

His golden tone, His phrasing and his legato, There's no one in the world Who can take his place; We will miss him so.

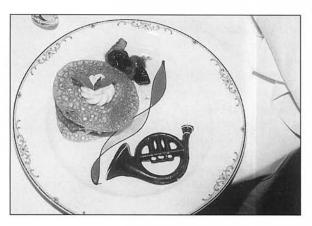
(to the tune of Mozart No. 3 Rondo)
Oh, here's to the man with the golden horn
A finer musician was never born
And when he's retired there's no need to mourn,
He'll still go on conducting.

For so many years he has been the best
It's time that he gave his poor lips a rest
He won't have to practice for hours a day
He'll just smile as he waves a baton
(baton, baton, baton, baton)
His musical legacy still will go on
(go on, go on, go on, go on ...)
His life will be peaches and cream from now on
You don't have to practice to wave a baton!

Bravi, Mary and Jonathan! Barry really got a kick out of their clever and well-executed tribute.

After the evening concert and reception, a fine party developed in the bar on the Harbor Court Hotel. (Are you surprised?) Barry celebrated his performance and the companionship of the many friends and family members present with him.

On Saturday morning we all returned to Meyerhoff Hall for a "Casual Concert," a short version of the Friday night concert. For this performance only the Mozart Concerto and La Mer were presented. Tuckwell played perhaps even a finer performance of the Mozart, and it is obvious to us all that he is stopping his career as a soloist at his prime. As he drew near to the end of the rondo, we were all captivated by the fact that we were indeed going to hear his last notes as a soloist. So we were particularly amused when he intentionally left out the last note of the concerto, pulling the horn away from his lips after the penultimate note. Why, we asked ourselves, did he not play the last note? Was it to prove that he "quit too soon?" Had he lost his place in the music?! Was he just too tired to play one more note? Well, it was a marvelous joke, appreciated by all horn players in the audience. Barry said later that everyone was talking



Dessert was a chocolate horn with orange mousse and poached winter fruits. (Photo by Kristin Thelander)

about coming to hear his last note, so he decided not to play it!

After Mr. Tuckwell's performance, Peter Landgren came out on stage and eloquently thanked Barry for all he has done for our profession. He mentioned that Barry must subscribe to Phil Farkas's belief that it is better to quit five years to early than five minutes too late. Peter noted the diversity of repertoire and commissions for which Barry is responsible, including works by Musgrave, Banks, and Knussen. I liked Peter's comments that horn playing is such a challenge that it makes our human frailties evident for all the world to hear. "To use an Olympic metaphor," said Landgren, "you have set the bar very high." The rest of us will always be challenged to come up to the standard Barry Tuckwell has set. Then Peter presented Barry with a huge hammock from members of the Baltimore Symphony, to encourage him to spend some time relaxing!

A tribute luncheon at the Harbor Court Hotel followed the concert. Sue Tuckwell, Barry's wife, deserves a huge

amount of credit for planning a marvelous event. Hors d'oeuvres were served at 1:00 P.M., followed by a luncheon for about 250 people.

Horn players and enthusiasts in attendance included Jim Decker, Ethel Merker, Walter Lawson, Lisa Bontrager, Randy Faust, Nancy Cochran-Block, Virginia Thompson, John Wates, Bob Osmun, Kendall Betts, Nancy Fako, Bacon, Peter Tom David Landgren, Karen Bakkegard, Bakkegard, Mary Bisson, Robert Routch, Milton McKnight, Marilyn Bone

Kloss, and Carl Schiebler. Dignitaries included Wilton Daniels, publisher of Atlantic Lifestyles Magazine; Jim Lehrer, of the PBS NewsHour; R. W. ("Johnny") Apple, Jr., Washington, DC Bureau Chief of the New York Times; Air Vice Marshall Brenan O'Loghlin of the Australian Embassy; and George Shearing, who needs no introduction to musical audiences. Jim Lehrer, a relatively new personal friend of Barry's, was the Master of Ceremonies.

After the luncheon three people spoke about Barry, his career, and his contributions to horn playing. Nancy Cochran-Block represented the IHS and expressed our gratitude at Barry's professional generosity. As the first and a recent President of the IHS, Barry has given his time and talent to our society of horn players. Nancy mentioned, with a typical twinkle in her eye, that we are concerned that he might miss the glamour of being a horn soloist. Thus she presented him with a made-to-order muppet-style puppet which is a marvelous caricature of Barry, carrying a golden horn and sporting a tuxedo. She said that any time Barry wanted to relive his experiences as a horn soloist, he could simply play with the puppet! Barry enjoyed the gift immensely, as can be seen by the photos taken after the luncheon.

John Wates posed the following questions: 1) "What makes Barry the great musician that he is?" 2) "Is Barry Tuckwell really the best ever horn player?" and 3) "Should we be happy or sad that Barry has ended his solo career?" He concluded that Barry's ambition, self-discipline, courage, musicality, intelligence, sense of humor, and gift for "getting on" with others contributed to his success as a musician. Regarding his historical position as a horn player, John pointed out that Barry's fantastic recorded legacy leaves a world-wide impact greater than any other horn player's. And finally, he noted that this is merely the beginning of the rest of Barry's life, which will still be full of the humor and musicianship we all appreciate so much.

Tom Bacon thanked Barry for his impact on all horn players, and for stepping aside so that some others may get more of a chance to play solos! He concluded by quot-

ing the famous TV ad, "I love you, man!"

Next George Shearing played piano and said a few words about friendship with Barry. He noted that when Barry came to the only rehearsal before the recording session of their Cole Porter album, he showed up at Shearing's New York apartment with no horn! They disday. Shearing said the Monday session was perfect, but that Barry did miss one note on

his collaboration and cussed the music, and began recording the next

Tuesday. He said "we seemed to breathe together the moment we sat down to play." It was a special treat for Barry Tuckwell to then pick up his horn and join George Shearing again, playing several Cole Porter tunes together: "I've got you under my skin," "In the still of the night," "After you," and "Do I love you?" They played truly "from the heart," and it was a lovely gift to all of us.

Next Jim Lehrer introduced live phone calls from Sir George Solti and Oliver Knussen, both of whom were in Europe and unable to attend the event. A video tribute to Tuckwell was played, including pictures from Barry's youth, career, and life. Several written tributes were read, including those by Isaac Stern, André Previn, David Zinman, Sir Neville Marriner, Leonard Slatkin, and Yehudi Menuhin.

Several horn players from the audience then played a Viennese march for Barry; it was appropriately entitled "Alte Kameraden" (by Carl Teike). Performers included Tom Bacon, Lisa Bontrager, Kendall Betts, Peter Landgren, David Bakkegard, Randy Faust, Virginia Thompson, Nancy



IHS President Nancy Cochran Block presents Barry Tuckwell with a puppet in his likeness. (Photo by Ric Dugan, the Herald-Mail Co.)

Cochran-Block, Nancy Fako, Mary Bisson, and myself. With human helpers holding the music, it wasn't the most polished performance, but we felt good about contributing to the tribute to our colleague.

Finally Barry spoke, thanking the many people present, including hornists. He said it couldn't have been a better farewell, and he was so pleased to have been surrounded by family, friends, and colleagues. He then mentioned that last note of the Mozart concerto which he had left out, implying that the door may still be open for some horn playing. Perhaps we will still be blessed by another recording?

I'm sure I speak for all the hornists and Tuckwell enthusiasts when I say that we were honored to be present and to contribute in some small way to this historic event. Barry Tuckwell has been an inspiration to many of us for decades. I first heard him play a Mozart concerto in the summer of 1972 in an outdoor concert in Rome with a backdrop of the Coliseum. At the tender age of eighteen all I could think to ask him when I met him after the concert was, "what kind of horn do you play?" His answer was gracious and considerate of my youthful naivety. I am so pleased that I have had the privilege of becoming acquainted with Barry as a musician, a hornist, and a person since then. We will miss his presence as a horn soloist, but we will continue to cherish his professional friendship and artistic legacy.



FINE WIND INSTRUMENTS

NEW, but also USED and VINTAGE:

restored in our workshops to "better than new" condition.

WICHITA BAND INSTRUMENT CO. 2525 East Douglas Ave. Wichita, Kansas 67211 (800) 835-3006 (316) 684-0291

FAX: (316) 684-6858 E-Mail: wbic@wichitaband.com

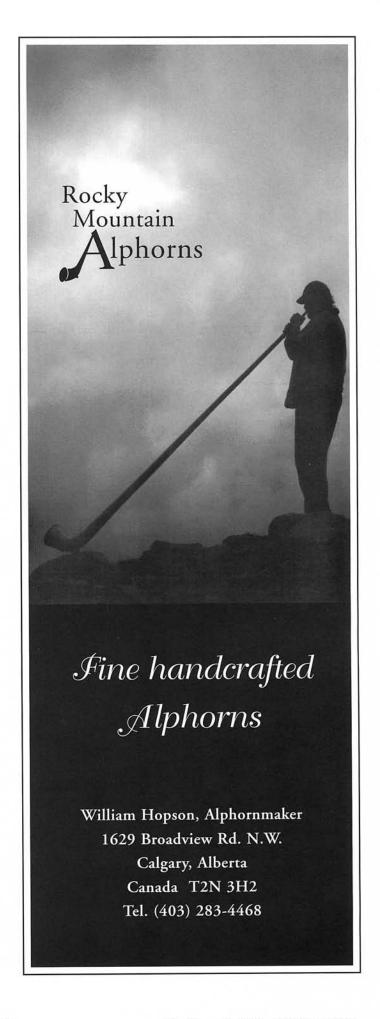
UP-TO-DATE CATALOG
OF EVERYTHING NOW AVAILABLE
ON OUR WEB SITE:
www.wichitaband.com

M. JIRACEK & SONS

MAKER HANDCRAFTED BRASS INSTRUMENTS.
REPAIR WORKS.

Double Horns
Single Horns
Deskant Horns
Natural Horns
Viena Horns
Repair Works

M.Jiracek & sons; Zahradni 340 683 53 Saratice; the Czech Republic Tel./Fax: + 420 5/44 22 40 16



THE WHITE HOUSE

WASHINGTON

January 21, 1997

Maestro Barry Tuckwell 13140 Fountain Head Road Hagerstown, Maryland 21742

Din Chinton

Dear Maestro Tuckwell:

As you give your final solo performance with the Baltimore Symphony Orchestra, I join your family, friends, colleagues, and countless admirers in applauding you for a lifetime of musical achievement.

For five decades, as the world's preeminent French horn soloist, you have amazed us with the brilliance of your technique and uplifted us with the emotional power of your music. Your artistic collaborations with the world's great orchestras -- as soloist, chamber musician, and conductor -- have delighted audiences across the globe. And as a teacher of master classes, you have generously shared with a new generation your knowledge and love of the horn.

On behalf of music lovers across our nation and around the world, I thank you for enriching our lives. You are a true American treasure. As you begin a new chapter in your life, Hillary joins me in offering warmest wishes for continued success and every future happiness.

Sincerely,

Tributes

The following letters of tribute to Barry Tuckwell were sent from musicians and prominent persons all over the world for inclusion in the program booklet for the farewell luncheon in Barry's honor on January 25, 1997 in Baltimore, Maryland USA. These letters are a testament to the stature and influence of this great artist. Because of the impossibility of ranking these writers (How does one rank Vladimir Ashkenazy, Isaac Stern, and Joan Sutherland among governors, senators, and ambassadors?), their letters are presented here in alphabetical order.—Editor

Dear Barry,

Dody and I would like to greet you from all our hearts on your farewell appearance. We'll never forget your wonderful playing: from 1963 with the LSO tour, to our trio with Itzhak and the Strauss concertos.

Lots of health and joy to you.

Dody and Vova (Mrs. and Mrs. Vladimir Ashkenazy)



Barry Tuckwell and Vladimir Ashkenazy, 1972

עעעעע

The best tribute I can pay Barry Tuckwell can be made by just looking around my own studio. His recordings and publications are a constant reference point in my practice and in teaching my students. Lots of times a student will hear me say: "Let's put on this recording and see how Tuckwell did it," or "be sure to compare the Tuckwell edition with the one you are using."

His book about the horn is a frequent reference for all horn related matters. And one of my favorite lines to tell students when they are struggling with a piece was an offhanded comment that Barry made at a master class many years ago. It has become the prime directive that I follow in my own practice:

"Playing the horn is easy, if you are having to work at it, you

are doing something wrong."

Thanks Barry for making it easy to play the horn! Your friend,

Thomas Bacon Arizona State University Dear Barry,

I cannot and don't want to believe it ... you're retiring? Fifty years is an unbelievably long time. Continue as a conductor; it's not till you reach this age that you become interesting.

And I will gladly support your idea for the Scholarship Fund. All the best.

Hermann Baumann Horn Soloist

フレフレフ

Dear Barry,

I have been trying for days to think of something appropriate to say about our 25-year musical acquaintance and friendship. After all, you are greatest horn player, a phenomenal musician, and all those good things everybody knows.

But what keeps coming into my head (apart from how wonderfully you've played my music) is how much I've laughed in your company, mostly at wicked, subversive, unrepeatable jokes that have emerged at the most unsuitable moments. Thank you for it all.

Love,

Richard Rodney Bennett Composer

ソンソンソ

Barry Tuckwell and I have known each other and worked together on occasion for many years but I think that our first meeting is a most amusing story.

I first met Barry in 1972. At that time I was a member of the Philadelphia Orchestra and I had known of and admired Barry since my student days through his solo and orchestral recordings with the London Symphony Orchestra. While vacationing in Los Angeles, it was indeed an honor for me to meet Barry in person at the Santa Monica home of Mark Veneklasen, an interesting and revolutionary horn designer.

Mark had designed and was building a unique, ultra-lightweight horn made of cast aluminum parts held together by rubber bushings and epoxy glue. He had recruited many horn players including Barry and myself to help him finance his project. At that time, he had made enough parts to build a prototype and had invited both Barry, who was performing in the area, and me to his house to work on the assembly with the hope of completing a playable instrument that evening. We all worked into the wee hours of the morning cleaning, preparing and assembling parts. About 2 A.M. it looked like we were nearing success. Barry said, "Since we are going to finish this horn, I think a celebration is in order." He and I set out to find a liquor store to buy some champagne, and believe it or not we found one open in nearby Venice. When we returned, Mark said he was having some problems. He and I kept working while Barry went to his hotel to check out, returning at dawn, as he was leaving on a 10 A.M. flight. Needless to say, we were all determined to get something together that would play so that Barry could test it before his departure. About 9 A.M. we all went to the airport: Mark carrying a box of parts; Barry his horn and luggage; I had the bottles of champagne. We got through a baffled security team without incident and set up shop in the American Airlines waiting area by Barry's gate and kept on working while dumbfounded passengers and airline personnel looked on. At the final boarding call, Mark yelled that the horn would play but without a valve linkage. Barry picked up the horn and emitted the first notes while I worked the valves manually and then "we" played some Mozart to the amazement of every one present who broke out in applause. We cracked open the champagne, had a quick toast and Barry ran onto the plane just before they closed the gate. Mark and I went back to his place to try to finish the instrument.

Barry Tuckwell: extraordinary hornist, conductor, mentor, colleague and most importantly to me, *Friend!*

Kendall Betts Principal Horn Minnesota Orchestra

עעעעע

Barry Tuckwell's artistry and consummate musicianship have been an inspiration to every horn player in Great Britain. As a horn player myself, I have grown from student to professional player enjoying and learning from so many of Barry's orchestral and solo performances. His impact on horn playing world-wide has been enormous and the legacy he leaves us is something to inspire future generations of players.

John Bimson Chairman and Principal Horn Royal Philharmonic Orchestra

עעעעע

The first time I heard Barry Tuckwell was on a recording. It was his recording of the concertos of Richard and Franz Strauss. Then a young student I was immediately enthralled and captivated by the grandeur of his sound, the nobility of his phrasing and by his great virtuosity. A horn sound such as his was not part of our tradition at that time and the Second Concerto of Richard Strauss was not a part of our repertoire.

At first through his recordings and later through his concerts, Barry Tuckwell has contributed greatly to the evolution of horn sound in France and we are extremely grateful to him.

I had the honor of serving on juries with Barry Tuckwell, particularly at the Paris Conservatory, and I admired his great human qualities and his extreme courtesy.

But it is in concert that his outstanding artistry was revealed to me. I remember one of his performances in Paris when he played the Third Concerto of Mozart and the Britten Serenade with the radio orchestra. In the Britten, he proved his extraordinary mastery of his instrument, playing entirely from memory, with perfect phrasing and great poetry.

For me Barry Tuckwell is the horn player who has succeeded to the highest degree in exploiting the different tonal colorations of the horn and in mastering its entire range.

Dear Barry Tuckwell, the horn players of France are extremely grateful to you for all that you have given them, for all that you have revealed to them, and for your generous contributions in the creation of the International Horn Society to which I am proud to belong.

Daniel Bourgue Solo Horn of the Orchestra of the Paris Opera Professor of Horn at the Versailles Conservatory Grand prix du disque

עעעעע

Dear Barry,

We had some terrific times in the 1960s, when I was Head of Music and Arts for the BBC and you were doubling your horn artistry with a spell of managerial chairmanship at the London Symphony Orchestra.

It was a period of adventure and expansion, when new programming frontiers seemed to be crossed every month, and we joined forces in many musico-video ventures, determined to share with the multitudes our faith in what our friend Leonard Bernstein called the Joy of Music. The LSO was and is again today a great orchestra, but thank goodness you personally decided to concentrate on being a performer!

For close on four decades you've given us unalloyed musical pleasure on the king of instruments and—courtesy of the CD—your legacy will always be with us, shining bright and unsurpassable in its range and its exquisite musicianship.

So hang up your horn if you must, but in my memory the Tuckwell horn of Elfland will always "set the wild echoes flying." With heartfelt greetings and gratitude,

Humphrey Burton Former Head Music and Arts, BBC; Author

7777

Dear Barry,

Richard Hickox, Andrew Watkinson, Nick Ward, and all the players and staff of the City of London Sinfonia send their very best wishes for a long and happy retirement—at least from horn playing!

We have many happy memories of great music making, not least among which are a fantastic Strauss 2nd Horn Concerto at the Edinburgh Festival in 1990 and many exquisite Britten Serenades on tour in Germany in 1993.

Quite apart from your musicianship, we have all appreciated your wonderful companionship—especially on tour when you were so often responsible for keeping the spirits up when we were faced with yet another 5 hour coach journey, or a hotel with an all-night disco blaring away. And the post-concert meal table was always a jollier place when you were around!

It is sad to think that the world will not longer benefit from your inspiring playing, but we take comfort from the fact that, while your horn may be "gorn," Barry the conductor, musician, and friend will be around for many years to come.

Yours ever,

Stephen Carpenter General Manager City of London Sinfonia

תתתת

The aura that surrounds you is emitted, and now hangs upon all of us, throughout Japan. Now that you say, "I stopped my public performance," time is available with you, and I would like to think what Horn players in Japan have been longing for for decades is no longer a mere dream, and might come true. The dream is to have you here in Japan for friendship with all of us who love you and your horn.

Kaoru Chiba Retired Principal Horn NHK Symphony Orchestra

עעעעע

Barry Tuckwell is an Artist and Horn Player primo class! His contributions to the "horn world" are legion, probably incalculable, but so important the mind boggles contemplating them.

His concerts and recordings with the London Symphony Orchestra; the hundreds of solo concerts and recitals throughout the world; many solo recordings of high quality; numerous commissions of new and important horn and chamber works; interesting lectures at horn workshops; a variety of articles about the horn; the many articles and television interviews about Barry Tuckwell, the person—all these, attest to his "gift," which he has shared so graciously with so many for a long period of time.

I count it a privilege to be his colleague and friend. Very sincerely,

Dale Clevenger Principal Horn Chicago Symphony Orchestra

תתתתת

Barry Tuckwell, the Grand Master in the history of our instrument, is taking his leave after an amazing 50 years as a soloist.

As I sit at my typewriter, I would like to put into words what this means to me. My thoughts wander—how many years have passed since I first was able to hear Barry's recordings, memories return of the first brief telephone conversation in London, of our first meeting during a workshop of the International Horn Society.

Only someone, who himself has been a horn player, and has constantly had to grapple with the challenges of this instrument, can gauge Barry's achievement over the past decades. Even having had 40 years of orchestral experience myself as Principal Horn with the Gewandhaus Orchestra of Leipzig and the Saxon Staatskapelle of Dresden and an equal number of years as soloist, I can only begin to comprehend the height of his achievement. I know what Barry has accomplished in these five decades, to the joy of his listeners and admirers.

Many individual characteristics can be found in Barry Tuckwell's musical art, intelligence, joy, beauty of tone and technical bravura. Above all, it is his brilliant ability to interpret compositions written in the most diverse styles that impresses us again and again.

For decades, Barry Tuckwell has been internationally recognized as a soloist of the highest rank—a phenomenon and legend in the history of the horn.

Thank you Barry. Heartfelt wishes for your future endeavors.

Peter Damm Principal Horn Leipzig Gewandhaus Orchestra תתתתת

We have great pleasure in offering our congratulations and good wishes to Barry Tuckwell. His first appearance with the Hallé Orchestra was over 30 years ago under Sir Adrian Boult and his last performance with the Hallé in Manchester under Kent Nagano in the 1994/95 season was a wonderful and memorable experience, with a spirited performance of two of Mozart's horn concertos. We are only sorry that we cannot book him again!

Alan M. Dean Chief Executive Hallé Orchestra

~~~

Why worry! One of the most significant pieces of advice I remember Barry saying, after performing with Neville Marriner in Los Angeles. With the schedule to perform in Long Beach the next night, I asked him if he wanted to warm up sometime during the day. He said, "If I do that and my embouchure doesn't respond well, it will ruin the day. I'd rather not know." That evening we drove to the concert in pouring rain. When we arrived he realized he left his full dress at the house. Since we live only three miles away, back to the house we went. Meanwhile the concert started. We both had the third number on the program. Arriving for the second time the orchestra was now playing the second number and he still hadn't played a note since the previous night. The usual groupies gathered around to watch him while he dressed. My wife tied his bow tie, he buzzed a little on the mouthpiece and out he went to play the Mozart fourth concerto.

It was as usual a spectacular performance. So, his advice to all performers is: Why Worry.

Congratulations Barry on your illustrious career and of your untiring devotion and inspiration to aspiring hornists world wide.

Jim and Mary Decker Hornist

תתתתת

Dear Barry:

Warm thanks for all of the great music-making you have brought to all of us on stage and in the audience. Each time working with you had been a joy from Mozart to Knussen, and if anyone deserved a rich, rewarding retirement, it is the always working Mr. Tuckwell.

I hope retirement includes enough intermittent appearances to avoid there being withdrawal pains.

All the best,

James DePreist Music Director and Conductor Oregon Symphony

תתתתת

Dear Barry:

So you beat me to it! Your retirement comes almost six months before mine. However, I doubt whether either of us will go quietly into a state if blissful relaxation. I am certain that you will find many occasions for continuing to give of your stupendous talent and expertise, just as it looks as though people are prepared to employ me to continue upsetting the odd musical apple cart in various parts of the world.

You and I go back a long time—and some of the going has been rather rocky—but some of the best periods of my life in music were spent in your close and inspiring presence: in Johannesburg, in London, in Los Angeles, and in almost every other part of the known musical world. So while, with countless others, I express regrets at your withdrawing from giving the most stylish and virtuosic horn performance most of us have ever been privileged

to hear, I send you affectionate salutations and best possible wishes for the challenges ahead.

Warmly,

Ernest Fleischmann Executive Vice President and Managing Director The Los Angeles Philharmonic

נונונו

Dear Barry,

I never thought of you retiring but I suppose it is something we all have to do sooner or later. In my case I hope it will be sooner so that we might meet up one day and play something for our own amazement and amusement.

Thank you for all the great recordings you have inspired us with and I hope you will enjoy your retirement.

Sincerely,

James Galway Flutist

תתתתת

Barry Tuckwell has been the greatest influence on my musical life. Sitting in front of him in the LSO, beside him in the Tuckwell Wind Quintet, and playing most of the chamber music repertoire with him, I recognize him as the complete wind instrumentalist. His production is perfect, his musicianship supreme and his presentation inspirational. I will always be grateful for that inspiration, and even more so for his unfailing friendship.

Yours sincerely,

Martin Gatt Principal Bassoon London Symphony Orchestra

תתתתת

Barry Tuckwell has been a pivotal figure in the LSO dating back some 40 years. As Principal Horn he led that high profile section of the orchestra with legendary distinction and as Chairman of the Orchestra for nine years at a crucial time in its development—his vision is recorded in some of the brightest pages of our history. We send him on his retirement from his solo horn career, our friendship and our warmest greetings.

Clive Gillinson Managing Director London Symphony Orchestra תתתתת

Dear Maestro Tuckwell:

It is an honor for me to send my greetings and salutations to you on this momentous occasion. The Baltimore Symphony Orchestra and the citizens of Maryland are truly fortunate to have benefited from your incredible talent. Thank you for your many outstanding contributions to our State.

Please add my warmest regards to those of your family and many friends who surround you today to pay tribute to your remarkable 50 year career. You have my best wishes for a joyous and memorable celebration. I am proud that you are a resident of our great State and wish you continued success in all of your future endeavors.

Sincerely,

Parris N. Glendening Governor of Maryland



The Tuckwell Wind Quintet; Peter Lloyd, Flute; Derek Wickens, Oboe; Robert Hill, Clarinet; Martin Gatt, Bassoon

ソソソソソ

Some years ago, Barry Tuckwell and I played a number of concerts together. This was a rare privilege for me because Barry is, of course, a magnificent artist, and it was a great joy to make music with him. These tours are still memorable for extra-musical benefits as well: Barry is an ideal traveling companion and so, in addition to learning lots about the horn/piano repertoire, I also became educated in other, not-completely-related matters, such as where to find the best beer in Boulder, Colorado. Who could

ask for more from a fellow artist? My tankard of Anchor Steam is permanently raised to Barry Tuckwell!

My best wishes for a splendid event. Sincerely,

Gary Graffman Pianist

תתתתת

I had such a happy association with Barry in the 60s and 70s when he gave such excellent performances of my two works.

He is indeed the consummate master of the horn and has had a most deservedly long and successful career. I wish him every good fortune for the future and hope that the celebration will be a truly happy and memorable time for everyone.

Iain Hamilton Composer

עעעעע

Dear Barry,

From 1980 I was privileged for a few years to be a member of the wind quintet which you founded in 1969.

Most of our time together was spent touring and we often found ourselves in far-flung parts of the globe. Apart from the inevitable hard work (we toured Australia for four-and-a-half weeks with performances almost every night) we had some fantastically hilarious times, not all of which I will repeat here!

Do you remember foisting Schoenberg's Wind Quintet, to the sound of gas heaters, onto a bemused audience in the Australian outback? And the Spohr Septet at a concert with the old piano that had an E-flat that didn't work? And the note needed to be played about a million times!

Other wonderful memories for me were of the authentic "barbie," of visiting your father in your home town of Melbourne when he took us to the Returned Servicemen's Club to play onearmed bandit, and of finally ending up doing a live broadcast to a packed house at the Sydney Opera House.

Then there was our "Michelin" tour of Italy when the fees from our concerts enabled us to eat and drink our way around Italy like true gourmets.

China was a fascinating experience for all of us but it also had its lighter moments. You will remember our regular encore, Malcolm Arnold's *Sea Shanties*, being translated into the program as "Three Little Huts." Forever afterwards that was how you announced this encore.

Apart from regarding you as a consummate artist, which you proved at your 60th birthday concert, winding up with your sensational encore of Danny Boy, the strongest memories I have of you are of your tremendous stamina and your marvelous sense of humour.

All the members of the London Philharmonic Orchestra join me in wishing you a wonderfully happy retirement.

Bob Hill Principal Clarinet London Philharmonic Orchestra

תתתתת

**Barry Tuckwell**—a name which evokes an extraordinary career of world class horn playing!

The first time I heard Barry Tuckwell, around 1960, was on recordings of the Richard Strauss concertos, conducted by the unforgettable Istvan Kertesz. Seldom had music impressed me as deeply as this great playing did. I was completely unprepared.

It was more than a decade when I met Barry for the first time at a horn workshop in Bloomington, Indiana. I was very impressed with his perfect performance and the manner in which he stood out as a distinguished gentleman.

That his career has lasted over so many years only proves that he loves his work and that audiences love him.

Barry, don't rest-keep taking risks!

Michael Höltzel Hornist

עעעעע

Almost every composer seems to love the horn in a quite special way: some have frankly called it their favorite instrument, and we can sense something like this even when they haven't—think of Mozart, Schubert, Weber, Berlioz, Wagner, Brahms, Bruckner, Strauss—for a start!

Barry Tuckwell has been a master of all the instrument's accents. From rustic hunting-calls via baroque, classical, romantic, to modern and avant-garde. Also of the colors and moods, from the tenderest intimacy to the most brazen ferocity. Every lover of the horn, and of music, is in his debt.

Robin Holloway Composer

תתתתת

On behalf of the Royal Scottish National Orchestra we wish Barry Tuckwell well for this event and for his retirement from being one of the world's foremost exponents of the French Horn.

Good luck with the celebration on 25th January and very best wishes from all in the Royal Scottish National Orchestra who know and love Barry.

Kind regards,

Paul Hughes, Chief Executive Royal Scottish National Orchestra

תתתתת

As President of Harold Holt Limited, I would like to send our warmest greetings to the maestro on the occasion of his final performances as a horn soloist.

We have been proud to represent Barry during the past ten years and wish him and Sue well for the future.

Sir Ian Hunter Harold Holt Ltd., London

תתתת

Dear Barry,

Congratulations on your magnificent career. For over twenty-five years I have been inspired by your technical wizardry and musical artistry, both on recordings and in live performances. Most amazing is that you sound even better now than when I first heard you. Your beautiful performances in Dallas just a few months ago of the Mozart 3rd and the Brahms Trio are a testament to that fact.

Enjoy this coming phase of your life and all of its benefits. You will now have the luxury of not having to practice. (As a matter of fact, if you wish, you can give up music entirely to devote all of your time to conducting!)

I wish you and Sue continued happiness and prosperity. Thank you for your monumental contribution to music and the art of horn playing.

Sincerely,

Gregory Hustis Principal Horn Dallas Symphony Orchestra

#### עעעעע

Barry, I followed you into the Hallé Orchestra all those long years ago with the dear old JB! When I came to the job you were *already* being spoken about by everybody as one of the *great* players. As one young and very green (!!) it did my ego no good at all, but truly, it did not take me long to find out *exactly* what everybody was meaning.

Not only have you been a great player, you have been a *leader* for *many* years, that for me has been your real greatness. It is not too hard to reach the top, but to stay there is something very different. You have not only stayed there but lead from there for 35–40 years. As you know from our telephone conversation I am sad about your retirement, although I do understand.

We have had our very different careers and did not meet very often. I just finally wish to say I have watched you, admired you, been envious of you and at the end of it all I must say *Bravo* for *Everything*. I love you.

Have a good life, long and happy. Thank you for everything.

Ifor James Hornist

תתתתת

Dear Barry:

Congratulations on your outstanding career. The whole world has enjoyed your artistry in concerts and recordings. I have laughed with you in your reminiscences of London Symphony days, and recently have been spellbound with your master classes at the Curtis Institute of Music.

Everyone will follow your conducting career knowing your impeccable musicianship will travel instinctively from the horn to the orchestra.

Sincerely,

Mason Jones Retired Principal Horn Philadelphia Orchestra

תתתתת

Barry,

You once likened playing the horn to driving a high-speed car down a slippery road. Well, your 50-year "tour" of the repertoire has demonstrated what a masterful "driver" you are. Congratulations, but watch out for those Sunday drivers while you're up there on the podium!

Warm best wishes,

Charles Kavalovski Principal Horn Boston Symphony Orchestra

תתתתת

Barry gave a wonderfully memorable farewell concert in London last summer at the BBC Proms, playing Mozart and Oliver Knussen. I feel lucky that my first Proms season included his last concert as a player. He has been part of our musical education and will be missed by us all.

Nicholas Kenyon Controller BBC, Radio 3

עעעעע

How can I write something which adequately reflects my thoughts about someone whom I have never *not* known?

"Uncle Barry" lived in our house while I was (unbelievably enough) small, played the horn *and* the piano, and frequently brought me journals—the *Just So Stories* and 78s of *Petrushka* have by now survived close to 40 years of use. In return, I regularly used to wake him up in the morning, presumably much too early, with the enticement of unsolicited corn flakes.

Later, when I used to go to the LSO rehearsal with my Dad (who was best friend of the aforementioned Uncle Barry) my idea of what a horn ought to sound like was set at an impossibly idealistic level from the word go, and has stayed there ever since.

About thirty years later Uncle Barry became, at a curious time in both our lives, an equally unofficial (and unpaid) landlord to a rather large O. K. when I needed a place to stay in London. This time I was able to offer an unsolicited Horn Concerto from which I think he has derived rather more satisfaction than from breakfast cereal. It was, of course, a way of getting him to do all sorts of things I missed hearing him play—but it was also our way of saying *Thank You*.

Oliver Knussen Composer

てんんんん

I first met Barry Tuckwell at the 1972 IHS Horn Workshop in Bloomington, Indiana where we were both clinicians coming at the horn from two different directions. His reputation as a superb player was already established, so I was pleased that he asked me to overhaul his Kruspe horn. After the workshop, we worked on his horn for a couple of weeks and he flew into Baltimore to retrieve it. We had spent a lot of time on it and I wrote him up a big bill. Really big. Outrageous! The most we had ever charged anyone for a single job. I was apprehensive as to how he would take it.

We sent someone to the airport to fetch him and after he arrived at our shop, we put a shop coat on him and presented the invoice. He just drew out his checkbook and wrote a check with no comment.

We were then in the early stages of acoustical testing of the different components of the horn and needed someone who would be objective and unbiased to play for us. Barry volunteered and visited us frequently in order to try out new ideas and materials. From that time on, he became a friend and colleague who was as interested in the workings of a horn and trying to improve it as we were. His ability to perform anything we asked of him with uncanny power and control was invaluable to us as was his analysis of the project.

Many of his performances were within reasonable travel distances for me so I was able to hear him play a wide variety of the horn literature. His playing was impeccable and when he repeated a number, there were always subtle differences. Of his many recordings, my favorite two are an amateur tape made by a friend of the Strauss II concerto when he is playing and learning a new model horn for the first time during a concert, and the Schubert Ave Maria on the Czerny recording, both highly emotional performances.

When he was asked to form and conduct an orchestra in Hagerstown, MD, his musical, teaching, and organizational skills enabled him to turn a group of musicians in a provincial area into a viable musical organization, the Maryland Symphony Orchestra.

I believe him to be one of the finest and most elegant musicians of his time, certainly the finest horn player. He has set the standards for his generation and I am proud to have known and worked with him and to be his friend.

Walter Lawson Horn Maker Lawson Brass Instruments, Inc.

נונונו

Dear Barry,

From all of us at the RLPO I wish you a very happy retirement. More importantly we would like to thank you for all that you have brought to the music profession over so many years. Through your example you have raised the standards of horn playing internationally to great heights. For all those who have known you and worked with you it has been great fun and we hope that you will keep in touch in the future.

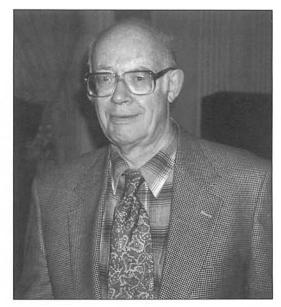
With warmest wishes, Yours sincerely,

Anthony Lewis-Crosby Chief Executive Royal Liverpool Philharmonic Society

תתתת

Dear Barry:

I had two thoughts upon seeing the lovely article in yesterday's New York Times. The first was how fortunate I am to have had the chance to work with you. The second was how for-



Walter Lawson, 1997. (Photo by Marilyn Bone Kloss)

tunate you are now to not have to put up with all those horrible jokes about keeping a stiff upper lip.

Good luck this weekend and best wishes for your "new" life.

David Loebel Associate Principal Conductor Saint Louis Symphony Orchestra

ソンソソン

I am delighted to pay tribute to Barry Tuckwell on the occasion of his final concert as a solo horn player. Barry Tuckwell's artistry has graced the world's stages, and he has been the consummate horn soloist throughout his career.

Barry made many appearances with the London Mozart Players and it was always a delight for the orchestra and conductors to work with him. Audiences too responded with enormous enthusiasm to his playing, his platform manner, and his sheer musicality.

On behalf of our Music Director Matthias Bamert, the members of the LMP and all the orchestra's administration, we wish Barry Tuckwell every success for the future, and thank him for everything he has done for the music world.

Kind regards,

Ian Lush, Executive Director London Mozart Players

ソソソソソ

Apart from Barry's sister, Patricia (Lady Harewood), I think I may lay claim to being the only musician still active who remembers Barry's first attempts at playing the horn. The whole Tuckwell family was extremely musical. They all had perfect pitch, even those who weren't actually destined to become professional musicians. There was at that time in the early '40s quite a gang of young musicians who worked and played together in Sydney. Violinist Patricia Tuckwell was an extremely beautiful young lady

and was much loved by most of us young musicians. I think it was Patricia who suggested to Richard Merewether, an excellent young horn player, that Barry should take up the horn. As most of the people taking part on this occasion to Barry will agree, the horn is no ordinary instrument in which people with normal interest can be satisfied. Interest in the horn, its history and its literature, becomes a kind of addiction, bordering on mania!

Richard Merewether had just that kind of fanatical zeal when it came to the horn and I think he imbued it into young Barry. He may have been his first teacher, but at any rate, after World War II had ended and things started to get back to normal, horn players who had been in the army came back to the orchestra, and some even came out from England in order to take advantage of Sydney's beautiful weather. All these various horn players had great influence on Barry's musicianship and his general attitude toward his chosen instrument.

When I went to England to be followed shortly afterwards by Richard Merewether, we both lost touch with Barry, until he too came over to England after a stint in the Sydney and Melbourne Symphony Orchestras. I remember it was some time in the 1950s when I heard him again. At that time I had become Principal Conductor of the English Opera Group, a chamber opera group run by Benjamin Britten. I remember listening to a rehearsal of *The Turn of the Screw*, which was Britten's most recent work. Ben was conducting the rehearsal when I heard the most marvelous horn playing. I craned my neck over to see who was playing, and to my astonishment it was Barry. Ben Britten of course was used to wonderful horn players and had indeed written the famous Serenade for Tenor and Horn for Dennis Brain.

Barry's exploits as one of the finest horn soloists in history with all-round experience of solo and orchestral playing, even extending to conducting, are well-known to every one of you. Apart from the above facts about Barry's early musical life which are perhaps not as well documented as his later career, I should mention one other thing. Shortly after his arrival in England, he became a member of the London Symphony Orchestra, and as First Horn and later as Chairman, he really began to influence the great renaissance of the LSO by the appointment of many young players like himself in all the instrumental departments.

As one who has probably known Barry longer than any of his colleagues, I would like to wish him a really enjoyable retirement after a life of such splendid contribution to the art of horn playing and music in general.

Sir Charles Mackerras Principal Guest Conductor San Francisco Opera

### תתתתת

In the early 1950s Barry and I were colleagues in the London Mozart Players, from whence we graduated to the London Symphony Orchestra. I think Barry's professional philosophy was nurtured in these two orchestras—to present the music to the best of his considerable ability, and to expose the frailties and presumptions of any musical charlatan who inhibited his ambition.

He was the prescriptive star of the London Symphony Orchestra, and on the evidence of his musicianship and virtuosity, he was invited to become the virtual artistic director of the orchestra.

I believe his disenchantment with management machinations pushed him into the decision to become exclusively a soloist—to the musical world's advantage. Since that time Barry had dominated the horn-playing profession with distinction, and vastly enlarged the repertoire for his instrument.

At the news of his retirement, I can only be thankful for all the recorded performances he has made, and optimistic for his potential availability as a valued friend.

With best wishes for a very happy occasion.

Neville Marriner Founder and Music Director Academy of St. Martin in the Fields

תתתתת

I am very disappointed that I am unable to attend your final performance and tribute luncheon on 25th January 1997. Unfortunately, by the time my posting in the USA will be finished and I will have left Washington. But I would be remiss in not emphasizing the pride which Australia and Australians have in your achievements.

I would like to join in acknowledging the outstanding contribution you have made to music, in particular with the French horn. Your virtuoso performances will always be remembered, as well as your passion and dedication to music education.

Artists such as yourself do not—in fact—cannot retire but move on to other challenges in life and I wish you every success. Yours sincerely,

His Excellency John McCarthy
The Australian Ambassador to the United States

תתתתת

Barry Tuckwell occupies an honored place in the London Sinfonietta's 29-year history. As one of its earliest members, he helped set the enviably high standards of contemporary music performance that have become the trademark of the London Sinfonietta. His soloistic playing of what was then considered the most challenging 20th-century horn repertoire, such as Schoenberg's 1st Chamber Symphony, set a new benchmark for his instrument. Although his solo career as hornist and conductor eventually took him away from regular contact, it was a real joy to be reminded of his wonderful sound and musicianship, as well as his dry wit, when he returned to record Oliver Knussen's Horn Concerto with the London Sinfonietta in October 1995.

The London Sinfonietta salutes Barry's achievements and wishes him happy music making for many years to come.

With all best wishes,

Paul Meecham General Manager London Sinfonietta

~~~

Barry Tuckwell is among the greatest exponents of that wonderful British tradition of horn-playing. He makes the horn sound as velvety as it should sound but rarely does.

It is so wonderful to be celebrating the promise of extended years in which Barry Tuckwell can perhaps help continue this tradition among his students.

With my very best wishes for his future.

Yehudi Menuhin Violinist and Conductor עעעעע

レレレレレ

When any great musician decides that it is time to hang up his horn, there is typically a thundering wave of sentiment and glorification from friends, colleagues, and admirers. Sometimes this praise is exaggerated, sometimes not.

But on the occasion of Barry Tuckwell's retirement from playing, I can honestly say that every bit of praise and affection he receives is truly well-deserved. He is a treasured colleague, a trusted friend, and, of course, the epitome of a great artist.

I first met Barry more than a quarter of a century ago when we were both trying out horns at the Frank Holton Company. From that time on, I've been proud to say that we've built something of a mutual admiration society. Barry was never reserved in his praise and encouragement of my efforts. In fact, I consider him a champion of female musicians in general.

So thanks, Barry, for always being in my corner and for demonstrating to the world what an incredibly expressive and powerful instrument the horn is in the hands of a great artist. Yours is the mark all others will strive to hit. Congratulations on a stunning career, and good luck in all your future endeavors.

Your friend,

Ethel Merker Hornist

תתתתת

Dear Maestro Tuckwell:

I wanted to take this opportunity to send you my best wishes as you give your final performance as horn soloist with the Baltimore Symphony Orchestra.

I would like to join your many fans in their final applause for your work and thank you for the beautiful music which has filled our lives over the years. The Baltimore Symphony Orchestra and the entire state of Maryland are certainly lucky to have you as part of our family and to have been enriched with your talent. You are truly "at the top of your class" and will be deeply missed.

With best wishes and warmest personal regards, I remain, Sincerely,

Barbara A. Mikulski United States Senator from Maryland

77777

Dear Barry,

When I was a mere lad in 1926, I played in the orchestra that Albert Coates used for his conducting class. I'll never forget his unique advice to all those "wanabee" maestros. "When the French horn or oboe has a solo passage, you *never* look at them—they have enough problems as it is."

You disproved that with your magnificent solo and orchestral performances and set a standard for all future generations.

Hail to you.

Mitch Miller Principal Pops Conductor New Jersey Symphony I well remember one of the first times that I met Barry Tuckwell. I had been asked to write a work for horn and piano which was to played at the Zagreb Festival. This was in 1967.

I invited Barry to afternoon tea to show him the work. I asked if he would like to read it through so as to make sure that it was entirely practical ... he demurred. I then gave him a nice tea with scones and strawberry jam. Then filled to the gills, I asked him again. He then sightread the work (which was *not* easy) without a flaw.

A truly remarkable musician as we all know.

Later, I wrote my Horn Concerto for him. While starting to gather ideas for this he sent me a postcard from Mexico with large statues dotted over the landscape. The "Horn section of the Tula Philharmonic" he said. Well you can't be too careful what you say to composers! My Horn Concerto ended up being a jamboree for the whole horn section who were spread about the hall to be "led" by the soloist. We premiered this together in the Royal Albert Hall a quarter of a century ago. There was also one time when we did it together in Hong Kong. Barry was interviewed by the local Reader's Digest. "Will the local audience actually like this contemporary music?" he was asked. The reply came as quick as a flash "Well, if they don't, they won't be able to leave because there will be a horn player guarding every exit."

Barry is a long-standing friend, somebody whose friendship and musicianship over the years has meant a very great deal to me. I was indeed honored all those years ago when he asked me to become godmother to his son Tom.

Thea Musgrave Composer

~~~~

In 1972 I purchased Barry Tuckwell's Haydn recordings on the Argo label and spent a summer listening to them until one fateful night when I decided to listen to one movement again, walked over to the record player and dragged the needle all the way across the record. Pre-compact disc life—had to buy another copy.

Through the years I've gotten to hear Barry play with two of the orchestras I was a member of and in many recitals in New York. In addition, I have most, if not all, of his records. In 1973 I asked if he would record Humphrey Searle's *Aubade* when he had the opportunity. He did record it and it is a beautiful performance.

For more than thirty years, Barry Tuckwell has been *the* horn soloist, playing anything and everything. We've all learned from him and his legacy will be around for a long, long while. He once took time to be nice to me, a young horn player, and I'll never forget that.

Phil Myers New York Philharmonic

תתתתת

Dear Barry: Bravo!! and Well Done!! Now on to the Second Act!! Enjoy it.

Seiji Ozawa Music Director Boston Symphony Orchestra עעעעע

I've had the pleasure of knowing Barry for many years. He has played many concerts with us over that time. There was one occasion I remember very well. The Vivaldi Concerto for Two Horns was on the program, the one with very high notes, especially for the first horn. Barry was traveling with only his double horn and he asked me if I had a descant horn he could use for the Vivaldi. Bear in mind this was the day before the first rehearsal. I just happened to have a single high F Alexander that used to belong to John Barrows, which I had borrowed from Carl Schiebler. Most horn players would never have left to chance what horn they would play for this piece. Barry played a few notes on the horn and pronounced it suitable for the Vivaldi. Needless to say, the performance went very well indeed.

Hearing Barry play was always inspiring. He showed what was possible on our beastly instrument.

I salute Barry on a great career and wish him all the best in the future.

Roland Pandolfi Principal Horn St. Louis Symphony

תתתתת

Barry's career as a horn player has lasted for as long as we at Paxman have been making horns, and indeed his association goes back even further indirectly, for his first teacher was the late Dick Merewether, designer of Paxman's Merewether System horns.

We are privileged to have watched that career, and are honored to have been associated with him, both on a professional and personal level.

Our very best wishes for the future.

Robert Paxman
Paxman Musical Instruments, Ltd., London

7777

What can one say to someone who has been most eloquently "Tooting his own horn" for over 50 years, except thank you and bravo. I feel so lucky that I was able to make music with you. I hope the coming years will bring many new joys and the realization of, as yet, unfilled dreams and aspirations.

Itzhak Perlman Violinist

~~~~

Barry Tuckwell has been the world's greatest horn soloist for a very long time. I first met him when I was Principal Conductor of the London Symphony Orchestra in the late 60s and Barry was Principal Horn. He was not only a staggering virtuoso, but a good friend and colleague and the dispenser of the most practical advice anyone has ever given me. I have had the great good fortune of conducting for him when he was making solo appearances, playing with him on innumerable chamber music occasions and simply enjoying his friendship for all those years. His retirement

will leave a void which will not be filled soon; however, I am sure he will enjoy the absences of suitcases and airports!

André Previn Music Director Laureate London Symphony Orchestra

עעעעע

Barry Tuckwell has provided many horn players and musicians with endless hours of enjoyment throughout his career. When I began playing the horn fifteen years ago, it was Barry's recording of Strauss's 2nd Horn Concerto that was my greatest inspiration, and provided me with the incentive to attempt to master the instrument for which he has done so much. I value his support and commitment to the instrument and am forever thankful to him for his work in expanding the repertoire for the horn. Happy retirement!

David Pyatt Hornist

תתתתת

I am pondering the fine qualities that come to mind. And having known him for over thirty years, as an artist, a superb horn virtuoso and a friend, I can think of many.

When I first met him, the warmth, ease and charm of his personality at once delighted me. In his playing, the artistry was heard immediately and has continued to develop an ever deepening quality. And today, we hear all that plus his well know agility, control and aristocratic refinement at its peak, transcending the capricious nature of the horn. All who have ears marvel.

As a teacher his influence has been global. A great many students have turned to him for the artistic development that has been crucial to their careers. Indeed, he was a great influence in my own development. His example and guidance have been a beacon for the evolution of the highest standard of horn playing the world has ever known.

I know of no other artist who has had such a complete involvement in art music for our instrument. Orchestral performer, chamber musician, soloist, conductor, administrator, teacher, writer, editor, animator, eloquent spokesman, and a man of subtle but profound wit, are only a few ways to describe the extraordinary and ubiquitous contribution he has made to music of our century.

He retires from solo playing with his skills undiminished and his artistry at its peak. Few have done it at all with such outstanding grace and style.

With real affection for this great man.

Eugene Rittich Retired Principal Horn Toronto Symphony Orchestra

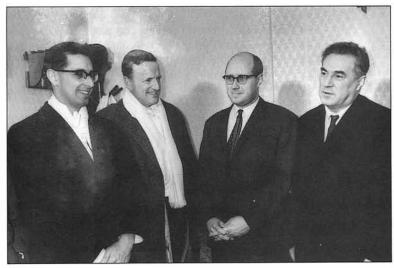
תתתתת

I first met Barry Tuckwell in the 60s, in London, where I gave a concert of the First Cello Concerto by Shostakovich. In this concert the second most difficult part is for the French Horn solo. From the very first moment I was deeply shaken by the force and

the beauty of Barry Tuckwell's sound, which I had never heard before. I also had a chance to conduct during the Benjamin Britten festival in London a couple years ago a serenade for a tenor and a French horn with an orchestra, which was wonderfully performed by Barry Tuckwell.

One always feels sorry when a distinguished artist finishes his soloist career. but at the same time it is important, I think, to choose a moment to do it during the best part of the creative life, as is the case now in Baltimore. I'm sure that Barry Tuckwell's contribution to music will be unforgettable for the auditors and his colleagues, for anyone who has met him at least once.

Mstislav Rostropovich Conductor and Cellist



Barry Tuckwell, Peter Pears, Mstislav Rostropovich; Moscow, 1963

ソンソンソ

The range of emotions that I have experienced with Barry Tuckwell fills a broad spectrum, from drunken laughter as my friend, to most sobering tears when he needed to discipline me, as my teacher almost thirty years ago.

When I went through divorce and subsequent personal Hell, Barry wrote me an incredibly supportive letter from London that I carried in my horn case for years.

Barry has generously, incomparably so, suggested me to a variety of artistic directors, orchestra managers and performers who have hired me or at least, acknowledged me because he believed in my talent. He even introduced me to a doorman at the Mayflower Hotel as "the world's second-best Horn player." A minute later, walking together towards Lincoln Center, I feigned pushing him in front of a cab, as if "Number Two" were looking for the highest ranking.

I will miss—terribly—knowing that Barry Tuckwell is somewhere, blowing the Horn tonight. But I anticipate his conducting and teaching, and getting his full musical attention. As his friend, I look forward to more red wine, cigars and laughter.

Robert Routch Hornist

ソソソソソ

I began playing the horn twenty-four years ago in the elementary school band of LaGrange, Illinois. Not having come from a musical family, records were the only way I had of knowing that the horn was not the altogether unpleasant sounding instrument that I had made it out to be. My first horn record was of early concerti (Leopold Mozart, Telemann etc.) performed by Barry Tuckwell and the Academy of St. Martin-in-the-Fields. Of course, I listened to the record countless times, but I think I was almost as intrigued by the record jacket photo. There was a picture of Mr. Tuckwell, holding a horn that had a big dent in the bell. That pretty much sums up how I feel about Mr. Tuckwell. He has played the horn for fifty plus years, better and more musically than any of us could possibly hope to do, and yet, he always has insisted on showing us that he is still one of us. I see a man who loves his art and

yet never feels like he has risen above it. Today, unfortunately, that is a scarce commodity among musicians who have achieved even a fraction of his success. He's a great musician, one hell of a nice guy, and he has done more for the horn than we could ever imagine. He has forever changed the course of the horn; its technique as well as its repertoire, and as a minor footnote, the course of my life. Thank-you Mr. Tuckwell.

Yours,

Eric Ruske Hornist

תתתתת

Dear Mr. Tuckwell:

I am most pleased to join your friends and professional associates in honoring your outstanding contributions to the musical world. The citizens of Maryland have been privileged these many years to have had you both as a resident and an outstanding performer with the Baltimore Symphony Orchestra.

Your diverse musical career as soloist, chamber musician and conductor has enriched the musical heritage of our State, the Nation and the World. I know that I express the sentiments of citizens throughout the state in expressing appreciation for your unique artistic talent. Let me express every best wish to you and your family as you enter this new phase of your life.

Many thanks again for being such an important part of our state's cultural life.

With warm regards, Sincerely,

Paul S. Sarbanes United States Senator

いいいいい

Dear Barry,

What a fantastic career you have had! Hallelujahs, kudos and congratulations on you remarkable hornistic and musical achievements over so many years.

As a horn player colleague as well as one who has had the privilege of writing for you and working with you on many occasions, I send you my most heartfelt good wishes for your impending "retirement"—surely only from horn playing, not from

music—and thank you for gracing and so greatly enhancing the British/Australian—and thus the world—traditions of horn playing.

Cordially,

Gunther Schuller Composer, Conductor

תתתתת

It is tempting to say that Barry Tuckwell is to the Horn what Pele is to soccer, but I think there is one big difference—Barry could have been a great soccer player as well. To take such an unwieldy and notoriously stubborn instrument and turn it into an item of grace and beauty is the simple way to explain Barry's accomplishment.

He has brought humanity and devotion to all he touches and his contributions will long be treasured by music lovers everywhere. I doubt that his "retirement" will keep him off the musical scene, but rather will stir him to new and extraordinary challenges.

I wish Barry all the very best and send my congratulations on this occasion.

Leonard Slatkin Music Director National Symphony Orchestra

תתתתת

Dear Barry,

So sorry we can't be with you on this momentous occasion but we send our heartfelt congratulations and wishes for a relaxed and happy retirement.

Affectionately,

Joan Sutherland, soprano Richard Bonynge

תתתתת

Upon meeting Mr. Tuckwell for the very first time twenty-six years ago, we knew that an extra special happening was about to take place. The rehearsal of the Richmond, VA Symphony was to begin with Barry performing the Strauss 2nd Horn Concerto. The tone, the style, the technique, and the ease that Barry demonstrated that morning were truly inspirational! After the rehearsal Barry entertained many brass players at a lunch in his honor with stories and anecdotes told with wit and charm. We were very impressed with this fine down-to-earth artist! Add another rehearsal that afternoon and a concert the next night proved this horn player was extraordinary.

In all subsequent meetings with Barry we have thoroughly enjoyed his friendly manner and of course his expertise on teaching as well as performance on this wonderful but treacherous instrument. We will greatly miss Barry's solo performances but relish the wonderful ones he had done. One of those was the Britten Serenade with the National Symphony a few years ago; another one was a solo recital before a packed Kennedy Center audience several years ago. These concerts were absolute gems and will be long remembered.

Barry, we are sad to know you are closing out your solo career but we are happy with the prospect of more clinics, master classes and individual attention from a Master artist in this crazy but wonderful world of making music! May you enjoy you well-earned "retirement" to the fullest of your desires!

Sincerely,

Ted Thayer Principal Horn National Symphony Orchestra

עעעעע

Dear Mr. Tuckwell:

I am glad to herewith send you my congratulations for your magnificent career as a Horn player internationally acclaimed.

All the members of the IHS (which you are the founding president), are greatly honored by your talent.

Dear Mr. Tuckwell, let me tell you that I heartfully take share in the homage which is given to you.

I am, with kindest regards,

Yours friendly,

Lucien Thévet Horn Soloist Former Professor of Horn Versailles Conservatory

תתתתת

Dear Maestro:

Congratulations! You are terrific and it is my pleasure to pay tribute to you for all of your accomplishments. A master French Horn Soloist, world renowned conductor, and now a United States citizen, you have certainly earned your well deserved reputation and the respect of music lovers around the globe. What better place than Maryland, with the Baltimore Symphony Orchestra, to give your farewell performance.

The fifty years you have spent immersed in music, dedicated to your profession, is an outstanding accomplishment. Maryland is fortunate to have such a committed individual. Through your leadership, we can look forward to many years of great music and community service from the Maryland Symphony Orchestra in Hagerstown.

Thank you, Barry, for all that you have done around the world, congratulations on all your accomplishments, and best wishes for much success in the future.

With warm wishes,

Kathleen Kennedy Townsend Lt. Governor of Maryland

תתתתת

Dear Mr. Tuckwell,

It's hard to believe that the season 1996/97 will be your farewell year as a horn soloist. We certainly will miss your brilliant performances.

The enormous distance between Brussels and Baltimore keeps

me from celebrating this event with you personally, but, it doesn't keep me from sending you my sincere congratulations, and best wishes for many more years of good health and happiness.

Sincerely,

Andre van Driessche Hornist

עעעעע

Barry Tuckwell has been an inspiration to generations of Philharmonia Orchestra horn players. The Orchestra has had the privilege of working with him as both soloist and conductor, and in both capacities in a memorable concert at Buckingham Palace in the presence of His Royal Highness the Prince of Wales.

Music making with Barry Tuckwell is a "high wire" experience leading to performance that remains firmly etched in the memory. None more so than Barry's final UK concert with the Philharmonia Orchestra at the 1996 Proms when he gave virtuosic performances of Mozart's Concerto No. 3 and Oliver Knussen's stunning Horn Concerto. The warmth of the audience response and the numerous cries of encore were a fitting tribute to this great musician's career.

David Whelton Managing Director Philharmonia Orchestra

עעעעע

Dear Barry:

I just wanted to take this opportunity to congratulate you on your superb career as a soloist. John and I have enjoyed your recordings and look forward to continuing to play them.

I am sure your involvement as a conductor will provide you with many more opportunities to perform in concerts around the country and I hope that once our new Performing Arts Center is open in Newark we will have the honor of having you conduct a concert in that facility.

Again, my congratulations on a wonderful career, and all the best to you.

Yours sincerely,

Christine Todd Whitman Governor of New Jersey

2227

By this writing I would like to express my admiration to one of the greatest horn players of all times.

Being on a concert tour through England, I was told by Adolf Borsdorf, viola player impresario and son of Adolf Borsdorf (1854–1923), one of the founders of the English Horn school, that the talent of Mr. Tuckwell was unique. Mr. Borsdorf continued, "He can play in all the extension of the register of his instrument as fast and flexible as a wood-wind instrument. More yet, you can put in front of him the most difficult and unknown piece of music and he will play it, sight-reading, infallibly."

I wish Mr. Tuckwell all the best in his future life and thank him for his wonderful horn legacy. Also, from my sons José, Carlos and Guillermo who heard him in Antwerp, Belgium.

Vincente Zarzo Principal Horn The Hague Philharmonic Orchestra

ひひひひひ

Dear Barry,

I have just heard from Bob Gallo that the video I had prepared for this event extolling your many virtues was rendered useless due to its poor audio quality.

Now Barry, if you possess lip-reading skills you can, undoubtedly, decipher my laudatory blather, or you can just dub in your own text and show it at parties where it might be good for a few chuckles. In any case, view it if you can: there's nothing more edifying than the sight of a hung-over conductor trying to be dignified too early in the morning.

By now, you will have become sated with the many tributes paid to you by friends and colleagues so, perhaps, it's a good thing that I won't be able to add visually to the many paeans of praise today. However, I'd just like to say that your appearances as a Horn-Soloist will be greatly missed by all of us in the musical world, and that all us "Baltimorons" feel quite honored that you chose "Charm City" to be the venue of your farewell to the concert platform.

I regret very much I couldn't be here to shepherd you through the Knussen, or to hoist a few beers in celebration.

Mary says: "Good on ya Mate" and joins me in sending love to you and Sue.

Love,

David Zinman Music Director Baltimore Symphony Orchestra



Barrry Tuckwell with Eric Ruske, July 21, 1994



International Horn Society Manuscript Press

Works Available

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

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

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

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

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

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

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

Pearlman, Martin. Triptych for Solo Horn. \$10.50

Rosenweig, Morris. **Delta, the Perfect King**, Concerto for Horn and Chamber Orchestra (hn, 2fl, 2cl, pn, perc, vn1, vn2, va,vc, bs). \$43.00 (score and parts)

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

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

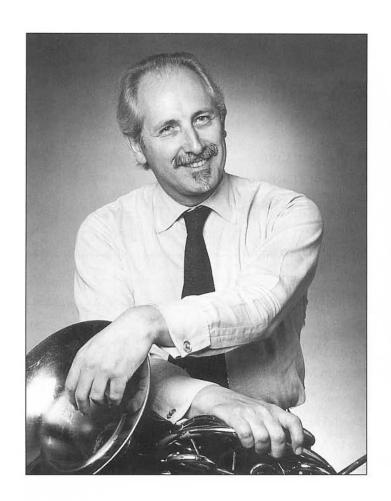
Wolking, Henry. Chamber Concerto; horn, violin, bassoon. \$24.00 (score and parts)

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

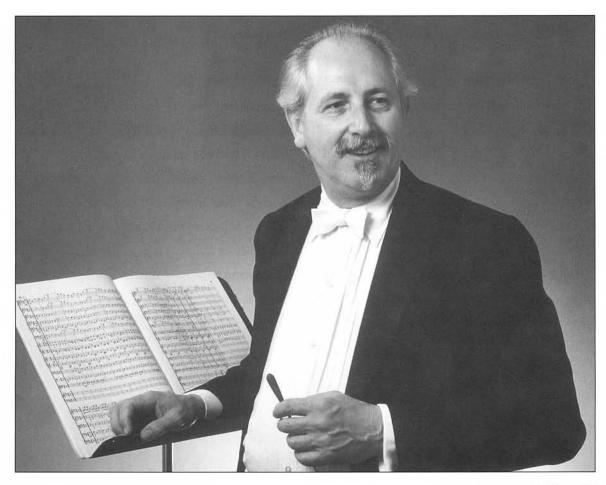
Music to be maile	ed to:	Order Form			
Name:		Address: _	(Street or	Apt. no.)	
			(Street Or	Арт. 110.)	
City	State	Postal Code	Country		
Composer	Title		Number	Price	Total
			Mailing C	osts (US)	\$4.00
			Total	enclosed _	
	check or money order anuscript Press to:				
Charles Gavi IHS Manuscr Department o					

Stephen F. Austin State University Nacogdoches, TX 75962-3043 USA

Box 13043



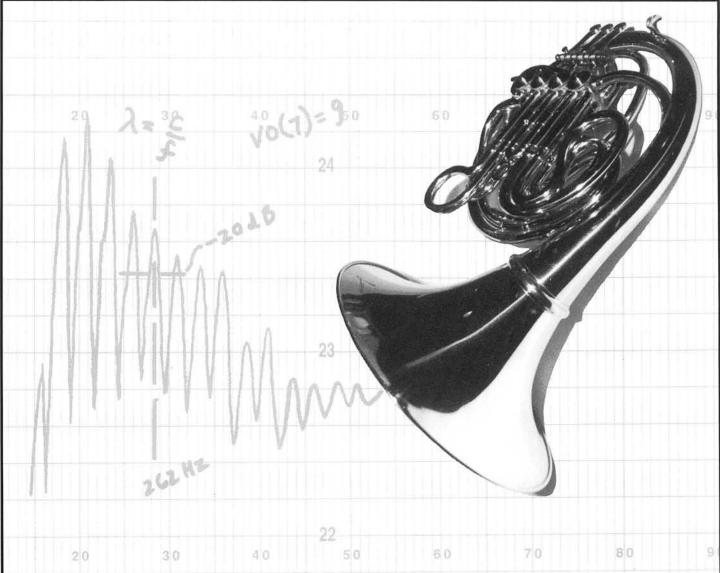




The Horn Call/No. 27.3/May 1997

Index of Advertisers

AAIIRR Acoustics	Hal Leonard Corp	77
Alden Lee Co., Inc45	S. W. Lewis Orchestral Horns	Inside Front Cover
Gebr. Alexander Mainz16	The Magic of Music	39
Altieri Instrument Bags73	Mamco	82, 46
Berg Horns32	McCoy's Horn Library	11
Kendall Betts Horn Camp45	Philip F. Myers	30
Birdalone Music45	Musical Enterprises	67
Boosey & Hawkes12	Osmun Brass Instruments	20
Bothe Woodworking39	Dieter Otto Metallblasinstrumentenbau	46
Brass Arts Unlimited8	Paxman Musical Instruments	4
Brass Journals19	Phoenix Music Publications	26
Classifieds19	Rauch Horns	11
Crystal Records73	Rocky Mountain Alphorns	83
Emerson Horn Editions77	Engelbert Schmid GmbH	72
Ferree's Tools78	Richard M. Seraphinoff	54
Kenneth C. Henslee77	Jeffrey Snedeker	40
ndiana University67	TAP Music Sales	40
HS Back Issues68	TrumCor	10
HS Manuscript Press98	Union Music Co	78
HS 29th International Horn Workshop23–25	United Musical Instruments, U.S.A., Inc	23
nternational Women's Brass Conference40	Chuck Ward Brass Instrument Repair	74
VASI32	Warner Brothers Publications	78
M. Jiráček & Sons83	John Wates Promotions	54
Kalison S.n.c	Wehr's Music House	74
Roger Kaza16	Wichita Band Instrument Co	14, 83
Robert King Music Sales19	Willson Musikinstrumenten-fabrik	74
Lawrence University15	Wind Music	22, 73
Lawson Brass InstrumentsInside Back Cover	Woodwind & Brasswind	46
Leblanc/Holton9	Yamaha Corp	13



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

Forging Technology Into SOUND

Lawson

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



Honorary Members:

Hermann Baumann, Germany
Bernhard Bruechle, Germany
Kaoru Chiba, Japan
Peter Damm, Germany
Mason Jones, USA
Edmond Leloir, Switzerland
Harold Meek, USA
Verne Reynolds, USA
William C. Robinson, USA
Norman Schweikert, USA
Lucien Thevet, France
Barry Tuckwell, Australia
Frøydis Ree Wekre, Norway

Deceased Honorary Members:

John Barrows, USA Vitali Bujanovsky, Russia Domenico Ceccarossi, Italy James Chambers, USA Alan Civil, England Philip F. Farkas, USA Holger Fransman, Finland Carl Geyer, USA Max Hess, USA Herbert Holtz, USA Anton Horner, USA Wendell Hoss, USA Marvin Howe, USA Fritz Huth, Germany Antonio Iervolino, Argentina Kurt Janetzky, Germany Ingbert Michelsen, Denmark Richard Moore, USA Reginald Morley-Pegge, England Wilhelm Lanzky-Otto, Sweden Max Pottag, USA Lorenzo Sansone, USA James Stagliano, USA Willem A. Valkenier, USA

