

The Horn Call

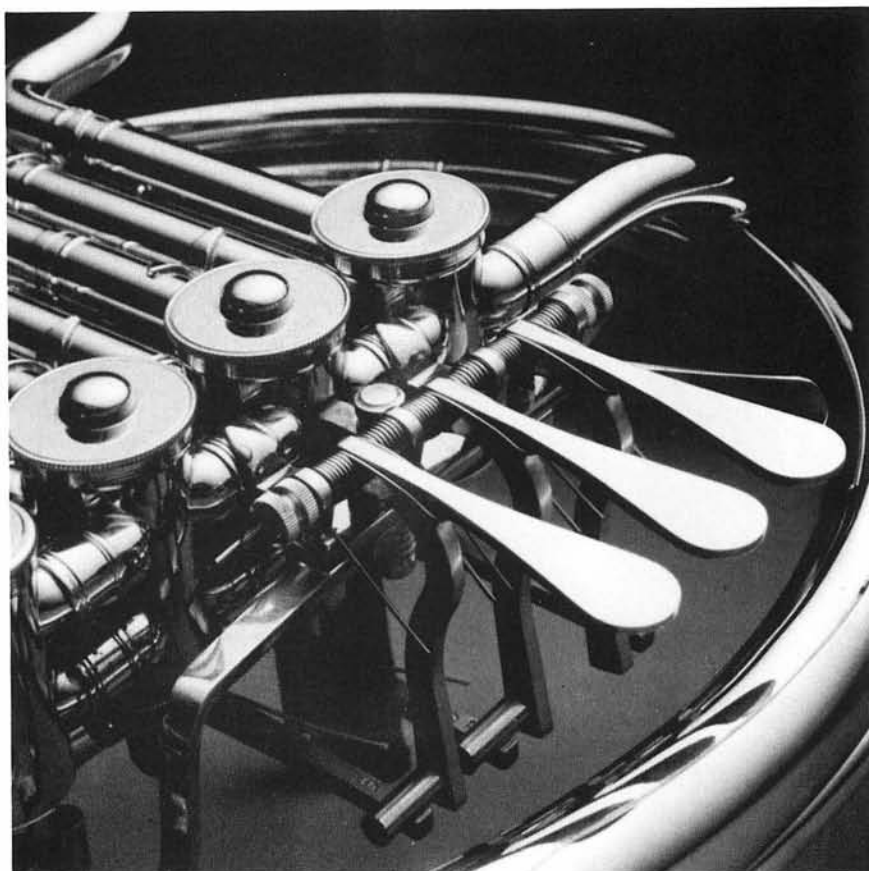
Journal of the



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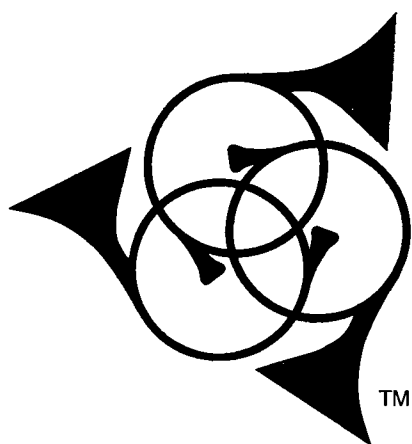
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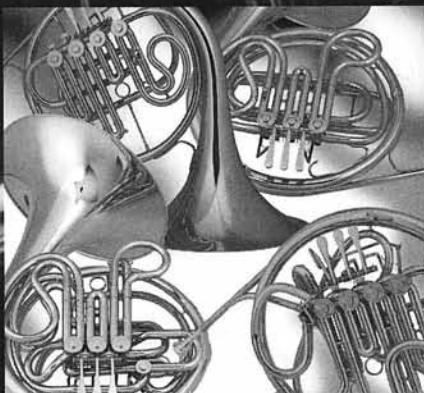
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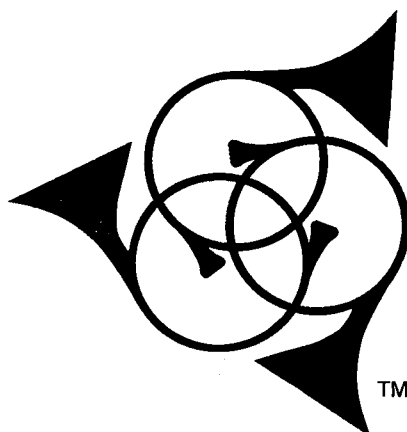


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Guidelines for Contributors

The Horn Call is published quarterly in November, February, May, and August. Submission deadlines for *The Horn Call* are September 1, December 1, March 1, and June 1. Submission deadlines for *IHS News* (a part of *The Horn Call*) items are October 1, January 1, April 1, and July 1. Materials intended for *The Horn Call* should be directed to the Editor or the assistant editor for the appropriate department. Materials intended for *IHS News* should be directed to the Newsletter Editor. Opinions expressed by contributors are not necessarily those of the editorial staff or the IHS. Entire contents copyrighted. Reproduction in whole or in part of any article (in English or any other language) without permission is prohibited.

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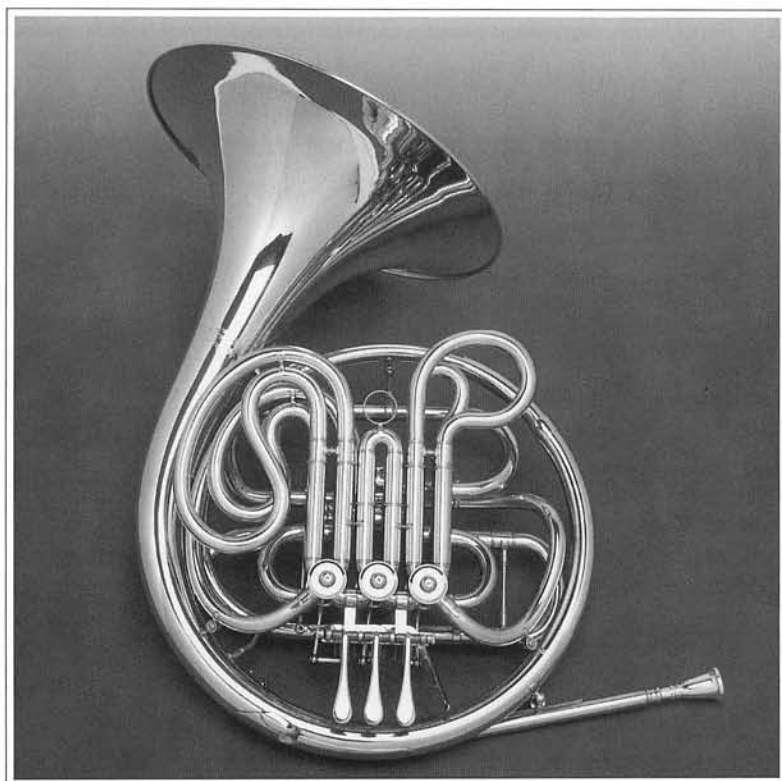
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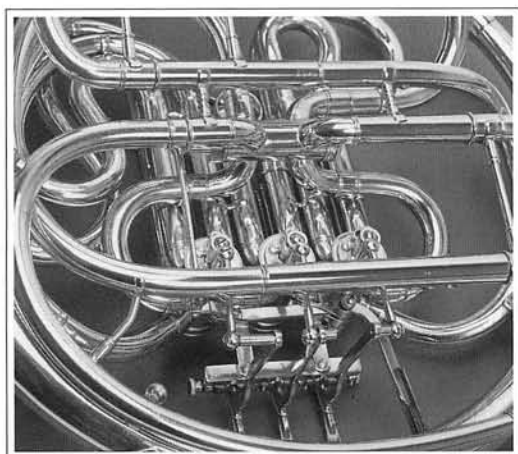
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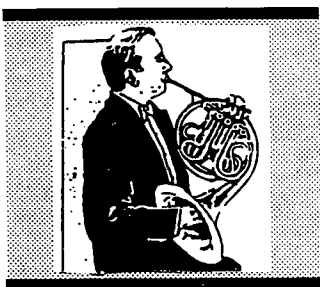
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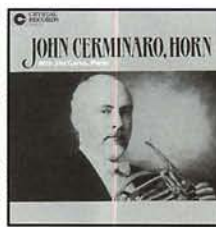
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Readers are invited to write in response to articles, with questions, or to make suggestions. Please indicate in all correspondence whether it is intended for publication.—Editor

Harold Meek submitted the following opera anecdote for readers of The Horn Call. It is taken from the book, *Opera Anecdotes*, by Ethan Mordden, Oxford University Press, 1988. Our thanks to Harold for submitting this bit of horn history:

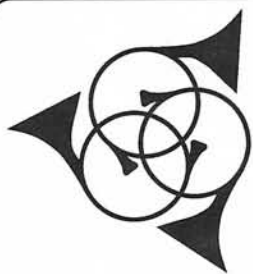
No Horn

The plot of *Ernani* turns upon a horn given to the bass as a token of the tenor's honor: if the bass sounds the horn, the tenor must take his own life. As both love the same woman, the bass does blow the horn, in the last scene, just after the tenor and soprano have wed, turning a joyful duet into a highly dramatic trio. It was an unusual way to end an opera in those days, as the soprano at the premiere at Venice's La Fenice, Sophie Loewe, petulantly pointed out to Verdi while agitating for something more conventional, such as a solo finale for Sophie Loewe.

If the soprano was miffed, the director of the scene was scandalized. "A horn at the Fenice!" he cried. "A *horn*! Such a thing has never been seen!"

"Well, it will be seen," said Verdi mildly.

It was, of course: seen and heard, in its shocking but very theatrical novelty; and the trio closed the opera, no showpiece for soprano. As the opera scored a great success, both Loewe and the house decided they were glad after all that Verdi had allowed them to make a little history with a trio and a horn.



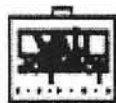
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Goal Time!

Johnny Pherigo, Editor
The Horn Call

As a new school year begins with a larger-than-usual group of freshman horn students, I am saying many things to new students more often than usual. Of course, these pontifications that I fancy myself to think of as “words of wisdom” are in fact nothing more than a compilation of my attitudes based upon my admittedly narrow life experience. Still, our accumulated life experience is all any of us takes into any situation, and I want to share some of these thoughts with you in the hope they may help you in your journey with the horn. Thanks also to IHS President Nancy Cochran Block for sharing some of her ideas about goal setting.

First and foremost, you must have *goals*, and not just the “I want to play principal horn in the New York Philharmonic, teach at the Eastman School of Music, (both jobs are taken, by the way) record six solo albums, raise a perfect family, and accumulate a net worth of over one million dollars by the age of thirty” variety of goals. Goals should allow for dreaming and idealism—don’t set your sights too low—but they should have some basis in reality. Where would you realistically hope to see your career be in ten years? Five years? One year? You can never be sure that things are going to turn out the way you dream, hope, and plan, but the odds are greatly improved if you have fairly concrete goals in mind. (e.g., “Within ten years I hope to have a full-time position in a professional symphony orchestra; within five years I hope to study with so-and-so and complete a masters degree; next year I plan to play my junior recital and start visiting potential graduate schools.”)

A good way to determine if your goals are reasonable (i.e., that they have some hope of being achieved) is to *assess* where you are now and compare your assessment with your goals. What are your strengths as a hornist? What are your weaknesses? Be honest; it’s no good to bash yourself unfairly or to paint an overly rosy picture. A teacher or a trusted friend can help, but perhaps the best source for honest advice is an established professional in the field who has no personal interest in you. Invest the time and money to take a lesson (IHS workshops are often a good way to do this inexpensively) with a prominent hornist whose position is compatible with your goals. Do this frequently; jump at the opportunity to take a lesson and learn something from someone who has achieved success in the profession.

Goal-setting and self-assessment are important steps that are often neglected by many people who subsequently drift aimlessly through the early part of their career (or, more often, non-career). Your goals may change as you change, and the assessment process should be constant, but having set some goals and assessed where you are at present, now you can begin the real work—getting from where you are now to where you want eventually to be. In short, it is time to *practice*. What follows are some suggestions for making

practice more effective and efficient while retaining your sanity.

First, strive for *excellence*, not perfection. Perfection is not attainable. Indeed, in something as subjective as musical performance, it is probably not even definable. Excellence, however, can be defined and achieved. Embrace it.

Emphasize *quality time* over quantity time in your practice. This means always thinking and listening as you practice. Don’t just watch the clock while you pound out wrong notes and reinforce bad habits. Practice with the self-awareness to establish and reinforce good habits.

Emphasize *frequency* and *regularity* of practice over sheer clock hours. It is usually much better to practice two or three times a day for 40–60 minutes than once a day for 2–3 hours. Occasionally, maybe twice a month, schedule a long practice session—two hours or more of fairly hard playing, but plan on a very light practice day the following day.

Schedule your practice sessions as consciously as you schedule classes, and resist intrusions upon your practice time. Above all, don’t delay practicing until you “have time” for it. You will never “have time”; *take* time. If you have a practice session scheduled and you absolutely are not in the mood to practice, make yourself practice for at least twenty minutes. If after twenty minutes you still are not in the mood, then end the session and do something to refresh yourself. Chances are, though, after a few minutes of practicing you will be into it and will not want to stop.

Practice *fundamentals* regularly. A constant I see among people who have long careers as performers is a life-long commitment to practicing fundamentals on a regular basis. It may not be necessary to practice everything every day, but cover all the fundamentals several times a week.

Set small goals for each practice session, and try to finish each session with the knowledge that at least something was better at the end of the session than at the beginning, even if it is only one measure of music. Assess your progress honestly and plan what you want to accomplish at the next session. Improvement seldom comes in great spurts (although this does happen sometimes); it usually comes with daily, minute improvements that become obvious only over time.

Strive for *accuracy first*; then speed. Slow, deliberate practice with attention to total accuracy and detail is a wonderful thing, and your metronome can be a terrific aid. With this type of practice you “channel” or “slot” desirable habits/sounds into your brain and improve consistency. Insisting on learning a difficult technical passage at full tempo from the start in the hope that it will finally “clean itself up” just reinforces sloppy playing, sloppy habits, sloppy thinking.

These are just a few ideas that have worked for me and for many of my students. Others no doubt have other good suggestions for helping accomplish our goals. Please write in with your suggestions. I’ll try to publish them.



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Chamber Music for Clarinet and Horn

Thomas Tritle

Compiler's Comments

This bibliography came about because of a situation that often confronts university instructors: a horn student is sharing a recital with a clarinetist and asks for suggestions for chamber repertoire using clarinet and horn. Thus came about this listing, which surprised me somewhat by its length. Nevertheless, it does not attempt to be a comprehensive compilation, but rather a listing of materials found in rather common sources for clarinetists and hornists.

The bibliography is limited to chamber music for two, three, four, or five players, at least one of which must be a clarinetist and one a hornist. It does *not* include music for multiple soloists with a larger accompaniment and does not include music for the standard woodwind quintet (flute, oboe, clarinet, horn, and bassoon).

Neither does the bibliography make any pretense to be a "dissertation-intensive" work with annotations, etc. I would welcome such and would be happy to see someone use this work as a starting point for such an endeavor, much as Rhoades has done in a limited fashion for some aspects of the horn/clarinet repertoire (see bibliography). Rather, this listing is a working beginning, from which musicians can survey the field of literature, find a familiar work, discover an unknown piece by an admired or well-known composer, or simply take a chance on something new.

The amount of information on each piece will vary according to the sources I have used. For those pieces that are graded, grade 6 indicates the most difficult. Many of these works will be out of print or publisher's information may be out-of-date. I have given the best information available, which in most cases should be enough for a good sheet music service or library to start a search. A bibliography at the end lists unusual sources and publishers' acronyms. Standard publishers, such as Breitkopf & Haertel, are not listed in the bibliography of publishers. Note that much esoteric material comes from the three-volume *Horn Bibliographie* compiled by Bernhard Bruchle, whose intensive work provided the most thorough search of both modern and older sources and archives among the sources I have used. If you desire to locate a particular work listed here whose availability listing is rather obscure, check the Bruchle editions to see if there is more information than I have included. Note that I have listed availability of a number of pieces as "in Dorn." This means that I could not find a listed publisher, but the work is carried for sale in the Dorn catalog. There are many other works for sale by Dorn that are listed in this bibliography by their publisher.

I have placed an asterisk (*) by a number of pieces that were either recommended by some source or myself, or have some historical interest. This should *not* be taken as an indication of a superior composition, but only as a suggestion. This area of literature is quite obscure to most of us, and I am positive that there is a tremendous amount of literature listed here that is both quite terrific and destined to be rather ignored, due to its non-standard instrumentation. Another suggestion is to take the list to a composer that you respect and have him or her make suggestions regarding composers who look promising.

Two Instruments

Composer	Composition	Instrumentation	Availability
Ammann, Benno	Gruppetto, 5 Stuecke (1965)	cl, hn	ms.
Cadow, Paul	Elegie and Rondo	cl, hn	Grosch, Germany
*Dobrzynski, I.F. (1867-1867)	Duet, K. 192 (gr. 4-5, 1'40") "(ed. Leloir)	cl, hn	PWM, Warsaw; KAWE
*Fuchs, G. F./Kloecker, Henke (1752-1821)	Duo, Op. 5 (1977, 15') Rhoades lists as 12', also Henry Litolf's Verlag as additional publ.	cl, hn	C. F. Peters
*Hartzell, Eugene (b. 1932)	Workpoints Five (gr. 6, 1982, 7'30")	cl, hn	Doblinger
Hazzard, Peter	Duet, Op. 3 (5')	cl, hn	Seesaw
Kenn, P.	Twelve Duos, Op. 5	cl, hn	Sieber
Kilon, Moshe	Three Dialogues	cl, hn	IBWP
*Koechlin, Charles (1867-1950)	Les Confidences d'un Joueur de Clarinet, Op. 141 (10'30") Four Petite Pieces (1938)	cl, hn	Ed. Max Eschig
*Makovecky, J./Weelink	Duo Concertante (11')	vla or cl, hn (Classical era)	KAWE, also Pizka
McKay, N.	Connexions	cl, bassett hn (usable on hn)	
Schneider, W./Waldmann	Die Bettler-Variationen (1967, 3'10")	cl, hn (gr. 4)	Moeseler Verlag
Skelnka, Johann	Duo (1972)	cl, hn	Animato
Stekl, Konrad	Music for Two Winds, Op. 82a (1971)	cl, hn	Grosch
Sydean, William (b. 1928)	Duo (1960) (5')	cl, hn (one source lists bcl)	Seesaw, NY
*Wildgans, F. B. (1913-1965)	Three Inventions (1930, 4'30", gr. 5)	cl, hn	Doblinger

Three Instruments (may include voice)

Am, Magnar (b. 1952)	Intermezzo for 3 Wind Instruments (1976, 4')	fl, cl, hn or cl, cornet, euph tape	ms: NMIC also available
Andergassen, Ferd.	Trio, Op. 112	fl, cl, hn	ORF
Angerer, Dieter	Rondino	2 cl, hn	WWV publ. K62
Antonsen, Ivar (b. 1946)	Trio Modalis (1984)	cl, hn, pno	ms: NMIC
Bach, J. S.	Two Chorales	cl, hn, bsn	in Dorn
Ballif, C.	Trio, Op. 35 No. 3	cl, hn, vln	Bote & Bock
Bartolotti, Mauro	Studi	cl, hn, vla	Zerboni
Beck, Reinhold	Trio in d minor (1937)	cl, hn, pno	Gries and Sch.
*Bezanson, Philip (1916)	Trio (1967, 8')	cl, hn, pno	ACA
Bochsa, Jr., N. Ch.	Nocturne and Trio, Op. 143	cl, hn, harp	Dufaut and Dubois, Paris; Schonenberger ms.
Boder, Gerd	Trio, Op. 46 (1971)	cl, hn, bsn	ms.
Bojanovsky, Rudolf	Kammermusik (1966)	cl, hn, pno	ms.
Bortolotti, Mauro	Studi (1960)	cl, hn, vla	Zerboni
Bruch, Max	Trios, Op. 83, no. 1–3, 4–6	cl, hn, pno	Pizka
arr. Carlo Gianmeschi and Caterina DiFidia.	Orig. for vl, hn, pno, after Rumanian melodies.		
Brumby, Colin	Trio (1965)	fl, cl, hn	ms.
Butt, James	"Winsome's Folly"—Suite	cl, hn, bsn	Boosey & Hawkes
Chaun, Frantisek	Trio (1963)	cl, hn, cb	CHF
Childs, Barney	Three Players I	cl, hn, bsn	ACA
Corroyez, Georges	7 Trios	2 cl, hn or cl, hn, vln	Southern
Cowell, John Rowland (b. 1920)	Trio No. 1 (1960, 18")	cl, hn, pno	Camara Music Publ., Detroit
*Cowles, Darlene (b. 1932)	Translucent Unreality No. 3	cl, hn, pno	ACA, 1974
no fixed timing. Aleatoric, avante-garde			
Creuzburg, Heinrich	Divertimento (1964)	2 cl, hn, bsn	Riemann
*Crusell, B./Rybrant	Concert Trio (1814)	cl, hn, bsn	Hans Busch WWV publ. K71
	same		in Dorn
Debussy, C.	Dance Negre	cl, hn, bsn	KAWE
Devienne, F./Leloir	Three Trios No. 1 in C, No. 2 in F, No. 3 in d	cl, hn, bsn	
Diethlem, Caspar	Trio, Op. 86 (10')	cl, hn, vcl	ms. SMA
DiLasso, O.	Motet	cl, hn, bsn	in Dorn
Doppler, Franz	Souvenir du Rigi	cl, hn, pno	Cundy-Bettony
Draguleseu, Theodor	Trio (1958)	cl, hn, vcl	(Bruechle II)
Drechsler, Joseph	Brüderleinfein	cl, hn, bsn	WWV publ. 67b
Dressel, E.	Trio Miniature	cl, hn, bsn	Ries & Erler
*Duvernoy, F./Weelink	Trio No. 1 in C	cl, hn, pno	Pizka, also KAWE
(1765–1838)	(6:30), written for hand horn		
" /Leloir	Trio No. 2 in E-flat	cl, hn, pno	KAWE
	Trio No. 3 in F		"
Ebhardt, Gotthilf F.	"Befiehl du deine Wege," Choralvorspiel (K. Hoffmann), (5')	cl. ad lib, hn, organ	Haenssler, 1976
Franck, Caesar	Trio (arranged)	cl, hn, pno	WWV publ. K106c
Ganne, Louis	Extase	hn, vln/fl/cl, pno	KAWE
Gassmann, Florian L.	Trio	cl, hn, bsn	ms: Janetzsky (Bruechle III)
Gebauer, E.	Three Wind Trios	cl, hn, bsn	KAWE
/Weelink	Trio No. 2	cl, hn, bsn	KAWE
/Leloir	Trio No. 3	cl, hn, bsn	KAWE
*Godfrey, D. b. 1949	Trio	cl, hn, vla	Margun
Graun, K.H.	Trio No. 1 in D	cl in A, hn, bsn	McGinnis & Marx
	Trio No. 2 in f minor	cl in A, hn, bsn	"
Graun, K.H.	2 Trios, in D and E (same as above?)	oboe d'amore or cl, hn, bsn	McGinnis & Marx (in Bruechle I)

Grossi, Pietro	Composizione No. 3 (1959) (10')	cl, hn, bsn	Bruzzichelli, also try Associated
Haberling, Albert	Little Trio	cl, bsn, hn	Moseler
Handel, G. F. b. 1685	Overture	2 cl, hn	Schott, Mainz
* /Coopersmith	Sonata in D (gr. 5–6)	2 cl, hn	Mercury(T.Presser)
* /Haas	same	(orig. 2 cl, corno di caccia)	Schott
Haslinger, Tobias	Sonatine in C	2 cl, hn	WWV publ. K70
Haubiel, Charles	Atheneum Suite	cl, hn, bsn	Seesaw
Haydn, J./Karaiyanov	Divertimento, Op. 100	cl, hn, bsn	KAWE
*Heidrich, Maximilian (1864–1909)	Trio in c, Op. 25 (24', late Romantic)	cl, hn, pno	Fr. Kistner, Leipzig
*Hessen, Alex. Fr. von (1863–1945)	Trio, Op. 3 27'	cl, hn, pno (cl. in A and B-flat)	Benjamin, Ger.
Oppermann lists as. publ. by Andrau, Bruechle III lists publ. as McGinnis & Marx, I. C. S. lists as Simrock, as does Rhoades.			
Hlobil, Emil	Trio (1967)	cl, hn, cb	Riemann
*Holmes, Brian	3 Songs (8–9') 1) why did you go? (e. e. commings) 2) Song (T. Roethke); 3) Question (M. Swenson)	sop, cl, hn	ms with composer (see bibl.)
Hummel, Johann N.	Intermezzo (arr.—Classical)	2 cl, hn	WWV publ. K141
Huston, Scott	Idioms, Op. 33 (1968)	cl, hn, vln	Custom Fidelity Records
Inwood, Mary	Seven Bagatelles	fl, cl, hn	Seesaw, NY
*Jacobsohn, G. b. 1923	Adagio and Allegro	ob, cl, hn	Israeli Music, Tel Aviv
Jenner, Gustav / Heussner (1865–1920)	Trio in e minor (ca. 1895, 23') (King lists as Trio in E-flat)	cl, hn, pno as in E-flat	Schirmer
Johnston, David (b. 1931)	Legende (1975, 4')	cl, hn, pno	Schott's Sohne, Mainz
Kahn	Serenade in f minor	cl, hn, pno	Schulz (King)
Kallenberg, S.	Trio	cl, hn, pno	in Dorn
Kallstenius, Edvin	Trio Svagante, Op. 51 (1959)	cl, hn, vcl	(in Bruechle I)
*Karg-Elert, S. b. 1877	Trio	ob, cl, hn	ms: FST
Kaufmann, A.	Trio, Op. 49	cl, hn, pno	Merseburger
Kinzl, F.	Divertimento	cl, hn, bsn	(in Bruechle I)
Kohs, Ellis B.	Burlesca II	cl, hn, vla	"
*Lachner, Franz (1803–1890)	Trio in E (1830, 16')	cl, hn, pno	ACA
Lerstad, Terje Bjorn (b. 1955)	Divertimento in 3/4, Op. 131 (1979, 6')	fl, cl, hn	Musica Rara
Levy, Frank	Trio	cl, hn, bsn	ms: NMIC
Lickl, J.	3 Trios	cl, hn, bsn	Cor
(Thurston lists publ. as Eulenberg in Zurich), Bruechle also lists Eulenburg, 1971			
*Lybbert, Donald	Trio for Winds (gr. 4)	cl, hn, bsn	Peters
Matejka, Václav	Beliebte Stuecke, Op. 18	cl, hn, guitar	C. F. Peters
*Maves, David (b. 1937)	Oktoechos (1975, 9')	cl, hn, perc (1 player)	Haslinger (CHF)
Maxwell, Charles	Trio	cl, hn, bsn	in Dorn
Melchior, A. J.	Three Easy Trios, Op. 7	cl, hn, bsn	Seesaw
Mersson, Boris	Variations, Op. 33	cl, hn, pno	Costallat
arrangement—orig. for hn, vln, pno. Russian composer, living in Zurich			
Molbe, H.	Three Trios	cl, hn, bsn	Pizka
Mostad, Jon (b. 1942)	Ronde de Printemps, Op. 78	cl, hn, pno	in Dorn
Mozart, W.	Song for Three (1979, 7'05")	fl, cl, hn	F. Roerich
	Sonatine in C (arr.)	2 cl, hn	ms: NMIC
	Trio (arr.)	2 cl, hn	WWV publ. K61
Müller, Iwan	Souvenir de Dobberan, Duo Concertant, Op. 28 (ca. 1825)	cl, hn, pno	Polskie Wydawnictwo Muzyczne, Warsaw, Krakow
Neumann, H.	Trio in E-flat, Op. 40	cl, hn, bsn	Hofmeister
German St. Libr., Berlin (see Bruechle III)			
Nisle, Jean (1778–1819+)	Sonata, No. 15	cl, hn, pno	Mompour, ca. 1835,
	Trio, Op. 20	orig. for vl, hn, pno same as above	Pizka

Ostrander, ed.	Duet Album	cl, hn, pno	Editions Musicus
Pannier, O.	Trio in E-flat, Op. 40	cl, hn, bsn	Grosch, 1938
Parris, Robert	Four Pieces	cl, hn, bsn	ACA
Paul, Ernst	Trio in D, Op. 34	cl, hn pno	ms.
for info, try the Weiner Waldhorn Verein (Vienna Waldhorn Society)			
Peterson, Hal (b. 1948)	J. B. Interlude (1'30")	cl, hn, pno	Blixt (Los Gatos, CA)
Platti, G./ Goldstein	Sonata, Op. 1, no. 2	cl, hn, bsn	Cor Publ. Co.
Purcell, H.	Fantasia No. 1	cl, hn, bsn	in Dorn
*Reinecke, C. (1824–1910)	Trio in A, Op. 274 (25')	cl, hn, pno	Breitkopf; Western International
	Marches from Op. 274	cl, hn, pno	WWV publ. K66
Reiner, Karel	Zeichnungen (1970)	vln/cl, hn, pno	Artia
Roberts, W.	Day in the Country	cl, hn, bsn	Cor
	Miniatures	cl, hn, bsn	in Dorn
*Rochberg, G. (b. 1918)	Trio (1948, 23')	cl, hn, pno	Presser
Rufeisen, Arie	Fantasy, Op. 30	cl, hn, vln	Israeli Brass & WW Publ., 1980
Sabatini, G.	Puppet Waltz	cl, hn, bsn	Cor
Schaffner, Nikolaus	6 Trios, Op. 2	cl, hn, bsn	Gambaro
Schantl, H.	Parody on Weber's der Freischuetz	cl, hn, bsn	Schmidt; Southern
*Schuller, G. (b. 1925)	Romantic Sonata (1941, rev. 1983, 10'50")	cl, hn, pno	Margun
Schultz, J. Chr.	Suite in F	cl, hn, bsn	WWV publ. K2c
*Schwartz, Elliott (b. 1936)	Divertimento (1963, 9–10')	cl, hn, pno	General Music
Shawn, A.	Jete	cl, hn, bsn	in Dorn
Skelnka, Johann	Trio	fl, cl, hn	Animato
	Trio (1972)	cl, hn, bsn	Animato
Sobeck, Johann	Due Concertant, Op. 5, (on motives of Mozart's <i>Don Juan</i> , 10')	cl, hn, pno	Bote & Bock
Soliva, Charles	Trio Concertant tiré des oeuvres du célèbre Mozart, ca. 1825	cl, hn, pno	Bochsa père, Paris (Bruechle III)
Sontag, H.	An Evening Serenade	cl, hn, pno	Cundy-Bettyony
Stekl, Konrad	Trio Mosaiken, Op. 123 (1976)	fl, cl, hn	ms (Bruechle III)
Thurner, E.	Trio, Op. 56 (11')	cl, hn, bsn	Grosch Opperman lists publ. Spratt
*Tovey, Donald (1875–1940)	Trio, Op. 8 (1905) ("Style Tragique," 26:30)	cl, hn, pno (1906)	Schott; Musica Rara
Unbekannte Meister der Wiener Klassik (Unknown Masters of Viennese Classicism) (collection)			
		cl, hn, bsn	Sikorski
Verdi, Giuseppe (arr.)	Calatrava—Trio	cl, hn, pno	WWV publ. K63
	"Die Macht des Schicksals"		
Verrall, John	Divertimento	cl, hn, bsn	ACA
Voight, Fr.W.	Nocturne, Op. 75 (4')	cl, hn, pno	Oertel, Hannover
(19th-c. style. Also with orchestra, S. 197—see Bruechle I)			
Volkman, Friedrich	Robert Schlummerlied, Op. 76	cl, hn, harp	Schott (1882)
Wallner, Alarich	In Modo Classico (1974)	2 cl, hn	Schulz, 1976
Weber, C. M. v.	Der Freischuetz	cl, hn, bsn	Southern
Weigl, Vally	Brief Encounters	cl, ob/Ehn, hn	ACA
Wiedemann, Ludwig	"Jaegers Abschied," Serenade, Op. 13	cl, hn, pno	Fischer, old ed.
*Wilder, Alec (b. 1907)	Suite (1964, 12'30")	cl, hn, pno	Margun
Wunderer, Anton	Trio in F	cl, hn, pno	WWV publ. K73c

Four Instruments (may include voice)

Abeltshauser, J. G.	6 Pièces, Op. 4	fl, cl, hn, bsn	Schott, ca. 1815
Ambrosius, Hermann	Quartett, Op. 44a	vl, cl, hn, pno	ms (Bruechle I)
*Apostel, Hans Erich. b. 1901	Quartet, Op. 14	fl, cl, hn, bsn	Universal
Bach, J. S./McCoy	Air fr. Suite No. 3 (4')	solo hn, ob. cl, bsn	McCoy 1979

Bach, J. S. /Hirsch	Contrapunctus I Fugue in E-flat Fugue II Fugue XVII 16 Chorales	ob, cl, hn, bsn fl, cl, hn, bsn ob, cl, hn, bsn ob, cl, hn, bsn fl, cl, hn, bsn	Peters Carl Fischer in Dorn in Dorn George Schirmer
/Lake	Two Preludes and Fugues (g, G)	fl, cl, hn, bsn	Baron
/Coscia	Two Preludes and fugues (F, d)	fl, cl, hn, bsn	Baron
/Coscia	Sarabande and Double (gr. 4–5)	ob, cl, cl (hn) bsn	Kendor
Bach, J. S./Reed	Two Fugues	ob, cl, hn, bsn	Hinrichsen
Badings, Henk	Netherlands Dances	2 cl, hn, bsn	Peters (score)
Banquart, Alain	Encores II	cl, vln, hn, pno	Jobert, France
Bartos, Jan Zdenek	Divertimento No. 12 (1972)	fl, cl, hn, vcl	ms.
	Divertimento No. 15 (1976, gr. 4)	fl, cl, hn, bsn	Fritz Schultz (Ger)
Bartok, B.	Five Easy Pieces	ob, cl, hn, bsn	in Dorn
Baum, Alfred	Quartet (1971, rev. 1975, 10')	2 cl, hn, bsn	SMA
Becher, H.	Heiteres Bläserquartett	ob, cl, hn bsn	Grosch
Opperman lists Lausch & Zweigel, Stuttgart, then Spratt			
Beck, Conrad	Tod, Angst und Kreuz, Volkslied	ob, cl, hn, bsn	ms: SMA
Beethoven, L./I. C. Phillips	Rondino in E-flat	ob/cl, cl, hn, pno	Oxford UP
Belloli, Agostino	Quartetto in D	fl, cl, hn, bsn	Verdi Conservatory Library, Milan (Bruechle III)
	Quartet	2 cl, bsn, hn	"
*Berwald, F. b. 1796	Quartet (1819)	cl, hn, bsn, pno	Ed. Suecia, Stockholm
I.C.S. lists publ. as Barenreiter.			
Bischoff, K., b. 1823	Quartet,	fl, cl, hn, bsn	Doblinger
*Bischof, Rainer	Bläserquartett, Op. 5	fl, cl, hn, bsn	Doblinger
Blanco, Juan	Ricercar I	fl, ob, cl, hn	Riemann
Boatwright, Howard	Serenade (1974)	cl, hn, vln, vlc	Oxford U. Press?
Bochsa (Sr.), Ch.	12 Short Airs for Quartet, or Serenades, Op. 12 (1st Suite)	fl, ob/cl, hn, bsn	Bochsa, Sr., Schonenberger
(see Bruechle III)			
Boustead, Alan	Three Madrigals	fl, cl, hn, bsn	MCA, (Breitkopf & Haertel also listed)
Bredow, Edgar	Retrospectiven	ob, cl, hn, harp	ms (Bruechle I)
Breval, J. B./Petit	Concertante	cl, hn, bsn, pno	KAWA
Butt, James	Winsome's Folly	ob, cl, hn, bsn	Boosey & Hawkes
Butterworth, Neil	Tudor Suite	2 cl, hn, bsn	Chappell
Chailley, J.	15th-Century Suite	voice and 4 ad lib instr.	in King
Cimarosa, D.	Marcia	ob, cl, hn, bsn	
Corroyez, Georges, arr.	17 Pieces (Artistic and Easy)	fl, cl, hn, bsn, etc.	Billaudot
Wilkins lists: 17 More Pieces, 20 Pieces Concertantes (these collections of arrangements are playable by almost any combination of 4 instruments—parts are available from the publisher)			
Creuzberg, Heinrich	Divertimento (1964)	2 cl, hn, bsn	Riemann
*Czerny, C. b. 1791	Grande Serenade	cl, hn, vcl, pno	Musica Rara
	Concertante, Op. 126 (also known as "Quatuor")		Richault
Dedrick, C.	Sensitivity	ob, cl, hn, bsn	Kendor
Démar, Sébastien	Ecce panis und O salutaris	voice, cl, hn, organ/hp	Démar (Bruechle III)
*Dessau, P. b. 1894	Concertino	(solo) vln, fl, cl, hn	Schott, Mainz
Dickinson, Peter	Aria (1977)	ob, cl, hn, bsn	Novelo
Diethe, F.	Die vier lustige Gesellen	ob, cl, hn, bsn	ms. (Bruechle I)
Domansky, A.	Divertimento	2 cl, hn, bsn	Schmidt
During, H.	Quartet	fl, cl, hn, bsn	Hedler, 1845
Ehrenberg, Carl	Quartett, Op. 40	ob, cl, hn, bsn	Simrock
Eler, A.-F.	Three Quartets, Op. 6, No. 1	fl, cl, hn, bsn	Eulenberg, Zurich
	Three Quartets	fl, cl, hn, bsn	Pleyel (old)
	Op. 11, 1–3) (gr. 4)		(newer publisher: F. E. C. Leuckhart)
	Three Quartets, Op. 10	2 cl, hn, bsn	Pleyel
	" , ed. Leloir		KAWA

Erod, Ivan	Ricercare ed Aria (1965)	fl, ob, hn, bclar	Doblinger
Euba, Akin	Music (1970)	vln, cl, hn, perc	ms: Nairobi
Fibich, Zdenko	Quartet, Op. 42	cl, hn, vln, vcl	Urbanek
Fink,	Four Modes for Winds	fl, cl, hn, bsn	Summy
Fournier, Guiseppe	Pot-pourri sopra diversi pezzi de Rossini, Paer, etc.	cl, hn, vcl, pno	Vignozzi, ca. 1831 see Bruechle III
Frescobaldi, G./Aaron	Gagliarda	ob, cl, hn bsn or 2 cl, hn, bclar	Schirmer
Fricker, Peter Racine	Quartet, Op. 5	fl, cl, hn, bsn	Schott
*Fuchs, Georg. Fr.	Trois quatuors concertants (ca. 1790–95)	cl, hn, bsn, vcl	H. Pizka, Munich
Futterer, Carl	Quartet	ob, cl, hn, bsn	Kneusslin
*Gál, Hans (b. 1890)	Fantasies	contralto, cl, hn, pno	Universal
Gambaro, G./Balassa	Quartetto in F	fl, cl, hn, bsn	Boosey & Hawkes
/Balassa	Quartetto in d	fl, cl, hn, bsn	"
/Balassa	Quartetto in G	fl, cl, hn, bsn	"
Bruechle III lists "3 Quators concertains extraits des oeuvres de Beethoven," publ. by André in 1823, presumably the above ?			
Gattermeyer, Heinrich	Bläserquartett, Op. 81/2 (1965)	ob, cl, hn, bsn	ORF
Bruechle III lists as publ. by	Doblinger		
Gebauer, F.	Three Quartets, Op. 27	fl, cl, hn, bsn	Sieber(?)—try
	Three Quartets, Op. 41	fl, cl, hn, bsn	Eulenberg
	Quartetto, Op. 41	fl, cl, hn, bsn	Eulenberg
			Kunzleman (Bruechle III)
Geiser, Walther	Divertimento, Op. 55 (9') (1962)	ob, cl, hn, bsn	SMA
Goepfert, Carl	Cassazione	ob, cl, hn, bsn	ms: Grüger (Bruechle III)
Grainer, _____	Discussions	fl, cl, hn, bsn	Chappell
Gress, Richard	Variationen u. Fugue & e. eigenes Thema, Op. 29	cl, hn, vla, bsn	ms (Bruechle I)
Grieg, E./Cafarella	Norwegian Dance, Op. 47	fl, ob, cl, hn	Volkwein
Guanzati, Giuseppe	Quartet, Op. 1	cl, hn, bsn, harp	G. Monzini/F. Mantegazza e Fazzini
Gugel, Georg	Sonata in B-flat (ca. 1780)	cl, hn, bsn, cembalo	Ed. Pizka
Handel, G. F./Aaron	Chaconne	ob, cl, hn, bsn	Schirmer
Hall, John	Divertimento No. 3 (1969)	fl, ob, hn, bsn	Chappell
*Harris, Roger (b. 1940)	Silent Things Fell (1973, 10')	cl, hn, pno, perc	Seesaw, NY
Haworth, Frank	The Glory and the Dream	cl, hn, vln, vcl	Canadian
Haydn, J. (b. 1732)/Landon	Divertimento No. 4, in C	2 cl, 2 hn	Doblinger
* /Hoeckner	Divertimento No. 5	2 cl, 2 hn	Hansen; Doblinger
/Pillney	Drei Stuecke fuer die Flötenuhr	ob, cl, hn, bsn	Zimmermann
/Aaron	Capriccio	ob, cl, hn, bsn	Schirmer
* /Nakagawa	Quartet No. 18, Op. 3, No. 5, "The Serenade"	fl, cl, hn, bsn	Associated
Haworth, Frank	The Glory and the Dream (1957)	vln, vcl, cl, hn	Horn Realm
Hedges, Anthony	Rondo Concertante, Op. 21 (1967)	vln, vcl, cl, hn	Chappell
Hemmerling, Carlo	Bans et Comptines (7')	cl, hn, 2 bsn	SMA
Hermann, F.	Zur Uebung im Zusammenspiel	ob, cl, hn, bsn	Breitkopf-Haert.
Hessenberg, Kurt	Serenade, Op. 89	ob, cl, hn, bsn	Schott, 1974
Hoddinott, Alan	Divertimento, Op. 32, (1963–65) (16')	ob, cl, hn, bsn	Oxford U. Press
*Hovhaness, Alan (b. 1911)	Divertimento, Op. 61 No. 5 (1949) (gr. 4)	ob, cl, hn, bsn	C.F. Peters
Hubeau, Jean	Sonatina Humoresque (1942)	fl, cl, hn, pno	Noël
*Huber, K. (b. 1924)	Des Engles Anrufung	fl, cl., hn, harp	Universal
Jadine, Louis-Em.	3 Nocturnes ou Quators Concertants	fl, cl, hn, bsn	Peters (K41)
	Nocturne No. 3	Bruechle III lists Janet et	Cotelle as publ.
Jez, Jakob	Nature's Look (1974)	fl, cl, hn, bsn	Kneusslin
Jyrkiainen, Reijo	Mesto	sop, mezzo-sop, cl, hn	DSS
*Karg-Elert, Sigfrid	Jugend-Musik, Op. 139a (1919)	fl, cl, hn, bsn	(Bruechle II)
*Kauder, H. (b. 1888)	Quartet (1948) (gr. 5–6)	fl, cl, hn, pno	Zimmermann
Kay, Norman Forber	Miniatur-Quartett (1950)	ob, cl, hn, bsn	Southern
		fl, cl, hn, bsn	Oxford U. P.

Kittler, Richard Klauss, Joseph Kont, Paul Korda, Victor	Quartettino (7') 4 Polonaises Blaeserquartett (16') Etuede fuer 4 Blaeser also listed as "Quartettino" (10') (1970)	ob, cl, hn, bsn cl, hn, vln, vla (old) ob, cl, hn, bsn fl, cl, hn, tpt	DAP Breitkopf & Haertel ÖKB Doblinger Doblinger J. Traeg, 1802 see
Kreith, Karl Bruechle III *Krejci, I. (b. 1904) Krueger, Fritz	Divertimento (1925) Scherz-Potpourri Ein Lustiges Quartett, in B-flat Emanation No. 2 (1964)	fl, cl, hn, bsn ob, cl, hn, bsn ob, cl, hn, bsn fl, cl, hn, bsn	Hudebni, Prague Ehrler Lausch & Zweigel, 1933 ms: CMC
Kunz, Alfred *Kupferman, Meyer Kvusisto, Ilkka	Curtain Raiser (1960) Cassazione (1961)	fl, cl, hn, pno 2 cl, 2 hn?	General Music (Miles and Bruechle II bibs.)
Jacob, W. Jadin, L. E. Lange, Hans	Quartet Nocturne No. 3, g minor Serenade, Op. 45	ob, cl, hn, bsn fl, cl, hn, bsn ob, cl, hn, bsn	ms. (Bruechle I) Kneusslin self publ, 1942 (Opperman)
Lasso, Orlando di/Cheyette Lauber, J. LeFebvre, C. Leichtling, Alan Leukauf, Robert	Matona, Lovely Maiden Four Intermezzi Suite Rubaiyat Fragments (1971) Kleine Blaesersuite im alten Stil, Op.19 (1942) (9')	2 cl, hn, bsn fl, cl, hn, bsn fl, ob, cl, hn baritone voice, cl, hn, pno ob, cl, hn bsn	Galaxy Henn Hamel Seesaw, NY ms (Bruechle II)
Loewenstein, Carl	Ebprinz zu Serenade	cl, hn, bsn, pno	ms: Loewenstein, Wertheim (Bruechle I)
Madsen, Trygve (b. 1940)	Die 5 Launen des Herrn Mephisto Foss, Op. 9	fl, ob, cl (A), hn	ms: NMIC
Majo, Ernest Manicke, Dietrich Martini Mayer, R. *Martinu, Bohuslav Mehler, Friedrich	Suite No. 2 Quartett in D Minor (1947) Quartet for Cl. and Hn. Quartet Quartet Lento espressivo, Rondo capriccioso (1979, 9')	2 cl, hn, bsn cl, hn, bsn, pno cl, hn, vcl, sd ob, cl, hn, bsn cl, hn, vcl, perc cl, hn, vln, vcl	Schulz (King) Benjamin in Dorn ORF Panton, 1972 STIM
Melchior, A. J.	Quartets, Op. 1, 8, 14 Quartets, Op. 6, 20 Quartet, Op. 30	fl, cl, hn, bsn " "	Lemoine Costallat Richault Lemoine
Mengal, Joseph Opperman lists:	Quartets, Op. 18, 19 also listed is "Three Quartets," publ. by Camara 6 Quartets, Op. 18, 19 Quartet Op. 48, in B-flat	fl, cl, hn, bsn	Lemoine Schlesinger'sche Musikhandlung (Lienau) Berlin Breitkopf & Haertel
Mersson, Boris Michalek, Stanislaw *Mozart, W./Lickl /Schneider Muczynski, Robert	Quartet, Op. 73, in c Divertissement, Op. 4 (12') Divertimento (1964) Cassazione (gr. 5-6) Kegel-Divertimento Yankee Painter: the Work of Winslow Homer (1963) (for documentary on the painter)	ob, cl, hn, bsn vcl, cl, hn, bsn ob, cl, hn, bsn ob, cl, hn, bsn fl, cl, hn, vcl	SMA score: PWM Southern Noetzel ms
Müller von Kulm, W. Nagele, Albert Natanson, Tadeusz Nowak, Lionel Padovano, A. also listed as publ.: Franco Columbo	Suite No. 2, Op. 76 (10') Sonatine Quartet (1960, 7'30") Suite Rondo	ob, cl, hn, bsn ob, cl, hn, bsn fl, cl, hn, bsn fl, ob, cl, hn fl or ob, cl, hn, bsn	SMA ORF AA, 1970 ACA Zanibon
Palestrina, G./Catelinet also listed as publ. by Peters	Ricercare	ob, cl, hn, bsn	Hinrichsen

Paquis, H.	3 Quators concertants, Op. 1	fl, cl, hn, bsn	Richault
(see Bruechle III)	3 Quators concertants, Op. 2	"	Richault, No. 1 Jensen
Petyrek, Felix	"Gute Nacht, O Welt," Speilmusik über sudendentendeutsche Volkslieder	ob, cl, hn, bsn	Doblinger
Placheta, Hugo	Quartett, Op. 10	ob, cl, hn, bsn	Doblinger
Pleyel, Ignaz J.	Quartett	cl, 2 hn, bsn	Hofmeister
Prinz, Alfred	Capriccio	2 cl, hn, bsn	WWV publ. K83 score WWV publ, K83a WIM
Purcell, H.	Fantasia No. 1	2 cl, hn, bsn	Boosey & Hawkes
Purcell, H./Butterworth	A Little Suite	ob, cl, hn, bsn	C. Simon, 1908/14
Reger, Max/Karg-Elert	Romanze in A Minor	ob, cl, hn, bsn	
see Bruechle III			
Regner, Hermann	Serenade (1957)	ob, cl, hn, bsn	Noetzel, also Peters ?
Rekola, Jukka	Blaeserquartett (1978)	ob, cl, hn, bsn	STIM
Reichel, Bernard	Andante Cantabile (1960)	fl, cl, hn, bsn	ms: SMA
Bruchle II lists piece as "Andante Amabile"			
Riisager, Knudage	Divertimento, Op. 42a, (1944)	fl, ob, hn, bsn	Engstrom, 1966
Rogers, _____	Vingt Divertissements en harmonie	cl, 2 hn, bsn	Pleyel
(see Bruechle III)			
*Rossini, G. (b. 1792)	Six Woodwind Quartets (publ, in 2 vols.—1–3, 4–6) (gr. 6)	fl, cl, hn, bsn	Schott
Wilkins lists Quartet in F publ. by Mercury, Quartet I by Editions Musicales Transatlantiques (Presser)			
Sabatini, G.	Puppet Waltz	ob, cl, hn, bsn	Cor
Schaffner, Nik. Albr.	3 Quartette, Op. 5, Nos. 1–3	fl, cl, hn, bsn	Breitkopf & Haertel (1, 2), Simrock (3)
Schneider, Willy	Kleines Quartett "Variationen über ein Sommerlied"	fl, ob, kl, hn	Moeseler
Schroter, Oskar	Foolish Fantasy	ob, cl, hn, bsn	Southern (Andraud)
Schubert, F./Del Busto	Waltz in A Minor	fl, cl, hn, bsn	Carl Fischer
*Schultz, Mark	Ashfall (1995, 11')	cl, hn, 2 perc	Jomar Press
hn and cl also play percussion			
Schurtz, Franziskus	Divertimento	ob, cl, hn, bsn	Moeseler
	Kleine Musik in 3 Sätzen	ob, cl, hn, bsn	Moeseler
Serafino, Nino	Due movimenti per quattro strumenti	fl, cl, hn, bsn	Ortipe, Rome
Shostakovich, D./Raum	Polka fr.The Golden Age	fl, ob, cl, hn	Virgo
*Schuller, G. (b. 1925)	Curtain Raiser	fl, cl, hn, pno	Margun
Siklos, Albert	Michaelangelo Suite	cl, hn, bsn, pno	ms (see Bruechle III)
Solnitz, Anton Wilhelm	12 Stücke	2 cl, 2 hn	Riemann
Sonninen, Ahti	Conference (1954)	cl, hn, trp, trb	? (Miles bibl.)
Spies, E.	A Happy Overture	fl, cl, hn, bsn	Andraud (Southern)
*Stamitz, C. (b. 1745)	Quartet, Op. 8, No. 2 (gr. 4–5)	ob, cl, hn, bsn	Margun
(also listed under McGinnis & Marx and Leuckart)			
/Janetzsky	Quartett in F, Op. 8, No. 3	ob/cl, vln, hn, vcl	Musica Rara
*	Quartet	ob, vla or cl, hn, bsn or vcl	Breitkopf; Barenreiter
Stekl, Konrad	Music for Four Winds, Op. 82a (1971) (15')	ob, cl, hn, bsn	ms (Bruechle II)
	Ol' Texas-Quartett, Op. 122 (1976)	fl, cl, hn, bsn	ms. w. composer (Bruechle III)
Stringfield, Lamar	An Old Bridege (1936)	ob, cl, hn, bsn	Leeds
Subotnick, Morton	Serenade II	cl, hn, pno, perc	McGinnis & Marx
Susato, T.	Renaissance Suite	fl, cl, hn, bsn	in Dorn
Swift, R.	Folk Song Suite	fl, cl, bcl, hn	Kendor
Tadema, P.	Quartet in F	cl, hn, 2 vln	J. J. Hummel, Berlin
Tchaikowsky, P. I./H. Aaron	Humoreske, Op. 10	ob, cl, hn, bsn	Schirmer
same, arr. B. Fitzgerald also listed in Bruchle I			
/Coscia	6 Pieces from "Piano Album for the Young"	fl, cl, hn, bsn	Baron
Thomas, T.	Serenade	cl, hn, vln, vcl	Medici
Tómasson, Jónas	Quartet for Winds	fl, cl, bcl, hn	IMIC

Tylnak, Ivan	Divertimento (1961)	fl, 2 cl, hn	CHF
Uray, Ernst Ludwig	Alpenländische Spielmusik II	2 cl, hn, trb	Doblinger
Vellere, Lucie	Prelude (1961)	ob, cl, hn, bsn	Maurer, 1964
Walckiers, Eugène	Three Quartets, Op. 7	fl, cl, hn, bsn	Petit (Bruechle III)
Opperman lists publ, Costelat, 1920			
	Quartet, Op. 73	fl, cl, hn, bsn	Schlesinger/Paris, 1841 (Bruechle III)
Weigl, Vally	Brief Encounters	fl/ob/Ehn, cl/tpt, hn, cb	ACA
	New England Suite	fl or vln, cl, hn, vcl	ACA
Weis, C. Flemming	Serenade, "Ohne ernste Absichten	fl, ob, hn, bsn	Hansen
Wellesc, Egon	Suite, Op. 73 (1956)	ob, cl, hn, bsn	Sikorski
Wetzel-Müller, H.	Lustige Serenade	ob, cl, hn, bsn	Oertel
(Opperman lists as "Humorous Serenade")			
Wiegold, Peter	Birthday Prelude (1979, 3')	fl, cl, hn, bsn	Universal
*Winter, Geoffrey	Aspects	fl, cl, hn, harp	Horn Realm
Wiszniewski, Z.	Quartett (1972)	vl, hn, pno, cb	? (Miles bibl.)
Zehelein, Alfred	Kammermusik, Op. 80b (1962)	fl, cl, hn, pno	ms.

Five Instruments (may include voice—does not include standard woodwind quintet)

Abramsky, A.	Concertino (1929)	fl, cl, hn, bsn, pno	Universal
Adolphus, Milton	Elegy, Op. 81	cl, hn, vln, vla, vcl	ACA
Albeniz, I./Dishinger	Three Pieces from Suite Espanola	fl, ob, cl, hn, cb	Medici
Albrechtsberger, J. G.	Serenata a 5, No. 1 (1806)	2 ob, cl, hn, bsn	ms. Széchényi, Budapest
*Arnold, Malcolm	Quintet	fl, bsn, hn, vln, vla	C. Fischer (Patterson)
Bach, J. C./Stein	6 Blaeser-Sinfonien	2 cl, 2 hn, 1 or 2 bsn	Hofmeister
*Bach, J. C.	Blaesersinfonie, I, E-flat	2 cl, 2 hn, bsn	Hofmeister
* /S. Sadie	Four Quintets (gr. 4)	2 cl, 2 hn, bsn	Boosey & Hawkes
* /Maros	Quintet	2cl, 2 hn, bsn	Boosey & Hawkes
Bach, J. S./Dishinger	Contrapunctus I	fl, ob, cl, hn, cb	Medici
" /Ramm	Fughetta	fl, ob, cl, hn, cb	Medici
"	Prelude and Fugue	vl, ob, cl, hn, cb	Medici
" /Catelinet	2 Fugues from the Well-tempered Klavier	2 ob (fl, ob), cl, hn, bsn	Peters H197
Balissat, Jean	Sonate (1956)	cl, tpt, hn, trb, perc	Riemann
Bank, Jacques	Five (1977, 11')	ob, cl, hn, bsn, pno	Donemus
Barber, Samuel	Adventure	fl, cl, hn, harp, perc	Schirmer
Barraud, Henry	Concertino (1955)	fl, cl, hn, bsn, pno	Marbot
Bartok, B./Ramm	Two Rondos on Folksongs	fl, ob, cl, hn, cb	Medici
Baussnern, Waldemar von	Quintet in F	cl, hn, vln, vcl, pno	Simrock, 1905
Beethoven, L. (b. 1770)	Modlinger Tanze (arr. Hills)	fl, ob, cl, hn, cb	Medici
*	Quintet in E-flat, Op. 16 (1796)	ob, cl, hn, bsn, pno	Musica Rara
check also Belwin, Kalmus, Breitkopf & Haertel, International, Litolf and Simrock			
Behringer, Harald	"is-ness"	vla, bcl, cl, hn, perc	ms (Miles bibl.)
*Berkeley, Lennox	Quintet for Piano and Winds, Op. 90 (1975, 24')	ob, cl, hn, bsn, pno	Chester, 1977
Blanc, Adolphe	Quintett, Op. 37	fl, cl, hn, bsn, pno	Costallat
Blum, Karl	Der Prager Musikant, Op. 117 (ca. 1830)	tenor, cl, 2 hn, pno	Breitkopf & Haertel
Boëllmann, Léon	Menuet Gothique	ob, Ehn, cl, hn, bsn	Durand
Borkowski, Marian	Selection for Five (1972)	voice, fl, cl, hn, cb	rental: PWM
Brahms, J./Ramm	Scherzo fr. Serenade in D	fl, ob, cl, hn, cb	Medici
Brown, Christopher	Chamber Music, Op. 40 (1974, rev. 1979, 28')	cl, hn, vln, vcl, pno	ms: Chester
Bush, Alan Dudley	5 Pieces, Op. 6 (1926)	cl, hn, vln, vla, vcl	ms (Bruechle I)
Carl, Gene	Quintet (1979, 12')	alto fl, bcl, hn, bln, vcl	Donemus
Chattellun, M.	Suite Inchoative	fl, Ehn, cl, hn, bsn	Presser

Coral, Giampaolo *Danzi, F. (b. 1763) arr./ed. Janetzsky Démar, Sébastien	Dialoghi Quintet in d, Op. 41 Pange Lingua	fl, ob, cl, tpt, hn ob, cl, hn, bsn, pno 2 vocal parts, cl, hn, organ/harp	Zerboni Music Rara possibly also Schirmer (Bruchle III)
Desormiere, R. Dessau, Paul Davies, Peter Maxwell Domansky, A.	6 Danceries du 16th Siecle Quintet (178) In Nomine II (1963) 2 Quintette	fl, cl, Ehn, hn, bsn ob, cl, hn, bsn, pno fl, cl, hn, bsn, vcl fl, 2 cl, hn, bsn	Leduc Bote & Bock Boosey & Hawkes Schmidt
Thurston lists the two separately as Quintet and Divertimento Duncan, Edmond. W.	Quintett, Op. 38, (1913)	fl, cl, hn, bsn, pno	Rudall & Carte 1920; Boosey & Hawkes
Dunhill, Thomas Fr. Eder, Helmut Eisma, Will (Bruechle III lists Donemus as publ.) Fibich, Zdenek	Quintett, Op. 3 (1913) Litzlberg-Serenade, Op. 67 Sonata (1959) Quintet, Op. 42 (1892)	cl, hn, vln, vcl, pno 2 cl, hn, bsn, tpt cl, hn, vln, vla, vcl cl, hn, vln, vcl, pno	Boosey & Hawkes Doblinger Riemann (Urbánek 1895), Southern
Flack, Casper Franzl, I./Thomas Frid, Géza Frugatta, Giuseppe Gassmann, Florian L. Gattermann, Phil.	36 Military Divertimentos Quintetto in F Serenade, Op. 4 (1928) Quintet (1899) Partita: (Höckner) Quintetti sur des motifs de Anna Bolena	2 cl, 2 hn, bsn fl, ob, cl, hn, cb fl, 2 cl, hn, bsn cl, hn, vln, vcl, pno 2 cl, 2 hn, bsn fl, ob, cl, hn, ophicleide	1776, see Bruechle III Medici Donemus Riemann Doblinger Cotelle (Bruechle III)
Gehot, Joseph	24 Military Pieces	2 cl, 2 hn, bsn	Riemann (also Spratt listed)
*Giesecking, W. (b. 1895)	Quintet (1920)	ob, cl, hn, bsn, pno	Breitkopf & Haertel/Fürstner
Gilbert, Anthony Gluck, Christoph W./Fischer Goedicke, Alexander Golabek, Jakub Grahn, Ulf Grossi, Pietro Grund, Friedrich W. Gyrowetz, Adalbert Most recent listing—Thurston lists as sold separately, publ, by Heinrichshofen Gyrowetz, Adalbert	Nine or Ten Osannas, Op. 10 (1967) Largo Quintet, Op. 50 Partita (T. Ochlewski) This Reminds Me Of...(1972, 9') Composizione Quintet, Op. 8 Serenata I & II (Huber)	cl, hn, vln, vcl, pno vl, cl/tpt, ob, hn, pno cl, hn, vln, vcl, pno 2 cl, 2 hn, bsn fl, cl, hn, trb, perc. cl, hn, bsn, vla, vcl ob, cl, hn, bsn, pno 2 cl, 2 hn, bsn	Schott Forberg RSV 1939 (Bruechle III) PWM STIM Margun Peters, ca. 1817 Noetzel
Hall, Pauline Hamm, Johann V.	Four Tosserier (1961) Abendstandchen Viergespräch zwischen	sop, cl, hn, bsn, tpt cl, 4 hn fl, ob, cl, hn und klavier	Fentone (see Wm. Presser) ms: NMIC C.F. Schmidt
*Hartmann, Karl Amadeus Haug, Halvor (b. 1952) Haydn, J. Haydn, J./Sherman Haydn, Michael Boosey and &Hawkes also listed Hegdal, Magne (b. 1944)	Dance Suite Symphony for Five (1979, 11') Divertimento, Hob. II. Divertimento in D Quintet in E-flat (1790)	cl, bsn, hn, trp, trb fl/afl, cl/bcl, hn, gtr, pno 2 cl, 2 hn, bsn fl, ob, cl, hn, cb cl, hn, bsn, vln, vla	Schott ms: NMIC ? (Bruechle I) Medici Editio Musica Budapest
Hekster, Walter Herzogenberg, Heinrich Hirschbach, Hermann Huber, Hans Huber, Klaus	Essay on Time and Motion: Concerto III (1979, 13') Diversities (1970, 9') Quintet, Op. 43 2 Quintets (op. 40 and 48) Quintet, Op. 136 Kammerkantate "Des Engels Anredung an die Seele" (text J. G. Albin)	2 cl, tpt, hn, bsn fl, cl, hn, bsn, pno ob, cl, hn, bsn, pno cl, hn, vln, vla, vcl fl, cl, hn, bsn, pno tenor, fl, cl, hn, harp	ms: NMIC Donemus Peters, Musica Rara Horn Realm Hug, 1920 Universal
Ives, C.	Scherzo—All the Way Around and Back	fl or cl, hn, vln, pno, perc	SONY

Jachino, Carlo	Quintett (1956)	cl, hn, vln, vla, vcl	Riemann
Jadin, Eouis-Em.	3 Quintetti concertants	fl, ob/cl, hn, bsn, pno	Janet & Cotelie
Jongen, Léon	Quintour (1958)	fl, cl, hn, bsn, pno	CBDM
Joplin, S./Cramer	The Cascades	fl, Ehn, cl, hn, bsn	Cramer
	Chrysanthemum	fl, ob, sop sax, hn, bsn	Cramer
	Elite Syncopations	picc, Ehn, cl, tpt, hn	Cramer
Kahn, Robert	Quintet, Op. 54 (1910)	cl, hn, vln, vcl, pno	Bote & Bock
*Kalkbrenner, F. (b. 1788)	Quintet, Op. 81	cl, hn, vlc, cb, pno	Breitkopf & H.
*Kaminski, Heinrich	Quintet (1917 and 1924 variously listed)	cl, hn, vln, vla, vcl	Universal
*Karg-Elert, Sigfrid	Quintett, Op. 30 (1904)	ob, 2 cl, hn, bsn	Kahnt, C.F.; Lindau, Ger. try also Peters ms (Miles bibl.)
Kay, Ulysses	Incidental Music to "Scene and Song"	cl, hn, vln, perc, pno	Orlando, 1970
Kiesewetter, Peter	Divertissement d'après Lully (5'30")	ob, cl, hn bsn, pno	ms: NMIC
Killengreen, Christian (b. 1954)	Demring (1985, 3')	fl, cl, hn, tbn, cb	ms (Bruechle III)
Kiraly (Koenig), P.	Quintet in c	ob, cl, hn, bsn, pno	Doring
Kopka, Ulrich	Divertimento für 5 Bläser, Op. 9 (1966)	2 bass cl, 2 hn, trb	? (Bruechle I)
Kósa, György	Quintet (1938)	fl, cl, hn, bsn, harp	Bote & Bock
*Krol, Bernhard	Konsonanzen-Quintet, Op. 71	ob, cl, hn, bsn, pno	Schott
Küffner, Joseph	3 Pièces d'Harmonie, Op. 40	fl, 2 cl, hn, bsn	Schott
	Pièces d'Harmonie, Op. 92	fl, 2 cl, hn, bsn	Engl. hn, bass cl, hn, tpt, tym. self-publ.
Kupkovic, Ladislav	Skizze (1962)		Seesaw
Laburdo, Jiri	Kasace No. 1 (19')	fl, cl, hn, tpt, trb	André 1822/23,
Lannoy, Edouard (see Bruechle III)	Grand Quintet in E-flat, Op. 2	ob, cl, hn, bsn, pno	
Lees, Benjamin (listed as "Three Contrasts")	Three Variables (1956)	ob, cl, hn, bsn, pno	Boosey & Hawkes
Lerstad, Terje Bjorn (b. 1955)	in International Cyclopedia of Music and Musicians)		
	Theme and Variations, Op. 109A (1977, 11')	cl, bcl, hn, trb, xyl	ms: NMIC
W. A. Mozart	Allegro i F: Fullforelse av en ufullendt kvintett, Op. 46 (1978, 11')	cl, hn, vln, vla, vcl	ms: NMIC
Lickl, Johann Georg (see Bruechle III)	Quintet, Op. 21	2 cl, 2 hn, bsn	Imp. Chimique, Budapest
Manzoni, Giacomo	Musica Nocturna	fl, 2 cl, hn, bsn	Zerboni
Marez Oyens, Tera de	Mosaic (1979, 8')	ob, cl, hn, bsn, pno	Donemus
Mattheson, J./Ramm	Gigue	fl, ob, cl, hn, cb	Medici
Maw, Nicholas	Chamber Music (1962)	ob, cl, hn, bsn, pno	Chester
Moeschinger, Albert	Improvisations (1977, 15')	ob, cl, hn, bsn, pno	ms SMA
Morricone, Ennio	Immobile (1978, 6')	4 cl, hn	Salabert
Mozart, W. (b. 1756)/Caputo	Minuet	ob, 2 cl, hn, bsn	Volkwein
/Hills	Overture to Marriage of Figaro	fl, ob, cl, hn, cb	Medici
*	Sinfonia Concertante in E-flat, K. 297b	ob, cl, hn, bsn, pno	Breitkopf & Haertel
	Sonata à 4 hands (Carl Fürst zu Loewenstein)	fl, ob, bassett hn, hn, bsn	Man: Loewenstein, Wertheim, Ger.
*	Quintet in E-flat, K. 452 ("Piano Quintet")	ob, cl, hn, bsn, pno	International, numerous others
/Emerson	Quintet in g minor, K478	ob, cl, hn, bsn, pno	Emerson Ed.
/Ramm	Variations on Twinkle Twinkle	fl, ob, cl, hn, cb	Medici
Myslivecek, Josef	Kasace in B-flat	2 cl, 2 hn, bsn	ms: Janetzsky (Bruechle III)
Natanson, Tadeusz	Toccata (6')	2 cl, 2 hn, pno	AA
Ness, Jon Oivind (b. 1968)	Lukkes av Jord (1990, 10')	cl, hn, vln, vcl, pno	ms: NMIC
*Nielsen, Carl (b. 1864)	Serenato Invano	cl, hn, bsn, vcl, cb	Skandinavisk, Copenhagen, also Masters Music Publ, USA; Hansen
Niewiadomski, Stanislaw	Flibbertigibbet	2 cl, 2 hn, cb	PWM
Papineu-Couture, J.	Suite (1947)	fl, cl, hn, bsn, pno	ms. CMC
*Pauer, Ernst (b. 1826)	Quintet, Op. 44	ob, cl, hn, bsn, pno	Schott, Mainz

*Pleyel, I. (b. 1757)/Lasocki	Symphonie Concertante	fl, ob or cl, hn, bsn, pno	Musica Rara
Presser, William	Quintet in C Major	ob, cl, hn, bsn, pno	Musica Rara
*Pusztai, Tibor	Passacaglia (4')	cl, hn, vln, vla, vcl	Seesaw (or Elkan?)
Ramm, E.	Canticles (1971)	3 cl, 2 hn	Margun
Ránki, György	Christmas Medley	fl, ob, cl, hn, cb	Medici
Rathaus, Karol	Quintet (1929)	ob, cl, hn, bsn, pno	ms (Bruechle I)
Rawsthorne, Alan	Little Serenade, Op. 23 (1927)	cl, hn, bsn, tpt, pno	Queens College
Redel, Martin Chr.	Quintet (1963) (20'30")	ob, cl, hn, bsn, pno	Oxford UP
Regner, Hermann	Quintet (1971) (9–9'30")	cl, hn, vln, vla, vcl	Oxford UP
Rehberg, Walter	Espressioni, Op. 29	ob, cl, hn, bsn, pno	Bote & Bock
*Reicha, Anton	Eine Kleine Waldmusik	ob, cl, 2 hn, bsn	Möseler
	Quintet, Op. 6 (32')	cl, hn, vln, vcl, pno	SMA
	2 Andantes and Adagio, "pour le cor anglais"	fl, Ehn, cl, hn, bsn	Universal
Reichel, Alexander	Quintet	ob, cl, hn, bsn, pno	ms (see Bruechle III)
Rice, H. N.	Quintet in B-flat, Op. 2	ob, cl, hn, bsn, pno	Simrock, 1898
Rosetti, F. A.	Parthia in Dis	2 cl, 2 hn, bsn	ms: Prague
Nationalmuseum			
Rossini, G./Ramm	William Tell Ov.	fl, ob, cl, hn, cb	Medici
	La Cenerentola Ov.	"	Medici
Rimsky-Korsakov, N. (b. 1844)	Quintet in B-flat (Op. Post.)	fl, cl, hn, bsn, pno	Belaieff, 1911; International
Ringbom, Nils-Eric	Quintett (1959)	ob, Engl. hn, cl, hn, bsn	ms (Miles bibl.)
Ron, Jean Martin	Quintet, Op. 1	fl, cl, hn, bsn, pno	Breitkopf & Haertel
Rubenstein, Anton	Quintet, Op. 55	fl, cl, hn bsn, pno	Schuberth
Rumler, Johann	Quintet, Op. 6	2 cl, 2 hn, bsn	Gombart (Bruechle III)
Rummel, Christian	Quintet on Mozart Themes, Op. 41	cl, bassetthorn, hn, bsn, pno	Schott (old)
*Ruynemann, D. (b. 1886)	Divertimento (1927)	fl, cl, hn, vla, pno	Chester
(Bruechle III lists publisher as Donemus)			
Sayve, Auguste de	Grand Quintet in E-flat, Op. 15	fl, cl, hn, bsn, pno	Richault (Bruechle III)
*Schoeck, Othmar	Zyklus "Wandersprueche" (1928, 30')	cl, hn, perc, pno, tenor or sopr.	Breitkopf- Haertel, Weisbaden
Schreker, Franz	Der Wind (1908/9)	cl, hn, vln, vcl, pno	Universal
Schumann, Gerhard	3 kurze Stuecke (1960)	cl, hn, trp, tbn, tuba	ms (Bruechle I)
Schwartz-Schilling, R.	Quintet, Op. 1 "Variations on a Theme of Padre Martini" (1926)	ob, cl, hn, bsn, pno	Bote & Bock
*Shapey, R. (b. 1921)	De Profundis	solo cb, fl, ob or eh, cl or bcl or asx, hn	Leeds, NY
*Shifrin, Seymour (b. 1926)	Serenade (1954)	ob, cl, hn, vla, pno	Litolff
Sonstevold, Gunnar	Samvirke (1976, 18')	fl, cl, hn, vln, guitar	NMIC
Spinner, Leopold	Quintet, Op. 14	cl, hn, bsn, guitar, cb	Boosey & Hawkes
Spindler, Fritz	Quintet in F, Op. 360	ob, cl, hn, bsn, pno	Leuckart, 1888
	Quintet, Op. 2	ob, cl, hn, bsn, pno	Leuckart
*Spohr, L. (b. 1784)	Quintet in c minor, Op. 52 (1820)	fl, cl, hn, bsn, pno	Breitkopf; also Doblinger, Barenreiter?
Staden, J./Bonsel	Venus-Kraentzlein Suite	fl, ob, Ehn, cl, hn	DeWolfe
Stekl, Konrad	Drei Balladen, Op. 71 b (1968) (12')	bar voice, ob, cl, hn, bsn	ms (miles bibl.)
	Lieder der Trennung, Op. 76 (1970)	baritone voice, ob, cl, hn, bsn	ms with composer (see Bruechle III)
Stephen, Dario	Quintet, Op. 3	fl, cl, hn, bsn, pno	Boosey & Hawkes
Opperman lists <i>David</i> Stephen, publ Breitkopf & Haertel, 1899			
Stock, David	Serenade	fl, cl, hn, vla, vcl	ACA
Stone, David, arr.	La Renaissance	3 cl, hn bsn.	Boosey & Hawkes
(I.C.S.) Available in various instrumentations, i.e., 3 cl, hn, euph.;		2 tpt, hn cl, bsn, etc.	
Strauss, R./Hasenoehrl	Til Eulenspiegel Einmal Anders	cl, hn, bsn, vln, cb	C. F. Peters
Sulpizi, F.	Punteggiatura, Op. 20	fl, 2 cl, hn, bsn	Presser
(Bruechle III lists Bèrben, 1972)			
	Quintetto	fl, 2 cl, hn, bsn	Presser
*Sydeman, William	Quintet (1960)	cl, hn, cb, pno, perc	Seesaw

*Takemitsu, Toru	Waves	cl, hn, 2 trb, bass drum	1976, Schott, Japan
Tarlow, Karen	Music for Wind Quintet (1972, 11')	fl, Ehn, cl, hn, asax or bsn	Seesaw
Taubert, Ernst Ed.	Quintet, Op. 48	bl, cl, hn, bsn, pno	Bote & Bock
Tautenhahn, G.	Fivescape	cl, hn, bln, marimba, pno	Seesaw, NY
Tchaikowsky, P./Aaron	Huoresque	ob, cl, bcl, hn, bsn	George Schirmer
Tchaikowsky, P./Ramm	Trepak (Danse Russe)	fl, ob, cl, hn, cb	Medici
Tenaglia, Ant. Franc./Fischer	Aria	fl, ob, cl/tpt, hn, pno	Forberg
Theriot, Ferdinand	Quintet in a, Op. 80 (Senff 1903)	ob, cl, hn, bsn, pno	Simrock
Thomson, Virgil (b. 1896)	Sonata da Chiesa	eb cl, hn, trp, trb, vla	New Music, NY
Boosey and Hawkes also listed			
Tuthill, Bernet	Sailor's Hornpipe, Op. 11, no. 1	fl, ob, cl, hn, vcl	Carl Fischer
Uray, Ernst Ludwig	Schladmiger Tänze	fl, cl, tpt, hn, bsn	Doblinger
Vallentin, Arthus	Quintet in G, Op. 30	ob, cl, 2 hn, bsn	self publ.; Duisburg,
1941 (see Opperman)			
Van Dijk, J.	Chorales	fl, cl, bsn, tpt, hn	Peters
Veerhoff, Carlos H.	Kantate "Ut Omnes Unum Sint," (1967)	bass voice, cl, hn, trpt, trb	self-publ.
Verhey, Theodor H.H.	Quintet in E-flat, Op. 20	ob, cl, hn, bsn, pno	Breitkopf & Haertel
Volbach, Fritz (b. 1861)	Quintet in E-flat, Op. 20	ob, cl, hn, bsn, pno	Breitkopf & H., 1884
	Quintet in E-flat, Op. 241	ob, cl, hn, bsn, pno	", 1902
Voorn, Joop	Quintet (Prelude and Fugue, (1976, 12')	ob, cl, hn, bsn, pno	MM
Voxman/Hervig, eds.	Ensemble Repertoire	fl, ob, cl, bcl, hn	Rubank
Wallin, Rolf (b. 1957)	Topologie d'une cité fantôme for chamber ensemble	cl/bcl, hn, vln, vcl, pno	Norsk Musik-forlag, Oslo
Wangemann, L.	Pièces d'Harmonie, Op. 3	fl, ob/cl, bassetthn, hn, bsn	Schott (old)
Weigl, Vally	New England Suite	fl/vln, cl, hn, vcl, pno	ACA
Werder, Felix	Musik	cl, hn, vln, vla, vcl	Horn Realm
Widmer, Ernst	Coco 1961 (Divertimento No. 2, 1961) (15') (Bruechle II lists as Divertimento III)	fl, cl, hn, perc, pno	SMA
Witt, Friedrich	Grand Quintet (1807)	ob, cl, hn, bsn, pno	Breitkopf & H.
Wood, Hugh	Quintet	cl, hn, vla, vcl, pno	Universal
Zelenka, Istvan	Chronologie	fl, ob, bcl, hn, bsn	Doblinger

Note: Not included in this bibliography is music for various instruments as multiple soloists with orchestra, such as the various sinfonia concertante, concertos, etc. Bruechle's *Horn Bibliography*, Vol. I, lists 47 works that include horn and clarinet as or among multiple soloists; Bruechle II lists 19, and Bruechle III lists 38.



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Bibliography

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Explanation of Various Sources, Publisher's Abbreviations, etc.

Note: Many of these addresses will be out of date, especially those from Eastern Europe. Some are corrected from the current copy of the international directory of the performing arts put out by *Musical America*—which should provide a starting place for further searching.

- AA. Agencja Autorska (Author's Agency), Hipoteczna 2, Post Box 133, 00-902, Warsaw, Poland.
- ACA. American Composers' Alliance, 170 W. 74th St, New York, NY 10023.
- CHF. Cesky Hudebni Fond. Besedni 3, 118 00 Prague (Praha) 1, Czechoslovakia (Czech Music Information Center).
- DAP. Verlag, Pescheck, A-4051 Traun, St. Martin bei Linz, Germany.
- DSS. Drustva Slovenskih Skladateljev. Ljubljana, Trg francoske revolucije 6, Yugoslavia 61000 (agent Gerig, in Bruchle II).
- FST. Föreningen Svenska Tonsättare, Box 27327, S-102 54, Stockholm, Sweden. (Society of Swedish Composers).
- Holmes, Brian. 1600 Hervey Lane, San Jose, CA 95125. 408-293-2765. bwholmes@jsuvmi.sjsu.edu.
- IBWP. Israeli Brass and Woodwind Press.
- I.C.S. International Clarinet Society Research Center, see bibliography.
- Jomar Press, 6005-B Careron Rd., Austin, TX 78723, 512-459-4972.
- IMIC. Islenszk Tónverkamidstöð, Sidumuli 34, 108 Reykjavik, Iceland (Icelandic Music Information Center).
- MM. McGinnis and Marx, New York.
- NMIC. Norwegian Music Information Center. See bibliography above.
- ÖKB. Staatlich genehmigte Gessellschaft der Autoren Komponisten & Musikverlege, Baumannstrasse 10, A-1030, Vienna, Austria.
- ORF. Oesterreichischer Rundfunk, Würzburggasse 30, A-1136 Vienna, Austria.
- Pizka. Hans Pizka, Postfach 1136 Weidenweg 12, D-85541, Kirchheim, Germany.
- PWM. PolskieWydawnictwo Muzyczne. Warschau; Krakau (Ars Polona; a: Moeck).
- RSV. 1) Verlag "Muzika," Leningrader Abteilung, Ingenernaia ul. 9, 191011 St. Petersburg, Russia. 2) Verlag "Muzika," Neglinnaja 14, Moscow, Russia. These addresses from Bruechle III.
- SMA. Schweizerisches Musik-Archiv, Bellariastrasse 82, Ch-8038, Zurich, Switzerland.
- STIM. Swedish Music Information Center, Box 27327, S-102 54, Stockholm, Sweden.
- WIM. Western International Music, Los Angeles.
- WWV. 1996 Catalog of the Weiner Waldhorn Verein, Postfach 134, 1080 Wien (Vienna), Austria.





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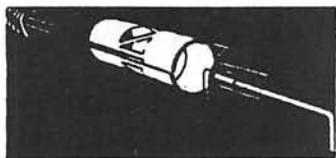
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A "New" Piece for Natural Horn: *Variations pour le Cor*, by Charles Zeuner (ca. 1830)¹

Jeffrey L. Snedeker

The purpose of this article is to introduce Charles Zeuner's *Variations for Horn*, which Birdalone Books has undertaken to publish in two forms. The version for horn and piano is currently available, and a critical score and parts are in preparation.

In Boston in the early nineteenth century, the birth and early success of the Handel and Haydn Society helped to generate renewed interest in public concerts, which had flagged in recent years. By 1817 instrumentalists had also found a small niche with a "Philo-harmonic Society," which, after a slow start, also gained momentum, especially when it combined forces with the Handel and Haydn Society. Instrumental works in the concert repertoire generally appealed to the general public's preference for variety, combining overtures, portions of popular orchestral works, solos, concertos, and songs. Many pieces were repeated year after year, as performers sought to take advantage of audience favorites. It was common for different societies to join forces in programs of wider interest and larger scale, for both artistic and commercial reasons.

After a few years, however, those who sought to make a living as performers found that there wasn't enough work or money in these society concerts, and gradually professionals gravitated back to theater or other steadier work. Occasionally, however, these performers got together for various types of benefit or collaborative concerts. By 1830, a new generation of players and enthusiasts had moved into Boston's musical circles, whose activities included forming a "Music Professional Society" in 1831, and instituting a series of ten concerts, conducted by ancient Boston musical mainstay Gottlieb Graupner.² Horn players appeared as featured performers quite frequently in these concerts over the years, including gentlemen named Niebuhr and Wetherbee, regulars from the early days with the Handel and Haydn Society, and later Papanti, Eberle, Knaeble, Reed, and Mann.³ Unfortunately, most of the pieces from this time featuring the horn as a solo instrument have not been found. One piece has been found, however, *Variations for Horn*, by an Americanized German composer and organist, Charles Zeuner.

Zeuner was born Heinrich Christoph Zeuner, September 20, 1795 at Eisleben in Saxony.⁴ Information about his early years is sketchy, but it appears he was educated in Germany and is supposed (though still unsubstantiated) to have studied piano in Weimar with Johann Nepomuk Hummel. It is also likely that during some time in Erfurt, possibly as a court musician, he studied with Michael Gottard Fischer. As Oliver Strunk has pointed out, several

of his earliest works are dedicated to residents of Erfurt, and his first published works appeared there and in Frankfurt-am-Main. He is also said to have spent some time as a musician in the military. His date of immigration to the United States is still in question, but was no earlier than 1824 and probably closer to 1830.

He settled in Boston, changed his name to Charles (for some unknown reason), and quickly established a reputation as a fine organist. On February 13, 1830, Zeuner held a concert at Boylston Hall, assumedly for his own benefit. (Note the use of "H." as first initial, suggesting perhaps that he had recently arrived in the US.)

Concert.

H. ZEUNER

RESPECTFULLY INFORMS THE PUBLIC THAT HIS PROPOSED

CONCERT

WILL TAKE PLACE

SATURDAY EVENING, FEB. 13, 1830,

AT

BOYLSTON HALL,

The use of which has been kindly offered by the Harp and Music Society.

On which occasion, the following distinguished Artists have volunteered their services, viz.—**MONS. OTTINELLI, REINHART, SCHOTT, WIDTL, and FEILE.**

PART I.

1. GRAND FANTASIE. (Organ.) MR. ZEUNER , in which will be introduced a celebrated Theme from Handel.	ZEUNER.
2. VARIATIONS. (Flauto.) MR. REINHART.	MAYHEED.
3. SONG. MR. ZEUNER.	BASTHOVEN.

SONG BY GOETHE.

*Know'st thou the land, where groves of cypress stand,
The quiet library, darkling moans resound?
The grave towers wave from many a vale,
The Heron sits, and by the Larches roars?
Know'st thou the land? Oh there! Oh there!
I sang with thee, my lov'd one, in youth,
Oh there! Oh there!*

*Know'st thou the house? It rises on pillars tall,
The chamber green, in splendor shines the hall,
And music floats on the clear organ tones,
And down to me, "Four chords, were good to thee!"
Know'st thou the house? Oh there! Oh there!
I sang with thee, my lov'd one, in youth,
Oh there! Oh there!*

*Know'st thou the Hill? The pathway and the clouds?
The journey of exile, the summer's vapor shrouds,
In caverns dwell the Dragon's sacred lair,
The rock is refulgent as if from the Lord,
Know'st thou the Hill? Oh there! Oh there!
My pathway leads. My Father! Home! Repeat:
Oh there! Home! Repeat.*

4. GRAND DUETT CONCERTANTE. (Horn and Flauto), never before attempted. MONS. WIDTL and FEILE , composed expressly for this Concert.	FEILE.
5. SOLO. (Clarinet.) MR. SCHOTT.	BAERHARD.
6. VARIATIONS. (Piano Forte.) "Hail Columbia," composed expressly for this Concert.	ZEUNER.

PART II.

1. GRAND SACRED MOVEMENT. (Organ.) MR. ZEUNER.	HAYDN.
2. DUETT. (Violin and Violoncello.) MONS. REINHART and FEILE.	BONNER.
3. SCENA AND ARIA. MR. ZEUNER.	MOHART.

(Translation.)

*Alas! I loved and was happy. I knew not the sorrows of love. I loved freely
on my beloved. I gave her all my heart.
But quickly and my joy. Separation was my painful lot. Now my eyes are locked
in tears. Good night to my beloved.*

4. VARIATIONS. (Horn.) "Sweet Home." MR. WIDTL.	ZEUNER.
5. CONCERTANTE. (Piano Forte.) MR. ZEUNER.	CHERRY.
6. FINALE—QUINTETTE.	ROSSINI.

TO COMMENCE AT HALF PAST 7 O'CLOCK

TICKETS to be had of **MR. & H. PARKERS**, and **MR. & W. GOODRICH'S**, Washington Street.

Figure 1: Benefit program for Charles (formerly Heinrich Christoph) Zeuner, February 13, 1830.⁵

Of interest to hornists on this program are a few pieces, performed by a "Mr. Widtl" including the premiere of the Grand Duett Concertante for Horn and Violoncello ("never before attempted ... composed especially for this concert") by the cellist, Peile. On this program, Widtl also played Variations "Sweet Home" by Zeuner, and possibly on the concert's finale, a quintet (unspecified title and instrumentation) by Rossini. Widtl (first name yet unknown) appears to have been a free-lance hornist who was acquainted with members of the Music Professional Society, appearing frequently on programs in Boston in 1830 and 1831 with the likes of Zeuner, Louis Ostinelli (violin), James Kendall (clarinet, and brother of noted keyed bugle player Edward Kendall), and many others.

Widtl apparently played Zeuner's *Variations* again about six weeks later (March 27) on a program "at the particular request of several Gentlemen" featuring Peile, Schott, Zeuner, Reinhart, and Widtl. The concert took place at Concert Hall and featured Widtl on other pieces as well: the Peile Duett was also repeated as well as three "Quintettes," assumedly reductions played by the featured performers: *Overture—La Dame Blanche*, by Boieldieu, *Overture—Il Barbiere*, by Rossini, and a "Finale," also by Rossini.⁶

There is only one possible reference to Widtl's performing ability found thus far: in *The Euterpeiad* on July 15, 1830, the author reported on a benefit concert for the widow and orphaned children of a "Mr. Willis." The concert appears to have been held two weeks previously, and, quoting a writer in the *Courier and Enquirer*:

Mrs. Knight sung with great effect, and Mr. Norton's trumpet solo, Segura's solo on the violin, and the overture to *Der Freischütz*, in which the magic notes of Mr. Huitle's [sic] horn for the first time electrified the public, were received with deafening applause.⁷

Unfortunately, the editor who included this excerpt used it as an example of effusive compliments on the part of a so-called critic, but perhaps for practical purposes it can be reasonably assumed that Widtl had recently arrived in Boston and made a favorable impression. It is clear, however, considering the reputations of the known performers who accompanied Widtl, that he was an accomplished hornist.

To return to Zeuner: On September 24, 1830, Zeuner was elected organist of the Handel and Haydn Society, beginning the most productive and stable part of his career. He continued to perform, composed many pieces, and produced many orchestral accompaniments for the society's choral repertory. He also apparently developed a knack for administrative work, because he was elected as the first President of the Music Professional Society, and in 1838 ascended to the presidency of the Handel & Haydn Society. Unfortunately, by this time he had also become quite temperamental, and before long became involved in a heated disagreement with the board of trustees regarding whether he should conduct the society chorus, something Zeuner (and apparently the chorus, too) felt would not be mutually beneficial. The resulting argument ended with Zeuner's res-

ignation and, refusing entreaties to stay on as organist, he departed for a change of scenery in Philadelphia. According to Frank Metcalf, when he left the response was mixed. Upon his departure, one of the Boston magazines wrote:

He has contributed materially toward elevating our style of church music by his publications, and yet at the present time his loss is comparatively little felt. He has lately kept much retired; he has hidden his talent and wasted it on trifles. We hope that his new career will excite him to new exertions and will again place him in that station in regard to the art which he is qualified and ought to fill.⁸

Unfortunately, his temperament did not improve, and though he did work as an organist for some time, his "peculiarity of demeanor, temporary derangement, and even harmless lunacy" effected his performing and his employment, and eventually caused him to retreat into seclusion across the river in Camden, New Jersey. This seclusion remained until November 7, 1857,

when he left his boarding house carrying his shotgun, crossed the Delaware River by steam ferry, sat down in the woods on the bank of the river, placed the barrel of the gun in his mouth, and ended the life of one of the most talented composers in America at that time.⁹

Zeuner's reputation as a composer in America was built on his sacred music. He also contributed to and compiled several collections of church music, and he is credited with the first oratorio composed in America, his *The Feast of Tabernacles* of 1832 (first performed in 1837).¹⁰ His music is found primarily in the Library of Congress and in the Musical Fund Society collection of Philadelphia, now housed in the Van Pelt Library Special Collections at the University of Pennsylvania. It is in the latter collection where Mr. Sam Dennison found the Variations discussed here and decided to include it in an anthology of American music called *Three Centuries of American Music*. While working on a research project called "The Horn in Early America,"¹¹ I had the good fortune to come across this piece, which I had never heard of before. I have still not established a relationship between the "Variations" or the "Solo" listed in the programs above and the tune "Sweet Home" attached to the February 13 program. But, considering that the variations in hand are dedicated to Mr. Widtl, for the time being it seems safe to assume that the pieces are likely the same.

Mr. Dennison, in his introduction to the piece, points out that only the orchestral parts exist, apparently in Zeuner's own hand, with no accompanying score in the collection. Further, he states that the parts he found were in "pristine condition," suggesting that no performances of the piece were ever given.¹² It appears now that the Boston public may have been graced with this piece after all in some form.

ton had heard fine horn playing, including solos and in ensembles before this time. There were also other accomplished performers we know about beyond Widtl, including those mentioned previously and others, such as a man named Rosier who performed frequently in Boston in the 1790s and played concertos and chamber pieces attributed to Giovanni Punto. There were also references to other relatively unknown compositions, played by various touring hornists that deserve investigation, such as Variations for Horn by Labitzky, a concerto written and performed by Libeschetsky, and many other works by Pleyel, Hewitt, *et al.* Perhaps, in time, these pieces will be found and will give us a clearer picture of the horn in early America.

Notes

¹Another version of the text of this article was presented as a lecture at the 12th Annual Early Brass Festival, August 2–4, 1996, at Amherst College, Amherst, Massachusetts. It is an extension of a research project called “The Horn in Early America,” supported by the Faculty Research Fund of Central Washington University. Also, special thanks are offered to Marjorie Hassen at the Van Pelt Memorial Library, University of Pennsylvania, for her help in retrieving copies of the parts of Zeuner’s Variations for my perusal.

²H. Earle Johnson, *Musical Interludes in Boston 1795–1830* (New York: Columbia University Press, 1943; reprint New York: AMS Press, 1967), 153.

³The best sources for this information are Johnson, *ibid.*, and Oscar George Theodore Sonneck, *Early Concert Life in America (1731–1800)* (Leipzig: Breitkopf & Härtel, 1907; New York: Musurgia, 1949; reprint New York: Da Capo Press, 1964).

⁴The most authoritative source for biographical information is Oliver Strunk’s article on Zeuner in *Dictionary of American Biography*, ed. Dumas Malone (New York: Charles Scribner’s Sons, 1936), Vol. 30, 651–652. More information has been found in Frank J. Metcalf, *American Writers and Compilers of Sacred Music* (New York: Russell and Russell, 1925/reprint 1967), 220–224.

⁵Reprinted in James W. Thompson, “Music and Musical Activities in New England 1800–38” (Ph.D. dissertation, George Peabody College for Teachers, 1962), 652.

⁶*Ibid.*, 654. It seems Widtl left Boston about a year later; on March 20, 1831, he organized a “farewell concert” apparently for his own benefit. A copy of this program is reprinted in *Ibid.*, 653. At this time, little more is known about Mr. Widtl.

⁷*The Euterpeiad* vol. 1, no. 7 (July 15, 1830), 51. While the spelling is quite different, the pronunciation of “Huitle” is very close to “Widtl.” Whether or not this really is the same person has not been proven (yet). It should also be remembered that Widtl’s performance with Zeuner came before this one, so the “first time” mention is a bit confusing at present.

⁸Metcalf, 221.

⁹*American Orchestral Music 1800 through 1879*, ed. Sam Dennison, Volume 9 of *Three Centuries of American Music: A Collection of American Sacred and Secular Music* (New York: G. K. Hall, 1992), xviii.

¹⁰Strunk, 652.

¹¹The results of this project were presented in a lecture at the 1995 International Historic Brass Symposium. The text of this lecture will appear this fall in a volume devoted to symposium proceedings, published as a part of a new collaborative book series of the Historic Brass Society and Pendragon Press, *Bucina*.

¹²*American Orchestral Music*, xix.

¹³*Ibid.*, 31.

¹⁴“These variations also have been made into a quintet, for strings and first clarinet.” Thanks to Jacqueline Sue Faissal for deciphering Zeuner’s handwriting on this horn part.

¹⁵The availability of valves could be an issue here, but, while valves apparently did exist in America at this time (See Robert Eliason, “Brass Instrument Key and Valve Mechanisms made in America before 1875” [D. M. A. dissertation, University of Missouri-Kansas City, 1968] for more information.), evidence of their actual use is still hazy. The notes and corresponding technical demands called for by Zeuner fall easily within typical handhorn expectations. In a personal letter from Dr. Eliason dated September 7, 1995, he states that he has not yet found any evidence of American-made or imported valved horns available commercially until at least 1837, and even then these instruments were not very popular (N.B.: saxhorns were, however).



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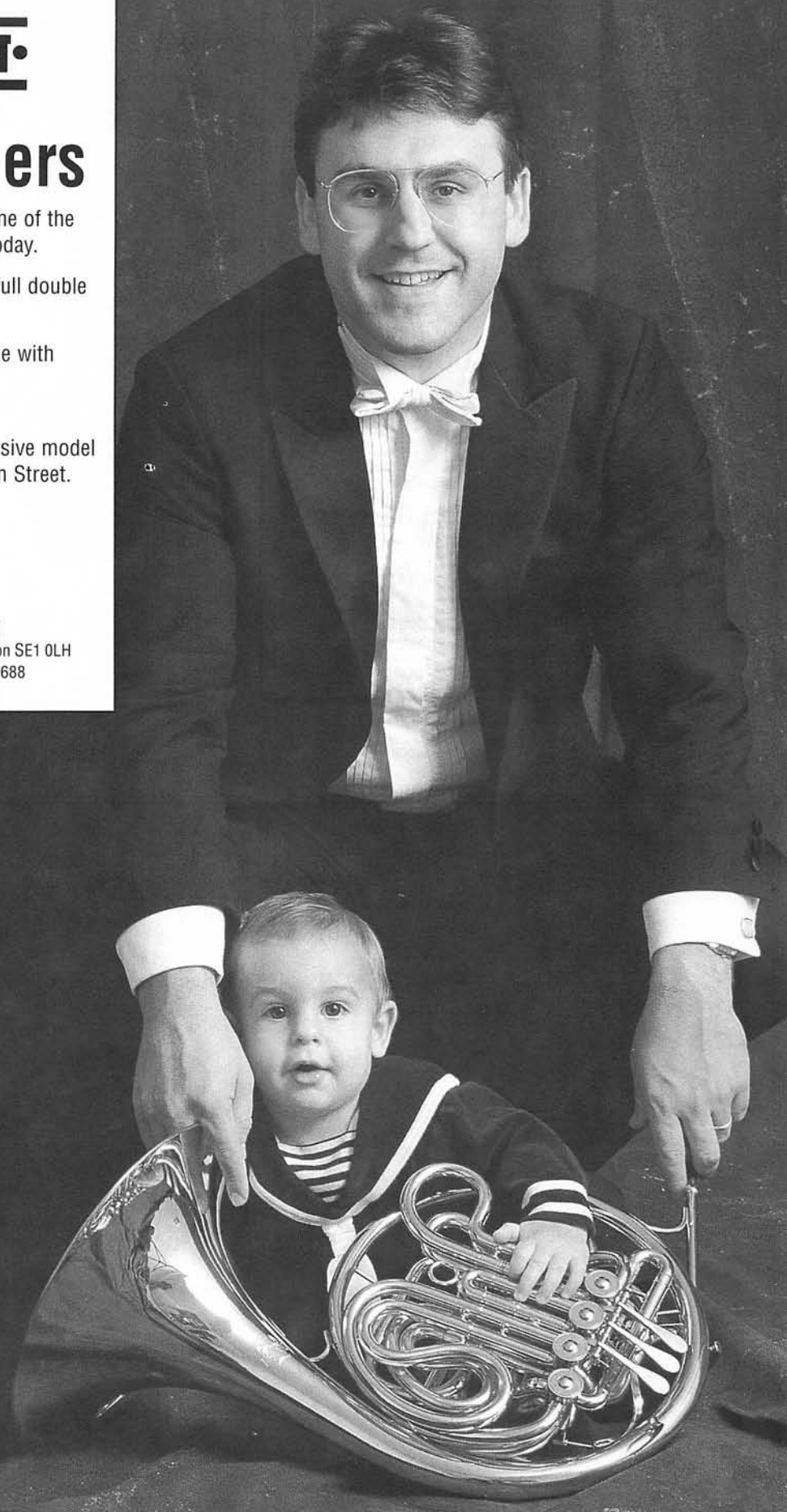
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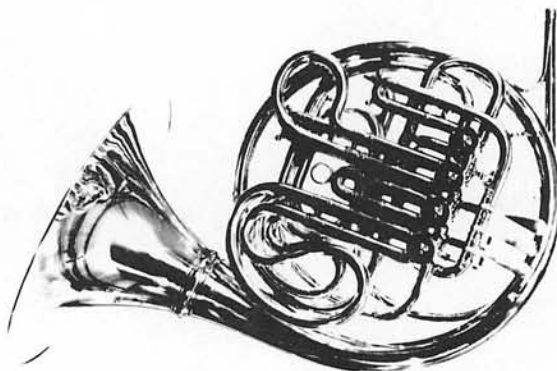
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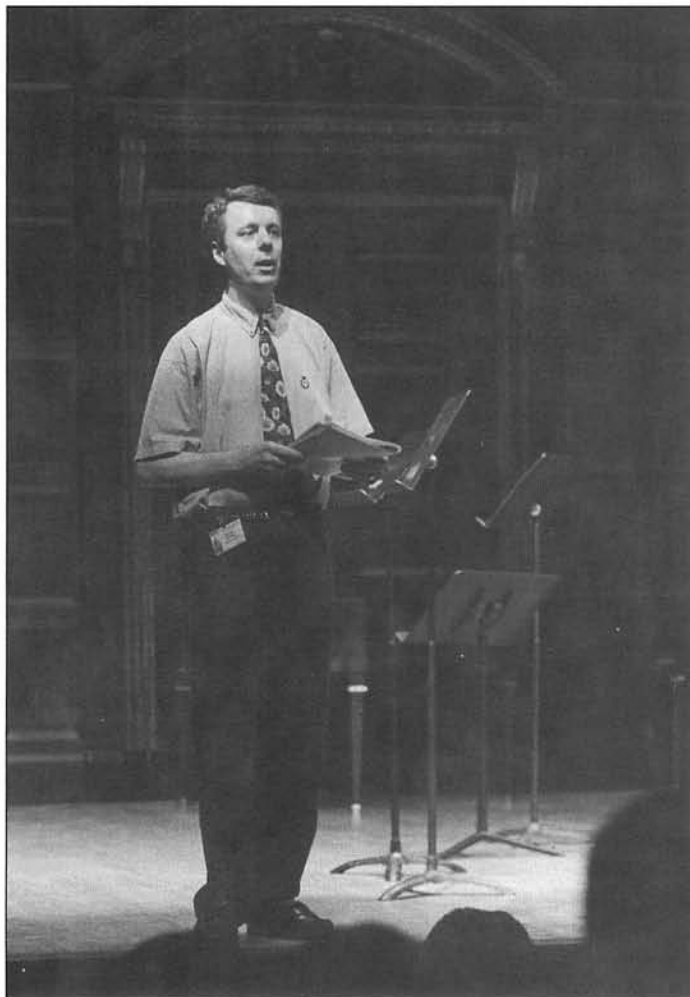
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The Eastman Experience

Elaine Braun

Well, having been staged at some of America's other fine music schools, the Horn Symposium *finally* came to the Eastman School of Music.

As a person growing up in the Buffalo area, Eastman was *the* place to go. The word then was, if you wanted to teach, you went to Fredonia, if you wanted to be a musician, you went to Eastman. I didn't get to go to either—my Dad said, "There's a school up the street, you'll go there." Everyone at the University of Buffalo (now SUNY at Buffalo) knew that the "real" musicians were at the Eastman School. My only personal connection to the school was that my husband (at that time) completed his DMA there and I played in a lecture-recital he gave in Kilbourn Hall and also typed his dissertation. So, now it was my turn to walk or sit in *the hall*, sit at concerts in Kilbourn Hall and find the Howard Hanson Recital Hall (which was smaller than I expected). This was a wonderful week with something in it for everyone.



Workshop host and IHS Secretary Peter Kurau informs the participants regarding the local fire code. Photo by Louis Ouzer



The Eastman Horn Choir, conducted by Peter Kurau. Photo by Louis Ouzer

In past years I have written "reviews" (not necessarily in the critical sense) of other workshops, and they were always based on what I saw and what I felt. That was fine at the time, but recently I began to think about the opinions of all those other folks who have come, like me, for many years—or like lots of others for the first or second time. I decided to start Thursday afternoon to be a roving reporter and ask people:

"What has been a highlight for you at this workshop so far?"

It was interesting to note that the answers seemed to group themselves by the number of times a person had attended these events. Many of those "long-timers" to whom I posed this question said without hesitation: "The dorm is close to the hall" or "The food is good" or "The Kilbourn hall seats are very hard!" (I guess I sympathize with that!), while the first or second-timers, regardless of age, talked about the learning experience in some form or other.

So as not to give a "creature-comfort" view as the only one coming from "long-timers," I rephrased:

"Well, ok, but what musical highlights might you have experienced?"

Another surprising aspect of this questioning was the number of people who said "Please don't quote me" or "don't use my name." This statement came from newcomers as well as old-timers, and *none* of what any of them told me not to quote was negative!

Well—let's get to what some of the people had to say:

Harry Sacco from Wheeling, West Virginia is a convert from the trumpet (which shows his good taste right off!). This was his first workshop and his comment was:

"It's neat to see so many good players together at the same time: Very enlightening."

Jonell Lindholm from Baltimore said: "I've had a wonderful time. A good time with great people."

David Gifford from San Diego said he "will remember the Brahms Trio (Francis Orval) and the Duvernoy Trio (Michael Thompson).

From Janet Hamilton of Glenside, Pennsylvania: "The concert facility itself was inspiring." And she added that the master class/discussions by Bill VerMeulen and Frøydis Wekre were "a highlight".

Harold Britton from Syracuse, NY touched on a problem which is sometimes not given enough thought—the use of microphones for the speeches and master classes. The artists here were all given body mikes and most of them used them. The temptation comes to turn it off and say “you can all hear me can’t you?” The problem here is that the one’s who can’t won’t answer because either they are too embarrassed to be a small voice in a large crowd, or perhaps they couldn’t hear the question! Harold thanks all those who persevered with the microphones and also wishes to commend Peter Kurau and the conference staff “for Wednesday afternoon.” (That was the picnic and West Point Band performance.)



Gregory Hustis, Pamela Kurau, and Joseph Werner perform Bernhard Krol's *Horati di vino Carmina*, with the composer in attendance. Photo by Louis Ouzer

At that performance I sat in front of a couple who were not too happy with the choice of repertoire for the concert. Every time the emcee was introducing the work and the guest artists, the couple were quiet and attentive, but when the music started they talked about everything under the sun. They left at intermission. It didn't matter that they did, there were enough of us to fill the lawn anyway!

Christine Passmore, a student from Exeter, Ontario was impressed just to be “in a place with so many horn players”.

Ted Rautenberg from Alplaus, NY gave an answer I heard frequently: “It’s wonderful to have the dorm so close. It’s different here, there are lots of places to play where you’re not disturbing people, and the dining is good.” About the playing, there were two standouts:

1. Shelley Showers’s beautiful 8D tone, and
2. Standing behind the augmented horn section of the West Point Band at the picnic. (The band’s horn section was joined by all the soloists for their last selection, *American Overture for Band* by Joseph Willcox Jenkins.) “It was fun too, to have them be out in front of the band for the last chorus of *Stars and Stripes* playing afterbeats!

Ron George from Sarnia, Ontario was impressed by just being at Eastman and seeing Verne Reynolds.

John Waters from England observed that despite all the notes, the music still gets to him. This year there were two specific occasions: 1. Was Frøydis’s phrasing in one orchestral excerpt she played during her master class, and, 2.

“Much to my surprise, having steeled myself for the moment when Morrie Secon was to sing, I found that when he played an excerpt from the Alec Wilder “Love Songs,” I had the strongest impression that my son, who is studying abroad, was here with me, and gave me a hug.”

Matt Abbott, a student from St. Thomas, Ontario was impressed by the level of playing of both professionals and students. Seeing players and teachers, both sides, and the new music was an inspiration. But, he admitted, his body couldn’t always keep up!

John Cryder of Harrisonburg, Virginia thought that the Symposium ran smoothly and everyone was universally helpful. “I’ve been to so many [workshops] that I expect to be wowed at least once.” He enjoyed the mixture of music and activities: “It gave a good airing to contemporary music. It’s good to see what other things the players are into besides teaching, orchestra playing, and solos.” And a suggestion: “Maybe more technological things could be explored as a greater part of the workshop.”

Laura Klock of Amherst, Massachusetts said: “It opens everyone’s ears to things that they haven’t even imagined.”

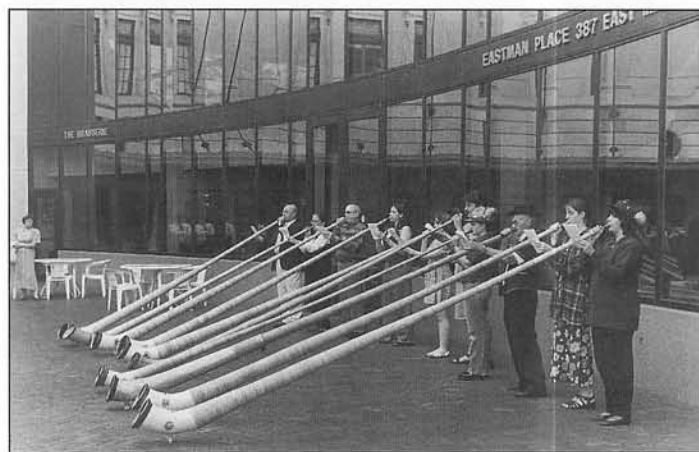
Wendell (Pete) Exline from Medical Lake, Washington commented on the Eastman Brass Quartet: “If they had had this when I was a kid, my playing would have been a whole lot different!”

Fred Bachmeyer from Lexington, Kentucky thought that some of the individual programs may have been a bit too long. “Sometimes it’s better to leave the audience wanting.”

Nancy Joy of Las Cruces, New Mexico enjoyed the jazz. And would like to hear World Music too. (Are there any horn players out there playing in a World Music group?)

Starlyn Holder of Portland, Oregon said that she was impressed, but worn out at Eugene. “It was better this time.” She commented on the existence of a global community: “the people here all like each other!”

Ed Collins, just retiring from the Denver Symphony said: “every session is inspiring because what I’m finding out is that I’ve been doing things right all these years!”



Alphorn choir performs at the workshop. Photo by Louis Ouzer

A lady who wished to remain anonymous said that she is a people watcher and loves the communication which she sees at the workshops.

A gentleman who also pleaded anonymity remarked



John Zirbel and Eugene Plawutzky in recital. Photo by Louis Ouzer

that we're all here because we love the horn. It gives us something in common. About the workshop—his first—he said: "People at every level have treated us with courtesy, dignity, and a sense of community."

I guess there were some workshop highlights for me too (wows, if you will, in order of appearance):

1. The Eastman Brass Quintet (minus tuba) performance of Shostakovich String Quartet No. 8, Op. 110 arr. by Verne Reynolds.

2. Kristin Thelander's performance of Margaret Brouwer's Sonata for Horn and Piano (1996). I think it's the most "committed to the music" playing that I've heard her do.



Bernhard Krol congratulates Douglas Hill after a performance of Krol's Laudatio. Photo by Louis Ouzer

3. The Pennsylvania Woodwind Quintet their entire program displayed a higher plane of woodwind ensemble playing.

4. Hearing Bernard Krol speak about the birth of those works presented at the recital.

5. Hearing John Zirbel play Canadian works. I was very pleased that he showed some of the wealth of Canadian music. And what beautiful playing it was!

6. Who in the house was not moved to tears upon hearing the fascinating story of Eastman Photographer Louis Ouzer and his relationship with Alec Wilder.

7. Bill VerMeulen's master class, followed equally by Frøydis Wekre's master class:

VerMeulen: "It's automotive technology, the horn is the car, you're the driver."

Wekre: "Let your ear go in front of your playing and aim better."

8. The Britten "Serenade" performance equally wonderful from Tenor Douglas Alhstedt and Hornist Michael Thompson (who played from memory, actually not memory but mastery).

9. The recital of Verne Reynolds's music; I didn't know he wrote for all those other folks too!

10. The Tokyo Ultra Hornists. In their dark pants (all men), dark hair, and pastel shirts, their wonderful playing included *Tripperies*, an arrangement of *En Forêt*, and closed with a "Fantasy in Japanese Style." I wish they would have had more Japanese-flavoured pieces.

Special treats: John Clark's Jazz and Tommy Morgan's Harmonica with James Thatcher.

Of course there are always little in-things that happen at workshops, and this year was no exception. New York State has a law requiring a statement be made to audiences in public performances regarding safety procedures. This is very much like the speech you get before take-off on any commercial flight. It was made at first by the Stage Manager, and the Assistant Stage Manager. However, as the participants (some 400–500) got to know each other, the anticipation and performance of this ritual became an event unto itself. We then had a reading by our Host, Peter Kurau, a great Dr. Seuss version by Kristen Hansen, the wonderfully done German translation by Gerd Seifert, and finally, in the Eastman Theatre, a mass reading by all of us in the audience!

What cannot be stressed too strongly is the sense of community we share because of our love for the horn. As we evolve further in our technological society, where communication is by E-mail and listening is by CD, we begin to grow into a society of isolationists, insulating ourselves into our perfect, comfortable world, completely separate from the physical presence of others.

Music is communication: one to one, one to many, many to many. The one sends out a message, the many share in the listening to it. The message is a communication, but the shared listening is also an important communication. (Look at the effect of a football game on its audience.). That par-



Workshop participants listen to a session on horn playing in U.S. military bands. Photo by Louis Ouzer

ticular experience is a precious gift to be preserved and nurtured.

I guess it's obvious that I work for a symphony orchestra. OK, I'll get down off the soapbox.

Peter Kurau and his family of Eastman hornists gave us a relaxed, informative, exciting, friendly, and thoroughly enjoyable week.



The Tokyo Ultra Hornists. Photo by Louis Ouzer



Richard Seraphinoff demonstrates that he can do it with valves, too. Photo by Louis Ouzer



William Capps conducts a massed horn choir. Photo by Louis Ouzer



Kozo Moriyama, Gerd Seifert, Soichiro Ohno, and Hans Pizka at the final concert. Photo by Joseph Gawlowicz

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1997 PUNTO HONOREES

Paul Mansur

Two well-known hornists were honored during the annual meeting of the International Horn Society, June 13, 1997 at the International Horn Workshop, Eastman School of Music in Rochester, New York. The IHS presents Punto Awards to hornists who have been major contributors to the science and art of horn playing in any of several fields of endeavor such as orchestral, ensemble, or solo performance; recording; composition; musicology; pedagogy; research; or technology. To be considered for a Punto Award, the nominee must have gained a national or regional reputation as a strong leader and contributor in his or her major field of specialization.

The two honorees for 1997 are *Morris Secon* and *Milan Yancich*, both from Rochester, New York.

Morris Secon is quite well known to regular attendants of the IHS annual Workshops. For many years, Morrie has engaged in informal Rap Sessions with anyone who cared to participate. These Rap Sessions are legendary, usually transpiring late at night after the evening concerts. Participants have included top soloists, teachers, and orchestral players in intense discussions with students of all ages.



Milan Yancich

Morris served on the IHS Advisory Council and also as Treasurer of IHS for a number of years. He usually promoted some sort of door prize award and a lottery to raise money for IHS scholarship funds at each workshop he attended. When he had a sales booth in the exhibit area, a portion of his proceeds was always donated to the scholarship funds. A gentle giant, Morris manifests a genuine love that is immediately evident to all who meet him. He has presented many programs for handicapped children, for schools, for patients in mental health facilities, nursing homes, and hospitals. He estimates his "Magic of Music" presentation has been delivered some 3000 times.

His performance record is illustrious. He has been a member of the Pittsburgh, New Orleans, and Chautauqua Orchestras. He was in the Mostly Mozart orchestra at Lincoln Center for the first four seasons of that prestigious festival. He played with the New York Philharmonic for three years in their summer series of concerts. He retired from the Rochester Philharmonic with twenty-eight years of service with that organization. Those years are not consecutive, as he took a leave to play one year with the Israeli Philharmonic Orchestra. Among his students while in Israel was the late Meir Rimon. He has taught at Ithaca College, Mannes College of Music, and Queens College. And he teaches every waking moment in every conversation he has with anyone in word and by his personal example of loving character. I asked Morris for a dictum or philosophy to live by. His response was: "The only thing I take for granted is the surprise that happens every day." His final word to every horn player is: "Sing!" A recent note I received from a horn player contained a phrase about Morris that speaks of his character most eloquently. This hornist said, in reference to Morris and his selection for the Punto Award: "He has been a good friend to almost everyone that has attended an IHS workshop." And that dates back to Bloomington, Workshop No. 4, in 1972.

Milan Yancich, the other 1997 Punto Award recipient, has taken a different road to fame. Milan had a rather irregular series of lessons while a student at the University of



Morris Secon. Photo by Louis Ouzer

Michigan. A native Chicagoan, he took lessons for six weeks during summer vacations from school with Philip Farkas. Some of those lessons were while Phil had come to Chicago for his summer break from Cleveland during his tenure as first horn in that orchestra. Through the years, including four years in an Army band during the war, Milan credits lessons in voice from M. Birney and Prof. Kraft at the Eastman school of music. He also had lessons with Arnold Jacobs, Tubist with the Chicago Symphony; Bohumir Kryl, the famed cornet soloist and conductor; and with Richard Moore of the Metropolitan Opera orchestra.

Milan's first orchestral job was for two years with the Columbus, Ohio orchestra. Then he made a thirty-week tour with the Jerry Wold Dance Orchestra. He then became a member of the Chicago Symphony playing assistant and utility for three years. (There were only five horns in the orchestra at that time.) He left Chicago to play one year in Cleveland under George Szell as first horn in the summer series and third horn in the winter season.

Milan then taught at Michigan State University for one year. He was hired in 1954 as third horn of the Rochester Philharmonic. During his tenure there he played all parts at one time or another. He just recently retired and was given a royal farewell by the orchestra for serving forty-three years with that organization, a nigh incredible record of professional playing endurance! He also played for twenty-seven of those years with the Lake Placid Sinfonietta. For a few summers he taught at the Morehead and Gunnison Band Camps.

Many of us are familiar with Wind Music, Inc. This publishing and service firm was founded in 1964 by Milan

Yancich and Philip Farkas in partnership. After Phil left Chicago, Milan purchased Phil's share of the business. Wind Music has become an important niche business in the world of horn music and is the sole supplier of Philip Farkas's books. Milan wrote, published, and recorded an excellent method book for horn. The accompanying recordings on LP's effectively and beautifully demonstrate concepts and techniques. Through the years he has been the only supplier of Geyer style mouthpieces. Milan set aside a portion of his earnings from sales for many years and initiated the Geyer and Alexander scholarship funds for the IHS. His most recent publication is a fascinating biographical work that is a must for horn players and students. Entitled: *An Orchestra Musician's Odyssey, A View From the Rear*, it is published by Wind Music, Inc. It is filled with insightful narratives and anecdotes about many conductors, hornists, and others.

Milan's motto for his behavior and relationships with others, especially in difficult circumstances, was adopted from Bohumir Kryl, the noted conductor and cornet soloist mentioned above. It is: "Think it; but don't say it!" It has certainly served him well as he is very highly regarded by his professional peers and universally admired for his devotion to duty and long history of service to the horn-playing profession as a performer, publisher, author, and teacher.

The International Horn Society proudly salutes these latest additions to the number of famed hornists who have been named as Punto Awardees.



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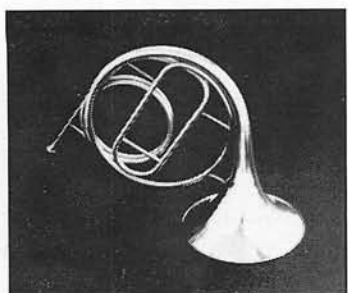
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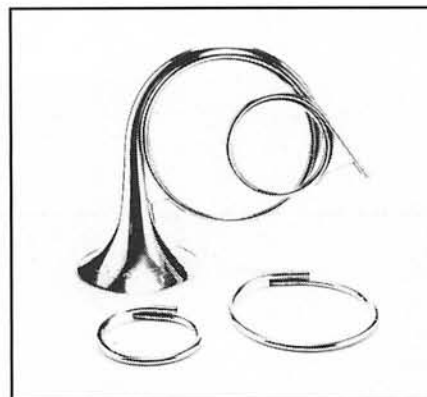
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The Horn on the Web

Bruce Hembd

On September 1, 1997, the IHS opened a new World Wide Web site to the general public, "The International Horn Society Online." It showcases extensive information about the IHS, in addition to many other horn-related items. A person unfamiliar with the Internet might ask, "What is all this talk lately about the Internet and why should the IHS have a Web site?"

Imagine this scenario: you are wanting information on Helsinki, Finland. On a computer connected to the Web, you are able to view Helsinki through a series of tiny cameras installed throughout the city. You can go to the bank, see the local sights, ride a taxi, or attend a class at the local university. In a different scenario, you are watching the premiere of a new concerto for two horns and wind ensemble on your home computer. The premiere is a coordinated effort of ten different organizations, and it is being simultaneously premiered "live." You are able to watch and listen to any one or all of these ten live performances at the click of a button. Ten years ago these scenarios could have been material for a science fiction fantasy. Today however it is a reality, these are examples from the World Wide Web.

"Internet" vs. "Web"

For the novice unfamiliar with the Internet (and computers in general), the Web can be very confusing. Some of the terminology sounds like a language from another planet. The confusion begins with the terms "Internet" and "Web"—what is the difference? "Internet" is the word used to describe the massive world-wide network of computers. It is comprised of thousands of smaller regional networks scat-

tered throughout the globe. "Internet" literally means "network of networks." On any given day it connects millions of users in over fifty countries. The "World-Wide Web" (WWW) is mostly used on the Internet, but the terms are not interchangeable. For example, an apple is a fruit, but it is not a banana, which is also a fruit.

More specifically, the Internet is the vast physical network of computers connected by perhaps millions of kilometers of cable. The Web however, which is based on the Internet and makes use of its many services, is a complete abstraction. The term refers to a body of information on top of the Internet—an abstract space of knowledge.

Brief Background

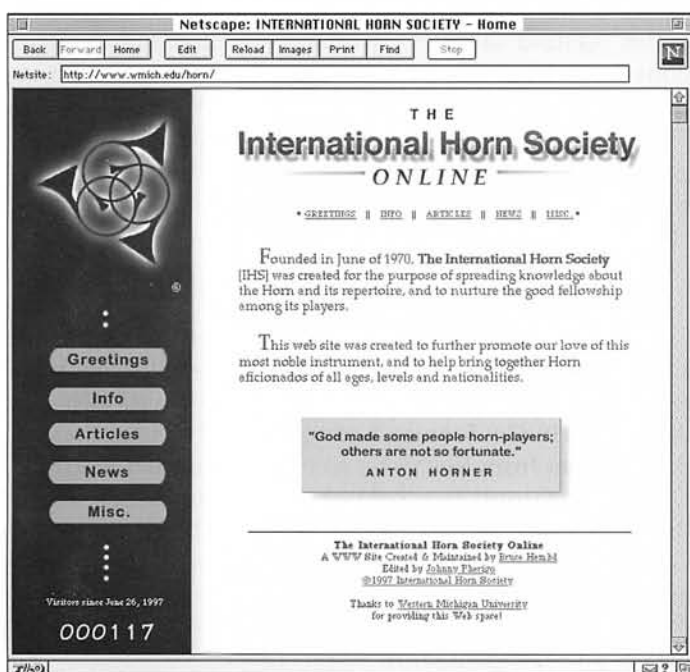
The Internet was designed in 1969 by a division of the U.S. Department of Defense. It was a network created to connect researchers, universities, and defense contractors to aid them in the sharing of information and to study how communications could be maintained in the event of a nuclear holocaust. Tim Berners-Lee, an Oxford educated Englishman, created the Web at the CERN lab in Geneva. Almost single-handedly, Berners-Lee developed the first prototype of the World Wide Web; a new kind of computer network based on the Internet. In 1990, he created the first Web "browser," upon which others have since capitalized.

Since its inception, the Web has grown almost exponentially every year. What began as a network exclusively for scientists and researchers has expanded into a tool for all kinds of people. The format of most Web pages, which resembles the layout of a book or magazine, is easy to understand and this helped to make the Web very popular. No one knows exactly how big it is now, but it has been estimated that there are about 50 million people on the Internet, with some 30 million individual "sites" on the Web. The annual growth rate is roughly 100 percent.

Surfing the Web

At the moment, there is no uniform way of looking at or navigating through the millions of Web sites. A variety of computer programs for viewing the Web exist. Called "browsers," these programs are constantly being updated and improved; new versions become available every two or three months. Browsers are also used to download files, take part in ongoing discussions, or travel between Web sites. Probably the most popular browsers used are Netscape Navigator and Microsoft Internet Explorer. With a browser, a person can navigate the Web in a variety of ways. A "search engine"—easily accessed through the browser—is a powerful tool for finding information by topic. Entering the word "horn" for example, can produce an outlined list of some 50,000 search results: about the Horn, The Horn of Africa, rhinoceros horns, car horns, speaker horns, The Battle of Little Big Horn, and so on.

Dozens of search engines are freely available; some of the most popular engines include Altavista, InfoSeek, Yahoo, Lycos, and Web Crawler. After finding a search result



of interest, a person can easily go to that Web site by using the computer's "mouse"—a small control unit that moves a pointer on the computer screen. Pressing a mouse button on a highlighted, underlined word, called a "link," can instantly send a person to the desired site.

This is how most navigating is done on the Web—just "point and click"—and as the Internet becomes easier to use, more people are trying the World Wide Web and are liking what they see. However, the issue of quality versus quantity should be briefly addressed. As was mentioned earlier, there are millions of Web sites, and more are being created every day. The Web is open to any individual or group, whether or not they are fully capable or willing to create a useful Web site. This includes factions of subversive, immature, or enterprising individuals whose sites may lack in anything substantial or worthwhile. These darker sides of the Web are, at best, a waste of time; and at worst, a part of the criminal element. For more general information on the Web, many excellent and easy-to-read books and periodicals are currently available.

Why a Web Site for the IHS?

One of the great advantages of an IHS Web site is that it appeals to the way that young people today like to learn—through computers. They relate to the device in ways that can baffle adults. A child's world is bombarded with visual stimuli and as a result, children today tend to be more visual learners than those of previous generations. Computers therefore, are an integral part of a young person's world. They play with, are entertained by, and learn from the computer—with video games, CD-ROM encyclopedias, and countless educational software. They seem to thrive on interacting with and learning from computers.

This is one of the unique features of the Web—its "interactivity." One can literally travel around the world by "clicking" on links, for example. So it is only fitting that we design a tool that capitalizes on how our young people are learning. These young minds will mature into informed adults, and the potential to reach a new, large audience for the IHS is incredible.

In addition to being an educational tool for young people, the IHS Online Web site functions as a novel supplement to *The Horn Call*. Businesses began establishing a presence on the Web when they realized its broad scope and extensive capabilities. IHS Online acts as a dynamic, timeless, and interactive commercial that is broadcast across the globe. On a more personal level, it provides a valuable service to horn enthusiasts of all ages and levels, especially those in remote or rural areas, or those unable to attend the workshops. Using a computer connected to the Internet, people with an interest in the horn can easily connect to the IHS, whether they live in a large metropolitan area, or in a remote village in a third world country.

IHS Online

IHS Online is located on a "server"—an Internet-connected computer—provided by Western Michigan Univer-

sity. To make it easy to navigate and understand, it is constructed in the same manner that a large public building would be designed. When entering a public building a visitor walks into a main lobby area, which serves as the central focal point of the structure. The visitor may then venture into one of many hallways that lead to other areas of the building.

IHS Online is structured in the same manner. A main "home" page functions as the central lobby for five different areas: "Greetings from the President," "About the IHS," "News & Events," "Feature Articles," and a "Miscellaneous" section. To make it fun and interactive, other unique features are sprinkled throughout the site: creative images, sound and movie clips, cartoons, links to other informative horn-related pages, and small horn-trivia tidbits called "Horn Bytes." IHS Online is open to anyone with access to the World Wide Web. Both members and non-members will find many items of interest.

Visit IHS Online at: <http://www.wmich.edu/horn>

Other Horn-Related Sites

There are hundreds of music-related, and perhaps dozens of horn-related sites on the Web. Several of them stand out as excellent resources for the horn enthusiast.

*The Thomas Bacon HornPage

<http://www.public.asu.edu/~sirtomas/>

The Thomas Bacon HornPage not only clearly presents information about Professor Bacon and Arizona State University, but it also has many fun and resourceful features. The "CyberHorn Museum" showcases a "Brief History of Horn Evolution," a "Reading Room" of articles, and lists of "Recommended Texts" and "Places to Visit" to see historical instruments. Other interesting sections include: "Horn Trivia" (five areas of horn-related trivia questions), "Music to My Mouth" (special recipes), "Audio Files for Audiophiles" (sound samples), a catalog of Thomas Bacon editions for the Southern Music Company, and an extensive collection of "Music Links" to other WWW sites of interest. This site is informative, pleasing to the eye, and easy to navigate.

*Ron Boerger, Hornist-at-large

<http://www.io.com/~rboerger/>

Ron Boerger was probably the first person to construct a horn-related Web site. His site is composed of many different areas. One section, called "Reports from Rochester, the 1997 IHS Conference," compiles daily notes that Mr. Boerger sent from Rochester to the IHS Internet Electronic Discussion Group (see below), describing the events for those not able to attend the conference. "The Horn Player's Guide to the Internet" promises to be a useful resource, especially for horn-players new to the Internet. At the time of this writing it was still under construction. "The Horn Player's FAQ (Frequently Asked Questions)" began as a supplement to IHS Internet Electronic Discussion Group,

and it has since grown into a huge and valuable resource. In addition to covering nearly every physical aspect of the instrument, the FAQ includes many practical commentaries.

***Professor Hans Pizka**

<http://ourworld.compuserve.com/homepages/PizkaHans/>

On his Web site, Professor Hans Pizka generously displays material from his private collections: pictures, sound files, recordings, and musical editions. Embedded MIDI files provide background music on many of the informative pages. Several catalogs advertise rare recordings and musical editions available for purchase. The catalog of compact discs includes rare recordings of Dennis Brain, Gottfried von Freiberg, Karl Stiegler and Hans Berger. The Hans Pizka Editions catalog has thirty-eight categories, including facsimiles of rare editions, music for the horn in various solo and ensemble settings, books, methods, etudes, and much more. Professor Pizka also has short biographies and pictures of famous horn-players, plus illustrated articles on the Vienna horn, olifants, and advice for younger players.

***Bob Ward's Homepage**

<http://www.slip.net/~rnward/>

Robert Ward has been the Associate Principal Horn of the San Francisco Symphony since 1980. His Web page contains biographical information, miscellaneous information about the San Francisco Symphony and its horn section, and an ongoing project, "The Warmup Book." In the "Book," Mr. Ward clearly presents personal commentaries and practical advice.

The Internet has many other services besides the World Wide Web that capitalize on its huge network. One such service is the category of "newsgroups" or "discussion groups." In an abstract sense, newsgroups are like a message bulletin board, where notes are posted, read, and responded to by hundreds of people.

Dr. Gary Greene administers the "IHS Internet Electronic Discussion Group." It is a wonderful medium for hornists around the world to discuss any aspect of the horn via e-mail. Topics of discussion include: playing technique, equipment, people behind the horn, and medical concerns. As many as 950 people have been subscribed to this group at one time. To subscribe to this service, send an e-mail to:

MAJORDOMO@SPOCK.NLU.EDU

with the solitary message SUBSCRIBE HORN in the body of the e-mail. An automated response will provide further details.

This newsgroup has produced a body of knowledge that several thoughtful people have compiled within their personal Web sites.

***Shane McLaughlin's Home Page**

<http://ourworld.compuserve.com/homepages/MShaneMcl/homepage.htm>

Shane McLaughlin has compiled the humorous and witty postings of Dr. Brian Holmes a.k.a. "Cabbage," and the brain-twisting trivia questions of Walter Hecht's "Significa."

***Archive of Information from the Horn Mailing List**

<http://www.moffatt.demon.co.uk/horn/archive.html>

Robin Moffatt has collected informative topical postings from the IHS newsgroup in his extensive and resourceful "Archive of Information from the Horn Mailing List."

Unfortunately, Dr. Greene informed the discussion group in early August that certain entanglements may leave the future of the "IHS Internet Electronic Discussion Group" in doubt.

Final Words

This article is only a brief introduction to the vast electronic frontier called the World Wide Web. Thousands of people search the Web daily for information and products. As the Web grows, so does its potential for sharing information on the horn and the IHS. With a presence on the Web, the IHS is reaching out to a new arena of horn aficionados and also enhancing its world-wide exposure. Please visit IHS Online, or any one of these recommended sites and see for yourself what everyone is talking about!

Appendix 1

Recommended Horn-Related WWW Sites

Archive of Information from the Horn Mailing List

<http://www.moffatt.demon.co.uk/horn/archive.html>

The Thomas Bacon HornPage

<http://www.public.asu.edu/~sirtomas/>

Ron Boerger, Hornist-at-large

<http://www.io.com/~rboerger/>

IHS Online

<http://www.wmich.edu/horn/>

Shane McLaughlin's Homepage

<http://ourworld.compuserve.com/homepages/MShaneMcl/homepage.htm>

Hans Pizka

<http://ourworld.compuserve.com/homepages/PizkaHans/>

Bob Ward's Homepage

<http://www.slip.net/~rnward/>

Appendix 2

Web Sites About the WWW Itself

A Guide to CyberSpace

<http://www.eit.com/web/www.guide/>

Zen and the Art of the Internet

http://www.cs.indiana.edu/docproject/zen/zen-1.0_toc.html

Netscape Tutorial

<http://w3.ag.uiuc.edu/AIM/Discovery/Net/www/netscape/index.html>

Glossary of Internet Terms

<http://www.matisse.net/files/glossary.html>

Becoming a Web-Head

<http://sunsite.unc.edu/chris/webhead/home.html>

The Horn Player's Guide to the Internet (under construction)

<http://www.io.com/~rboerger/IHS97conf/page2.html>

Appendix 3

Popular Web Browsers:

Netscape Navigator

<http://www.netscape.com>

Microsoft Internet Explorer

<http://www.microsoft.com>

Useful Search Engines:

Alta Vista

<http://www.altavista.digital.com>

Excite

<http://www.excite.com>

HotBot

<http://www.hotbot.com>

Infoseek Guide

<http://www.guide.infoseek.com/Home?pg=Home.html&sv=N1>

Webcrawler

<http://webcrawler.com>

Yahoo

<http://www.yahoo.com>

Appendix 4

A Brief WWW Glossary

Browser: A program that provides a means to view World Wide Web pages. Examples include Netscape and Microsoft's Internet Explorer.

Clicking, point and click (a mouse, on links): The action of moving a pointer on the computer screen to underlined, highlighted words and pressing a button on the mouse. It makes a quiet "click" sound, hence "clicking."

Discussion Group, a.k.a. newsgroup: An area of the Internet dedicated to a particular subject of interest.

E-mail: Electronic mail. One of the many services available on the Internet.

Emoticon: A combination of characters that form a facial expression. For example, the combination of a semi-colon, a dash, and a parentheses can form a sideways "smiley face," for example: :-) Emoticon is frequently used in e-mail messages to convey a particular tone.

Home Page: The first page of a Web Site.

HTML: Hypertext Markup Language. The code that makes Web documents interactive, and controls their overall look and design.

HTTP: Hypertext Transfer Protocol, part of a Web address.

Hyperlink, link: A connection between two anchors. Clicking on one anchor will take you to the linked anchor. Can be within the same document/page or two totally different documents in different locations.

Information Superhighway/Infobahn: The terms coined to describe the theoretical upgrade of the existing Internet through the use of fiber optic and/or coaxial cable, to allow for high speed data transmission. This highway does not exist yet—the Internet of today is not an "information superhighway."

Internet, Net: The worldwide computer "network of networks." Also called "cyberspace."

Mouse: A small control unit attached to the computer that moves a pointer on the computer screen.

Netiquette: A term for Internet etiquette; general guidelines of behavior, sort of a "Miss Manners meets the Internet."

Newbie: A new Internet user.

Online: When you connect to the Internet, you are "online."

Online Service: The company that provides Internet access to your home. National services such as America Online, CompuServe, Prodigy, and the Microsoft Network provide specialized content to subscribers and usually connections to the Internet, though sometimes limited. Local online service companies are generally cheaper and more flexible to specific needs.

Search Engine: A tool for searching information on the Internet by topic.

Server: A networked computer that can host a Web site. It responds to requests submitted by a "client," such as a browser.

Snail Mail: An Internet term for mail sent via the Postal Service (as opposed to "e-mail").

Spam: A derogatory term, used as both a noun and verb, for sending multiple, sometimes thousands, of unwelcome messages to a newsgroup or mailing list to promote a commercial product.

Surfer, surfing the net: A person or a person in the act of clicking on a link, and electronically traveling to a new location.

Trolling: The act of sending deliberately false information in order to elicit emotional responses from people.

URL: Uniform Resource Locator—The method by which Web sites are addressed, and by which browsers find sites. An example would be "http://www.wmich.edu/horn", the address of IHS Online.

WWW, World Wide Web, or Web: An abstract subset of the Internet that uses a combination of text, graphics, audio and video (multimedia) to present information on most every subject imaginable.

IHS member Bruce Hembd has held principal positions with the Mexico City Philharmonic, Tucson Symphony Orchestra, and was also the third hornist in the Fort Wayne Philharmonic. He has studied and freelanced in the Cleveland, Houston, and Chicago areas. Bruce currently freelances and teaches in the Phoenix/Arizona area, and pursues a Masters Degree at Arizona State University. He also is the "Webmaster" for several WWW sites, including IHS Online.



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Eric J. Petersen, Music Librarian



San Francisco Conservatory of Music

Horn Faculty



Bruce Roberts (left) is Assistant Principal Horn with the San Francisco Symphony and Principal Horn with the California Symphony since 1988. He is also horn section coach for the San Francisco Symphony Youth Orchestra. He was a founding member of the Mexico City Philharmonic, and subsequently performed with the Utah Symphony for seven years.

San Francisco Symphony hornist Jonathan Ring (right) joined the orchestra in 1991 after holding positions in the Columbus Symphony Orchestra and the Fort Wayne Philharmonic. In addition to teaching at the Conservatory, Mr. Ring also teaches at California State University at Hayward, and is a founding member of The Bay Brass.

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IHS News

President's Report

With this president's message, I would like to pay a special tribute to the many volunteers who contribute untold hours on a regular basis to various projects and programs of the International Horn Society. Without the talents and dedication of these IHS members, our organization could not exist, and many of them donate their time with very little public recognition.

First I would like to say "thank you" to the area representatives who promote the horn and the IHS in their states or areas, and whose good work is so essential to the health of the IHS. Although there are too many past representatives to name individually, the current representatives are listed in a report elsewhere in this news section. Please know that your work is greatly appreciated, and a special "hats off" to the coordinator of the area representatives, Mary Bartholomew.

The IHS has many projects which provide a valuable service to our organization, but each one is possible only because some individual agrees to take on the responsibility for that project. Charles Gavin serves as coordinator of the Manuscript Press. Karen Robertson Smith has agreed to accept the position of chair of the Composition Contest. The Meir Rimmon Commissioning Assistance Grant program has been headed by Douglas Hill, who will be followed by Gregory Hustis. Kristin Thelander ably organizes our Thesis Lending Library, and legal services are provided, as needed, by new member Bruce Bauer. Lisa Bontrager has spent untold hours heading up the Scholarship Programs, and the regional workshop grants have been administered by Peter Kurau.

Central to the IHS are its publications, and they would not be possible without the many individuals who contribute their time as members of the editorial staff. First and foremost, we cannot say "thank you" enough to Virginia Thompson, who has donated her time as editor of our newsletter. In most other societies, this would be a paid position, so we are very fortunate to have Virginia in our midst! The other excellent members of the editorial staff are Douglas Hill and William Scharnberg (Music and Books), Peter Kurau (Pedagogy), John Dressler (Recordings), Kevin Fry (Improvisation/Jazz), Jeffrey Snedeker (Natural Horn), Robert Pyle (Acoustics), Edward Deskur (European News), and Jean Martin (Ensemble Excerpts). Also a special thanks to two individuals who receive a small fee, but who provide services that are anything but small. Paul Austin, our advertising agent, works with all the fine firms who purchase space in our publications, and Bruce Hembd has done an outstanding job creating our exciting new web site. Be sure to visit it if you have not already done so!

Finally, there are positions in the IHS which involve an honorarium, but we should all be aware that the amount of money these individuals receive does not come close to fairly compen-

sating them for the time they devote to the IHS and the expertise they bring to their positions. Even though they receive an honorarium, they are among the most important "volunteer" workers of the society. These individuals include our wonderful new Executive Secretary, Heidi Vogel, and our valued Editor, Johnny Pherigo.

As I bring this to a close, I worry that I have neglected to mention someone whose contributions should be acknowledged. If I have, please accept my apologies and let me know, so that I can set the record straight in a future report.

Finally, I want to communicate the most sincere appreciation and respect for all the wonderful horn players and horn lovers whose dedication and support of the IHS make our organization the terrific society that it is. This includes all the valued people mentioned above, but also those of you who work in quiet but wonderful ways throughout the world helping to promote the IHS, even though you have no special title and your contributions may not be widely known. You are the heart and soul of the IHS, and you deserve all of our thanks as well.

Wishing you all a rewarding year and looking forward to seeing many of you next summer in Banff.

Nancy Cochran Block
President

Last Call for Nominations

Nominations for election to the Advisory Council three-year term of office July 1, 1998 to June 30, 2001 should be sent to **Executive Secretary Heidi Vogel by December 1, 1997.**

Nominees must be members of the International Horn Society in good standing and be willing to accept the responsibilities of the position if elected.

Nominations must include the nominee's name, full address, telephone number, written consent, and a biographical statement of no more than 150 words concerning the nominee's qualifications. Incomplete nominations cannot be accepted.

Terms of the following Advisory Council members expire on June 30, 1998: Lisa Bontrager, Gregory Hustis, Soichiro Ohno, Virginia Thompson, and Barry Tuckwell. Bontrager, Hustis, Ohno, and Tuckwell are completing a second term of office and are therefore ineligible for re-election at this time. Virginia Thompson is eligible for renomination.

IHS Editorial Staff Position Open

An Editorial Staff position in Music & Books Reviews will be open as Douglas Hill resigns. IHS members interested in this position should contact Johnny Pherigo, *Horn Call* Editor, before January 1, 1998.

Address Corrections and "Lost Sheep"

Please send address corrections directly to IHS Executive Secretary Heidi Vogel. All mailing lists are updated from the Executive Secretary's records approximately one month before each mailing.

The following people are "lost sheep" (current IHS members who have not submitted address corrections or updates, and are no longer receiving their IHS mailings): Ken Albrecht, Paul E. Allman, Miri Bachar, Ron B. Bernstein, John D. K. Brisbin, Emily Camacho, Christopher A. George, Judith Gorman, Robert A. Gregory, Nathan C. Ingham, Patrick D. Kirby, Victoria Anne Linsley, Didac Monjo, Loralyn Padlock, Kim A. Rodriguez, Brian Smetzer, Madoka Takada, Geoffrey S. Trotter.

New IHS Website

Visit the new IHS website at <http://www.wmich.edu/horn>

IHS E-Mail "Horn List"

To subscribe to the "horn list," send "subscribe horn" as the body of a message to majordomo@spock.nlu.edu. A digest version of the horn list is also available. To subscribe to the digest version, send "subscribe horn-digest" to majordomo@spock.nlu.edu. Postings to either list are cross-posted to the other list, so everyone is requested to subscribe to only one version at a time. Questions and comments may still be directed to the list owner, Gary Greene at mugreene@alpha.nlu.edu.

Future Horn Workshops

The *Taller Regional de Trompas en Puerto Rico*, a regional horn workshop, will be held November 7–8 at the Conservatory of Music of Puerto Rico in Santurce. It will feature exhibits, ensembles, a concert by the Puerto Rico Symphony, and clinics by **Rafael Irizarry**, **Raimundo Díaz**, **Pedro Mojica**, and **Roberto Rivera**. For information, contact Roberto Rivera, Baldorioty Gardens, Apt. 1-A, Santurce, Puerto Rico 00907, Tel. 787-723-7178 or 787-723-0976, Fax 787-723-0846.

The **1998 Midwest Regional Horn Workshop** will be held March 6–8 in the new music annex of Southern Illinois University in Edwardsville, just east of St. Louis, MO. Featured artists will include **Thomas Bacon** and four members of the St. Louis Symphony horn section: **Roland Pandolfi**, **Jim Wehrman**, **Tod Bowermaster**, and **Robert Lauver**. The workshop will include mock auditions and a concerto competition for high school, college, and graduate level students. For information, contact Barbara Hunter, SIUE Department of Music, Box 1771, Edwardsville, IL 62026, Tel. 618-692-2994, Fax 618-692-5988, E-Mail bhunter@SIUE.edu.

The **1998 Northeastern Horn Workshop** will be held April 16–19 at the State University of New York (SUNY) in Potsdam, NY. Registration will take place Thursday evening April 16th from 6:30–8:30 pm followed by a period costume concert by host Roy Schaberg at 8:30. Soloists will include soloist **Eric Ruske**; **Richard Seraphinoff**, hand horn soloist; **Adam Unsworth** of the Detroit Symphony; **Tom Varner**, free-lance jazz artist; and **John Zirbel** of the Montreal Symphony. Also appearing in recitals will be **Peter Kurau**, **Laura Klock**, and others to be announced. Collegiate horn choirs will perform, and special guest **Arthur Goldstein** will present reminiscences and conversations about the real horn world. Other lectures and presentations will be announced at a later date. For registration materials, contact Roy Schaberg, Workshop Host, SUNY Potsdam Continuing Educa-

tion/Summer Programs Office, Tel. 800-458-1142 or 315-267-2166, Raymond Hall 206, SUNY Potsdam, Potsdam, NY 13676.

The **1998 International Horn Summit**, the 30th annual IHS workshop, will be held at The Banff Centre for the Arts in Banff, Alberta, Canada, June 2–6, 1998. The Summit will be co-hosted by Isobel Moore Rolston, Artistic Director, Banff Centre for the Arts Music & Sound Program; David Hoyt, Principal Horn, Edmonton Symphony Orchestra; and Frøydis Ree Wekre, a professor of horn and chamber music, Norwegian State Academy of Music. The Banff Centre for the Arts is located in Banff National Park in the Canadian Rocky Mountains. The Music & Sound Program has been internationally-known for over sixty years for its high-quality master classes, residencies, audio engineering programs, and special events. The Summit theme is "The Pursuit of Excellence in Performance and Pedagogy." We are planning an event designed to motivate, educate, and inspire horn players. Watch future *Horn Call* mailings for more information as it becomes available. Visit the Banff Centre for the Arts on the Internet at www.banffcentre.ab.ca/CFAindex.html or Banff National Park at www.worldweb.com/ParksCanada/Banff/.

The **Fourth Annual Kendall Betts Horn Camp** will take place June 14–28 at the White Mountain School in Littleton, NH. As in the past, Kendall is planning an intense, unique seminar and retreat in the beautiful White Mountains of New Hampshire. Participants may attend either or both weeks. They will receive instruction from a world-class faculty to include (in addition to Mr. Betts) **Vincent Barbee**, Toronto free-lancer; **Greg Hustis**, Principal of the Dallas Symphony; **Peter Kurau**, Professor at the Eastman School of Music; **Abby Mayer**, USMA Band, West Point (Ret.); **Soichiro Ohno**, First Horn of the Frankfurt (Germany) Radio Orchestra; **Jean Rife**, Boston Baroque and New England Conservatory; **Julie Schleif**, Interlochen Arts Academy; plus others to be announced. Collaborative pianist will again be **Steven Harlos** of the University of North Texas. **Kendall Betts** is principal horn of the Minnesota Orchestra, Instructor of Horn at the University of Minnesota, and an IHS Advisory Council member. For further information, please contact Kendall Betts, 4011 Roanoke Cir., Golden Valley, MN 55422-5313, Tel. 612-377-6095, Fax 612-377-9706, E-Mail AKBHORN@aol.com.

A symposium featuring the horn with voice will be held October 13–18, 1998 at Feuchtwangen Sängermuseum-Stiftskirche-Stadthalle, Germany. Planned concerts include a chamber music concert at the museum, a choir concert at the Stadthalle, a sacred concert at Stiftskirche, an open air concert with hunting horns, a natural horn recital, and other recitals. Papers and lectures on many related subjects will be presented, including such topics as the history of hunting music and folk music as a sign of national identity, differences and similarities between singers and wind players, the chamber song for voice, horn, and piano/harp, the dramatic meaning of the horn in opera and oratorio, etc. A roster of featured artists is being assembled. The organizers include the Sängermuseum des Fränkischen Sängerbundes Feuchtwangen, Music Edition mf, the International Arbeitskreis für Musik Kassel, and Manfred Fensterer as chief organizer. For more information contact Manfred Fensterer, Mittleseestr 44, D-63065, Offenbach/Main, Germany.

Meir Rimon Commissioning Fund Awards A Report from Douglas Hill

The International Horn Society Advisory Council and its commissioning project subcommittee were pleased with the numerous applicants for the 1997 Commissioning Awards and are proud to announce the four composers receiving this year's funding:

- Applicant Thomas Bacon for a concerto for two horns and wind orchestra by David Maslanka
- Applicant Beth Graham for a trio for horn, voice and piano by Kevin Bleau
- Applicant Michele Nebe for a work featuring horn with brass choir by Dr. Michael Stewart
- Applicant Kari Capone for pieces featuring horn with narrator and piano by John Kaefer

Congratulations to all of you and to all who submitted applications. We appreciate all of your fine efforts in keeping alive the growth of new music for the horn.

IHS Composition Commissioning Opportunities

The IHS Advisory Council has again approved a total of \$2000 for the purpose of encouraging new compositions for the horn. In memory of our esteemed colleague who had such a positive effect on so many performers, composers and audiences around the world, the Meir Rimon Commissioning Fund was begun in 1990 and has assisted in the composition of twenty-two new works for horn. All IHS members are invited to submit the name of a specific composer with whom you are collaborating on the creation of a new work featuring horn. Awards are granted by the Advisory Council of IHS, which has sole discretion in the administration of this fund. The fund has designated \$2000 annually, but the AC reserves the right to offer less or more than this amount depending upon the nature and merit of the project(s).

Application forms may be requested from Gregory Hustis, 3456 Mockingbird Lane, Dallas, TX 75205. The deadline for completed applications is **May 1, 1998**. Decisions will be made by the commissioning subcommittee and the full Advisory Council at the workshop meetings in Banff, Alberta, Canada in June of 1998.

IHS Area Representatives

A Report from Mary Bartholomew

Each state in the USA is represented by an IHS Area Representative. The Area "Reps" promote horn playing in their states and serve as clearing houses for information about horn players and horn playing. They carry out these responsibilities in a variety of ways. Many publish newsletters from time to time with items of interest, such as announcements of recitals or other special musical events, IHS briefs, classified ads (e.g., horns for sale), historical notes, pedagogical and technical tips, etc. Some Area Reps organize workshops that are small-scale versions of the regional and international workshops. The IHS provides some limited funding for newsletters, workshops, and other worthwhile activities.

The following list includes new representatives, as well as current vacancies. If you are interested in filling one of the Area Rep vacancies, contact IHS Area Rep Coordinator Mary Bartholomew, 80 Eastmoor Drive, Asheville, NC 28805, Tel. 704-298-8472, E-Mail MaryBarth@aol.com.

AL Dorrie Nutt	KY David Elliott	OH C. Scott Smith
AK Dan Heynen	LA Bruce Heim	OK Eldon Matlick
AZ Barbara Chinworth	ME OPEN	OR OPEN
AR Robin Dauer	MD OPEN	PA April Belfiore
CA OPEN	MA Marilyn Kloss	PR OPEN
CO David Pinkow	MI OPEN	RI OPEN
CT OPEN	MN Daren Wingard	SC Gary Suits
DE OPEN	MS Dennis Behm	SD Gary L. Reeves
DC OPEN	MO Gary Moege	TN Richard Dolph
FL William Capps	MT OPEN	TX Peggy DeMers
GA Jean Martin	NE OPEN	UT Larry Lowe
HI OPEN	NV Lynn Huntzinger	VT Alan Parshley
ID David Saunders	NH OPEN	VA John Cryder

IL Chris Smith	NJ George Napuda	WA Jeff Snedeker
IN Fred Ehnes	NM OPEN	WV Virginia Thompson
IA Eric Johnson	NY OPEN	WI Patrick Miles
KS Susan Salminen	NC Leland Bartholomew	WY Lucinda Schmid
	ND Stephen Lawson	

The IHS NEWS Project

Please contribute to the North/East/West/South (NEWS) Project, which provides IHS membership to hornists in countries where economic conditions or currency restrictions make regular membership impossible. Send contributions of any amount to Executive Secretary Heidi Vogel.

Graduate Assistantship

A **Graduate Assistantship in Horn** is available at **West Virginia University**. Responsibilities may include performance in a graduate wind quintet and the WVU Symphony Orchestra, teaching, and other duties as required, depending on qualifications, experience, and interest. The stipend will be a minimum of \$6030 for the 1998-99 academic year in addition to a full tuition waiver, a value of an additional \$7000 for nonresidents. For information, contact Dr. Virginia Thompson, WVU College of Creative Arts, PO Box 6111, Morgantown, WV 26505, Tel. 304-293-4617 ext. 3165, E-Mail virginia.thompson@compuserve.com.

Eurogigs

Employment Opportunities in Europe

Gewandhausorchester Leipzig (Kurt Masur; as of 1998, Blomstedt) two **Third Horn** positions. Applications preferably in German: Gewandhaus zu Leipzig, Orchesterdirektion, Augustplatz 8, 04109 Leipzig, Federal Republic of Germany. Required pieces: Mozart Concerto No. 4 and Strauss Concerto No. 1.

North German Radio Symphony Orchestra, NDR (Günter Wand, Honorary Conductor) **Third/First Horn**. Applications preferably in German: NDR, Orchesterinspektor, Rothenbaumchaussee 132-134, 20149 Hamburg, Federal Republic of Germany, Tel. 40 41 56 23 83 / 24 01.

Staatskapelle Berlin (Daniel Barenboim) **Second Horn**. Applications: Deutsche Staatsoper Berlin, Orchesterdirektion, Unter den Linden 7, 10117 Berlin, Germany. Required pieces: Mozart Concerto No. 3 with cadenza, and Neuling *Bagatelle*.

Frankfurt Opera Orchestra (Klauspeter Seibel) two **Solo Horn** positions. Applications: Magistrat der Stadt Frankfurt am Main, Städtische Bühnen, Oper Frankfurt, Orchesterdirektion, Untermainanlage 11, 60311 Frankfurt am Main, Germany. Required pieces: Mozart Concerto No. 4 and Strauss Concerto No. 1.

German Symphony Orchestra Berlin (Vladimir Ashkenazy), **Solo Horn**. Applications: Deutsches Symphonie-Orchester Berlin, Charlottenstraße 56, 10117 Berlin-Mitte, BRD. Tel. 030/ 203 09 -20 12, 030/ 203 09 -21 46, Fax 030/ 229 18 18. Required pieces: Strauss Concerto No. 1, and Mozart Concerto No. 4.

Canadian Alphorn Player Welcomed in Switzerland

William Hopson, the Alphorn Coordinator for the upcoming IHS workshop in Banff, left his Rocky Mountain Alphorns exhibit at the Rochester workshop early in order to participate in the 37th Jodlerfest for the Kanton Berne in Belp, Switzerland, where he received rave reviews from the competition judges and press. He then attended another festival in Sempach and traveled for three weeks to study the alphorn playing of different Swiss mountain valleys—"a dream come true."

He reports, "I found the level of Alphorn playing of the Swiss players to be very high, and they have especially refined the art

of large ensemble playing. The festivals are a wonderful experience in music making. The highlight for me was playing in Alphorn ensembles through the warm festival nights with my new friends. The Jodlers were out in the streets also. The good Swiss beer was flowing and it seemed that everyone had a song in his or her heart. We had an ensemble of eighty-seven Alphorn blowers in the final ceremony. It was a thrill that I will never forget."

Hopson has been "hooked" on the Alphorn for eighteen years, and has been a member of a Canadian Yodel Club for twelve years. His Rocky Mountain Alphorns are made from Canadian wood. He lives in Calgary near Banff and, according to Banff workshop organizers, knows some great places for Alphorn playing in the nearby mountains and is planning all sorts of fun activities for interested workshop participants.

Historic Brass Society Presents Two London Events

In its effort to maintain an international presence, the Historic Brass Society presented two highly successful events in London this past August.

A One-Day Colloquium: Historic Brass Research and Performance, presented this past August 13th at the Royal Academy of Music, featured talks and panel discussions with many of the leading musicians in the field, and was attended by about seventy-five people. Papers and discussions were presented in three sessions that included Renaissance, Eighteenth Century, and Nineteenth Century issues.

In the Renaissance session, chaired by Tess Knighton, Richard Cheetham presented a talk on performance practice issues in late sixteenth century Spanish music, and Keith Polk discussed changes in instrumental music at the turn of the sixteenth century.

Jeremy Montagu presided over the Eighteenth Century session and talks were given by Stewart Carter, John Ginger, and Crispian Steele-Perkins. Carter discussed trombone pitch and instrument construction. John Ginger gave a talk on the diary of John Grano, an eighteenth century trumpeter whose diary sheds important light on social aspects of musicians of the day and will be published shortly in the HBS Bucina book series. Steele-Perkins picked up on Ginger's lead and gave an impassioned discussion on the musical challenges that faced trumpeters in the eighteenth century.

The Nineteenth Century session, chaired by John Wallace, saw Hugh MacDonald present a brilliant paper on the use of the cornet in the music of Berlioz, which is typically a topic of much confusion. Simon Wills gave a talk on social and economic conditions for nineteenth century London brass players.

A fourth and final session entitled "Recent Directions and Misdirections in Brass Scholarship and Performance" presented the opportunity to discuss many major issues in the field today. Others participating were Trevor Herbert, Herbert Heyde, Arnold Myers, Jeremy West, Curtis Price, and Cliff Bevan. An ophicleide performance was presented, and the day ended with a reception and the presentation of the 1997 Christopher Monk Award to Keith Polk.

The Historic Brass Society also presented a special study session, *Contexts for Brass: History, Performance and Culture*, at the International Musicological Society 16th Congress on August 19th at the Royal College of Music. Jeff Nussbaum chaired the session, which included three papers; Stewart Carter, *Brass and Gold: The Economic and Social Position of Performers of Brass Instruments, 1600-1800*, Rob Wegman, *Towards a Social History of Trumpeters in 15th Century Flanders*, and Trevor Herbert, *Brass Instruments and Social Trends in Victorian Britain*. Keith Polk served as a respondent in the session.

1997 Christopher Monk Award Presented to Keith Polk

The 1997 Christopher Monk Award was presented to the distinguished musicologist Keith Polk. The award was presented by Historic Brass Society President Jeff Nussbaum at the HBS Colloquium, which was held at the Royal Academy of Music in London on August 13th. Dr. Polk has done ground breaking studies on early instrumental performance practice including improvisation in Renaissance wind bands. His recent book *German Instrumental Music of the Late Middle Ages* has been hailed as the definitive work on the subject. In addition to his research activities, Keith Polk is an active performer on both modern and natural horn.

The Historic Brass Society established the Christopher Monk Award in 1995, naming it after the late performer, scholar and instrument maker who was perhaps the early brass field's greatest advocate. The award is presented periodically to a scholar, performer, instrument maker, or teacher who has made significant and lifelong contributions to the early brass field.

In addition to the participants of the HBS Colloquium, attending the award presentation was Christopher Monk's widow, Martie Monk, along with thirteen other members of the Monk family.

Past recipients of the Christopher Monk Award have been Edward Tarr (1995) and Herbert Heyde (1996).

The Second Swiss International Horn Workshop A Review by Michael R. Houle

Beautiful scenery and weather greeted the sixty participants in the Second Swiss International Horn Workshop hosted by David Johnson. Beautiful music was added to the ambiance on May 31 and June 1 at the Winterthur Music School and Conservatory. Winterthur, a brief fifteen minute train ride from the Zurich airport, is a very attractive town with no less than twelve museums for inveterate museum goers. There wasn't much time for museums, however, with guest artists Frøydis Ree Wekre, Francis Orval, Thomas Müller, and the American Horn Quartet on the agenda for a broad cross section of horn players from the Ukraine to the United States ready to participate in concerts, group playing, master classes, and some private tutoring.

The opening concert featured Strauss's *Alphorn* with soprano Lina Maria Akerlund, pianist Leslie Johnson, and David Johnson on horn. The latter two, with the addition of clarinetist Daniel Schneider, then performed the Reinecke Trio in B-flat major for piano, horn, and clarinet. This is a work truly worthy of more frequent performances. Kerry Turner of the American Horn Quartet then gave a lecture on various compositional techniques and how he approaches and what he is striving to achieve in his own works. The afternoon of the first day continued with Thomas Müller playing and demonstrating the techniques of the natural horn, followed by Francis Orval's recital including Bozza's *En forêt* and Messiaen's *Appel Interstellaire*, the latter of which many heard him perform just as brilliantly in Rochester a short while later. The afternoon closed with one of Frøydis Ree Wekre's famous master classes, which are so successful at engaging the entire audience. The first day ended with an American Horn Quartet recital including the Dauprat Quartet No. 1 and Turner's Quartet No. 4. Post-concert conviviality at a local restaurant brought the evening to a close.

Day two began with some individual and group instruction leading to a master class by Francis Orval, in which he chose to discuss the embouchure. Frøydis's afternoon recital included the Madsen Sonata, and the last half concentrated on the music of Russian composers Gliere, Scriabin, and Slonimsky among others. The American Horn Quartet master class involved student

quartets playing for the experts. One very brave group played Turner's Quartet No. 1 after only twenty minutes of rehearsal due to one of the members having horn problems and having to borrow an instrument. They turned in a surprising performance, all things considered, showing a lot of potential.

The closing Gala Concert featured all the guest artists, of course, David Johnson's students, and the group horn ensemble. The traditional lighter side of horn workshop final concerts was well represented by a composition by Thomas Müller. The *Concerto Assurdo* was composed by Müller to demonstrate to a disbelieving world that he can indeed play a valved horn. One would have to say that this brilliant piece certainly left the audience gasping for air; but one must admit it did not clearly resolve the issue. Hopefully, performances at future venues will result in even more notes from Herr Müller.

The success of the Second Swiss International Horn Workshop has resulted in serious consideration of an expanded event in 1999, and many thanks are due David Johnson, Fritz Näf, Director of the Conservatory, and Johannes Degen for the smooth organization of the event.

News from England from submissions by **Tony Catterick and Ian Wagstaff**

Victoria Alderton, a Scarborough teenager, has appeared on television, on radio, and in the national press thanks to her invention of an electronic horn mute, which she designed as part of her technology course work at school. It cost a mere £10 to make and won her prizes in both the Young Engineer for Britain and the Yorkshire Technology Competitions. Now, although there is still some development work to do, there is a possibility that it could be produced commercially. There are certainly some companies already interested in the project. The mute, which completely fills the bell aperture, is manufactured from Styrofoam. A microphone is contained within this and the whole covered by a brass lid which clips over the edge of the bell. The microphone is connected to a conventional head set. Victoria, who plays for the Scarborough Music Centre band, describes it as "surprisingly easy to play." The idea for the mute came as Victoria found herself doing "less and less practice" thanks to the presence of a baby brother. Its invention led to appearances on BBC television and Channel 4, on Radio 4's *Woman's Hour*, on Radio 5 and in both the national and regional press including *The Times*.

Malcolm Pfaff, the Fourth Horn of the Bournemouth Symphony Orchestra for thirty years, has retired from the section to become Head of Finance and Administration of Bournemouth Orchestras. Before deciding on a music career, Malcolm spent one year at Oxford University and another as a Lloyds underwriter. He then studied at Trinity College of Music under Jim Burditt and at the Royal College with Douglas Moore. In 1963 he bought an Alexander 103 for £90 which he used throughout his career. Malcolm joined the BSO in January 1967, originally as third horn with Nick Hill as principal. Soon after the section changed drastically with Tim Brown joining as principal and Malcolm moving to fourth. Malcolm's last concert was in Amsterdam on August 7. His friends and colleagues wish him every success in his new job, sure that he need no longer worry when the Beethoven Choral Symphony come up on the advanced schedule!

Michael Thompson will appear in November on the BBC Radio 3 program, *Vintage Years*, talking to David Mellor about the Brain family, and about Hollywood horn-playing legend Vince DeRosa.

The **Michael Thompson Horn Quartet** (Michael Thompson, Richard Bissill, John Pignéguy, and Richard Watkins) gave the first live performance of Sir Paul McCartney's horn quartet, *Stately*

Horns, at a charity concert in the Royal Albert Hall on October 14. This is the same quartet who originally recorded the work in 1996. They will present another performance at Carnegie Hall in New York on November 19.

The Premiere of Gargoyles A Review by Michael Thompson

Back in May, Phillip Eastop gave the first performance of *Six Gargoyles*, a new work for solo horn by Simon Wills. I understand from the introduction given by the composer that the original title was to be *Six Gargoyles and a Nightmare*, but for some reason the nightmare never materialized.

The performance took place at the Royal College of Music in an enjoyably relaxed atmosphere, which Phillip and Simon managed to create with their friendly and informative chat. *Gargoyles* consists of six pieces, each one describing one of these strange creatures which Simon has seen over the years on his travels and with which he seems to have a curious affinity.

Two of the problems with performing music for unaccompanied horn are stamina (on the part of the horn player) and possible monotony of sound (on the part of the listener). Simon Wills gets around both these problems with the excellent notion of interspersing the individual pieces with speech. On this occasion it was the composer doing the talking, but the text is such that the horn player can take on this role. The pieces are fascinating and could be played separately or as a complete set.

Phillip was as stunning technically and as convincing musically as I have come to take almost for granted after playing alongside him for some years now. If he is performing *Gargoyles* again do not miss it!

Tenbury Wells Horn Meeting A Report from Ian Bremner

Tenbury Wells is surrounded by the towns of Kidderminster, Worcester, Hereford, and Ludlow, all with amateur orchestras. Thus, when Ian Bremner of the Worcester Philharmonic Orchestra decided to get a horn meeting going in Tenbury High School, twenty-four players turned up.

Four of them were the members of the Horn Belles, the local all-ladies professional horn quartet who had been engaged to give a short concert. They also each led one of the eight sections for the massed horn ensemble playing, and joined the panel for an "Any Questions?" session. Conductor for the occasion was Julian Baker. For the rest, players ranged from peripatetics to "equivalent to Grade 3," and from teenagers to a group from the Worcester Philharmonic horn section in their seventies.

To help the finances and provide interest, local wind instrument repairs and sales firm M.I.R. took a stand, and Paxman, The Horn Exchange, and the British Horn Society all had displays of literature. A forty-five minute interval in the middle of the afternoon gave people a chance to meet, talk, eat, drink and look at the displays.

As this was a first effort in the area, the program was kept simple, without master classes or small groups, but everyone seems to have enjoyed themselves; comments afterwards were favorable, and it has to be classed a success.

Leeds Coaching Day A Review by Paul Kampen

We were lucky to be able to use the Leeds Grand Theatre for our May 11 Northern Coaching Day, both for the space available and for the chance to see parts of the theatre not normally accessible to the public.

We are told that the first thing people want to do on a horn day is to have a blow, so Bob Ashworth put everyone through their paces in arrangements of the "Hallelujah Chorus" from *Messiah* and the "Children's Prayer" from *Hansel and Gretel*. We then dispersed into our four groups led by Bob, Dougie Scarfe, Maggie Houlding, and myself for coached group playing. At lunchtime, Jane Bonner, Opera North's Company Manager, took a party of our participants around the backstage area of the theatre, giving them an insight into the mysteries of the various unseen departments—stage crew, wigs, properties, flies, and much more.

After lunch, we convened in the Grand Hall for mock auditions. Three candidates, Mark Almond, Chris Parks, and Nigel Finney "auditioned" for first, third and fourth positions respectively in front of a panel consisting of Bob, Dougie, and Maggie. The rest of the participants took the role of "orchestral observers." All three gave very creditable accounts of their chosen pieces and made very brave attempts at the sight reading. I think that many people were amazed by how short a time auditionees have to show what they can do—also by how playing skill is not enough: one needs to be able to think quickly in reading (and transposing) orchestral passages at sight. Preparation helps. Investigate what the orchestra concerned is doing at the moment, is about to do, and has done recently.

After a discussion, the master class followed with three soloists, Mark Almond, Dan Coghill, and Laura Knowles working with Bob Ashworth. Our final open session, where we were joined by the families of several participants, opened with Dougie Scarfe, accompanied by Ian Buckle, playing the Sonata by David Gwalt. Bob Ashworth then joined Ian in a performance of the Larghetto by Chabrier, and the three joined together for *La Chasse* by Zemlinsky.

Finally, it was the turn of three groups of participants who gave us a varied program of Rimsky-Korsakov, Tcherepnin, a Bach arrangement, *The Prince of Prussia's March* and, to end, two arrangements from the ubiquitous "green books."

There is obviously a future for this particular kind of event—friendly, informal and evolving through the day without too much adherence to a set program. Roll on the next one wherever it is!

Obituaries

Jim Buck, Jr.
by Andrew McGavin

The death of Jimmy Buck, Jr., at the early age of 62 has come as a great shock to all those friends and colleagues who have known and worked with him since the early 1950s.

Jimmy and his very well known father were among the busiest horn players in London throughout their professional lives, and I know that their contributions to the musical industry in this country will be well remembered.

"Young Jim," as he was affectionately known by all of us, had many friends and I find it easy to remember him wearing a striped apron and a chef's hat, tending the barbecue and serving the wine and beer. He was usually laughing except, of course, when he was locked in battle over the chessboard. That really was serious.

I remember when he made his debut on the concert platform at the age of 18. He had to stand in at short notice for a concert with the London Symphony Orchestra at the Royal Albert Hall. This was to be the beginning of a very successful career as a horn player very much in demand in all forms of music. He was always very welcome in any horn section as he was such a strong and accurate player.

When I saw him a few days before he died, we were talking about the journey on which he was about to embark. I am sure there was a twinkle in his eye as he said, "It's a bit like waiting to go on and play with the LSO for the first time." I have the feeling that his remark rather put things into perspective.

Jimmy will be very sadly missed, and we will remember him with great affection and respect.

Glenn Janson
by Cynthia Carr

Glenn Janson, fourth horn with the Philadelphia Orchestra, died March 17 after an extended illness. A native of Philadelphia, Glenn began his horn studies with Ward Fearn of the Philadelphia Orchestra and graduated from the Curtis Institute, where he studied with Mason Jones. He joined the Philadelphia Orchestra in 1962, the year after his graduation from Curtis. In 1975 he left the Orchestra and moved to south Florida, living first in Key West and then in Miami. He pursued nonmusical interests there, from running a commercial fishing boat to restoring old Victorian homes. His Kruspe horn sat untouched for eleven years. In 1986 with some encouragement from good friend Gil Johnson, former principal trumpet with the Philadelphia Orchestra who had also moved to south Florida, he gradually resumed his professional musical career, serving as a free-lance musician and performing with such ensembles as the Naples Philharmonic and the Florida Philharmonic and teaching at the University of Miami School of Music and the New World School for the Arts in Miami. In 1994, he played as a substitute with the Philadelphia Orchestra, joining them on their tour of South America. In 1995, in an unprecedented comeback, he was again appointed by competitive audition to the orchestra as fourth horn, under Wolfgang Sawallisch.

In July, 1996, Glenn was diagnosed with pancreatic cancer. He had major surgery immediately, and continued to play in the orchestra through months of chemotherapy. In February, 1997 the realization came that he would not recover; he had the opportunity to say good-bye to his friends and colleagues in the orchestra during the weeks before his death. A memorial service was held for Glenn on March 25 at the Academy of Music. The service opened with the orchestra's horn section playing a transcription of a Bruckner Andante. Earlier that day the orchestra had played the Adagietto movement of Mahler's 5th Symphony in Glenn's memory at the opening of their rehearsal—the first service since his death—as is their custom.

The memorial service continued with remarks from several members of the orchestra, family, and students. What emerged was the impression that Glenn Janson was a truly special human being, with a great love for the horn, music, and his fellow musicians, and a very warm and giving spirit. He had an unabashed appreciation for his life and the unique path he had followed that included the opportunity to return to a job that most musicians can only dream about.

Glenn Janson's horn playing and his spirit were a gift he gave to all those whose lives he touched. In a final gesture of generosity he willed his Kruspe horn to the Philadelphia Orchestra to be used by members of the horn section, now and in the future.

Harry Hoffmann

Harry W. Hoffmann, 79, of Miami, FL died Tuesday, July 1 in Miami of an apparent heart attack. He was formerly of Buckhannon and Dunbar, WV. He was the first band director of Dunbar High School in 1940 and was a band director with Dade County schools in Florida. He attended West Virginia Wesleyan College, was a graduate of the University of Rochester School of

Music and New York University. He was a former member of the Charleston (WV) Symphony, Beni Kedem Shrine Band, Charleston Metropolitan Band, Dunbar Masonic Lodge, American Legion and Humphreys Memorial United Methodist Church, Dunbar. He was a veteran of World War II, serving in the Pacific Theater. He is survived by his wife Virginia and son Wayne of Davie, FL, and his sister, Betty Tabscot of Washington Crossing, PA. Memorial contributions may be made to Shriner's Children's Hospital, 8400 Roosevelt Blvd., Philadelphia, PA 19152.

Harry Hoffmann attended many international and regional horn workshops, and served for many years as the IHS Area Representative for southern Florida.

Personals

Kendall Betts, Principal Horn of the Minnesota Orchestra and an IHS Advisory Council member, announces the formation of **Cormont Music**, a nonprofit New Hampshire corporation that will sponsor the **Kendall Betts Horn Camp** as well as other horn-related activities. Mr. Betts has assembled a board comprised of some of New Hampshire's most prominent supporters of the arts and other business leaders. The mission of the organization is "to promote the art of horn playing through education, performances, and publishing."

H. Stephen Hager, horn professor at Southwest Texas State University in San Marcos, recently completed a CD of Kling's *40 Characteristic Studies* with a four-page booklet of performance suggestions. It is available for purchase from Mark Custom Recording Service, Inc., PO Box 406, Clarence, N.Y. 14031-0406

Marian Hesse, hornist with the Chestnut Brass Company of Philadelphia since 1986, has accepted an Assistant Professor appointment at the University of Kansas in Lawrence. Former UK horn professor **David Bushouse** is now Director of the Midwestern Music and Arts Camp and Coordinator of Summer Programs and Special Events at UK. As a member of the Chestnut Brass, Marian performs on alto sacbut, natural horn, alto saxhorn, and quinticlavie, as well as horn. She is heard on six Chestnut Brass recordings that were selected for inclusion in the Sony Masterworks catalog, and is featured soloist on Peter Schickele's *Variations on a Joke*, soon to be released by Sony. Marian is also a member of the Peter Britt Festival Orchestra.

Kent Leslie will premiere *The Glass Bead Game: Concerto for Horn and Orchestra after Hermann Hesse* by James A. Beckel on November 10 with the Indianapolis Chamber Orchestra in Clowes Memorial Hall in Indianapolis. Beckel is Principal Trombone with the Indianapolis Symphony Orchestra. Leslie, who commissioned the concerto, will perform the work again with the Lafayette (IN) Symphony on February 14, and with the Anderson (IN) Symphony on May 2, 1998.

Tom Varner's seventh CD as a leader, *Martian Heartache*, was released on Soul Note Records in August and immediately went to the top of the chart in college radio airplay of jazz, according to the *CMJ New Music Report*. Tom is also heard on recent releases by the Habarigani Brass on *Hat Art*, the East Down Septet on Hep Records, and the Peter Schärli Sextet on Enja, with whom he is currently touring Europe. The new release was celebrated with an appearance at the Izzy Bar in New York in September.

Christopher D. Wiggins recently completed a Master of Philosophy degree in composition at the University of Surrey in England. One of the works in the portfolio he submitted in completion of the degree requirements was his First Horn Quartet, Op. 109. Several of his new works are now available from Emerson Horn Editions of Denver: Suite No. 4: Three Solitudes for Eight Horns, Op. 124; Five Duets for Horn and Trumpet, Op. 125; and Concerto for Eleven, Op. 128. His upcoming commissions from Freiburg, Germany include a concerto for organ and

strings, a Latin setting of the Mass for four-part female voices, and a concerto for four organs, brass, winds, and strings.

The 13th Annual Early Brass Festival a Review by Jeff Snedeker

The 13th Annual Early Brass Festival, sponsored by the Historic Brass Society, took a major step, going "on the road" for the first time in its history. The site chosen was Indiana University in Bloomington, Indiana, and the festival took place July 11-13, 1997. IU professor Richard Seraphinoff served as Festival Coordinator, facilitating the move, and the IU School of Music provided generous help in hosting what turned out to be a very successful event. This was especially true for horns, which is no surprise, considering IU's reputation in many areas of horn playing. The fifty participants were treated to the usual EBF fare of lectures, concerts, informal playing sessions, and social activities, which attracted some of the top figures in the field of historic brass instruments. Over the course of the weekend, participants heard presentations on the rhetorical use of the trumpet in the music of J. S. Bach, extant first-valve half-step instruments, cornetto acoustics, the early trombones housed in the Shrine to Music Museum, and the need for sensitivity and honesty in using appropriate instruments for different historical repertoires (e. g., an instrument of an appropriate vintage or design for music of a particular place and time), in performance or on recordings.

For horn players, there were several events of special interest. John Ericson presented further evidence associated with Heinrich Stölzel's actual intentions for the early valve as he applied it to the horn. John's recent work, some of which has appeared in the *Horn Call Annual* and the *HBS Journal*, has done much to dispel certain myths about playing technique in the early days in Germany. He presented clear evidence that while some players may have chosen to use valves as crooking devices, Stölzel himself valued the chromatic range of even, open tones the valves allowed. Lisa Emrich, a doctoral candidate at IU, presented a lecture-recital on the life and works of Jacques-François Gallay. It is surprising just how little is known about such a well known figure in the horn world, and Lisa has done much to put his biography and compositions in order. The performance part of her presentation included an etude from Op. 57, an unmeasured prelude, two solos for high and low horns, and one of his many (yet relatively unknown) opera excerpts for horn and piano.

The Saturday evening program featured nothing but music for horns. The program included Kristin Thelander performing Romance by Carl Oestreich, Rick Seraphinoff with Schubert's *Auf dem Strom*, Johnny Pherigo on Gallay's Solo No. 4, and Jeff Snedeker performed Saint-Saëns' Romance, Op. 36, *Goodbye to a Friend* by Snedeker, and one of Charles Gounod's Six Pieces, played on a two-valved horn. The quartet then joined forces for all of Gallay's Grand Quartet, Op. 26, for horns in different keys. The final gala concert on Sunday afternoon also had horn representation: Bedrich Dionys Weber's Quartet No. 3 (Rob Douglas, Linda Dempf, Lisa Emrich, natural horns, John Ericson, valved horn, as well as Jeff Snedeker playing Gallay's transcription of Bellini's Romance from *Bianca e Fernando*).

Co-Directors Jeff Snedeker, Stewart Carter, and Jeff Nussbaum were pleased at the reception and success of this year's festival. In the future, the EBF will continue to venture to other sites to encourage interest and increase accessibility to scholarship and activities in the field of historic brass instruments. In the summer of 1998, the 14th Annual Early Brass Festival will return to Amherst College in Amherst, Massachusetts. Watch the IHS News for updates!

Christopher Leuba at the University of Kansas

A Report from Marian Hesse

Christopher Leuba had a three-day residency at the University of Kansas (Marian Hesse, horn professor) in April 1997. The residency was organized through the Convocations Committee at the University of Kansas.

The committee had requested that Mr. Leuba give a talk for all music performance majors, reflecting on his long and varied career in music. Mr. Leuba's presentation of his life in music was witty, entertaining and realistic. Ranging from his start as a hornist in the Pittsburgh area, through his time performing as principal horn with the Chicago Symphony, and on to his more recent performances, Mr. Leuba's recollections engrossed the students with glimpses into the life of a professional musician and impressed them by conveying the level of commitment necessary to succeed.

Mr. Leuba gave an additional presentation called *Rules of the Game*, based on his book of the same name. Focusing on the correct performance of basic rhythms, and techniques for assuring correct metrical accentuation, this highly informative and concise lecture was excellent for concentrating attention on a vital aspect of performance.

The final presentation of the residency was for horn students, spotlighting aspects of brass playing. The horn students were all impressed with Mr. Leuba's command of his subject and the clarity of the expression of his ideas. All of his presentations were fascinating, professional, and highly beneficial for the students. It was a pleasure having Mr. Leuba as a guest at the University of Kansas.

Program

Rocky Mountain Horn Ensemble Denver, CO

James Emerson, conductor

April 20, 1997

Ardell Hake *Fanfare for Horn Octet plus Tuba, Op. 31*
World Premiere

Wagner/Jeurissen *Tristan Fantasy*

Mendelssohn/Steiner *Songs Without Words: Tarantella*

C. D. Wiggins *Introduction and Allegro for 12 Horns, Op. 97*

Saint-Saëns/Ford *Symphony No. 3: Adagio*
C. Scott Hagler, organ

Handel/Emerson *Solomon: Arrival of the Queen of Sheba*

Tscherpnine *Suite: La Chasse*

Di Lasso/Hyde *Echo Song*

Humperdinck/Kirschen *Hansel and Gretel: Prelude-Chorale*

Hardin *Hornissimo, Op. 24*

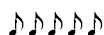
Dr. Burton Hardin, guest conductor

Jerome Kern *All the Things You Are*

Lo Presti *Suite for Eight Horns*

Garcia *Variations on a Five-Note Theme*

Don Abernathy, William Beckman, Gary Breeding, Betsy Collins, Edward Collins, Guy Connolly, Kirk Fowler, William Hamaker, Steve Nicolosi, Ken Orllepp, Beth Richard, Thomas Schreiner, Barry Schwartz, Ronald Torp, and Glenn Yarberry on tuba



29th Annual Horn Workshop

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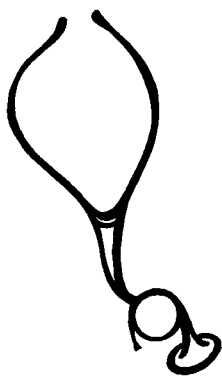
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|------|--|
| 6/8 | Gala Opening Concert
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Lecture: Jennifer Burch
Lecture & Performance: Sealy/Horn Song |
| 6/9 | Lecture/Recital: Pennsylvania Quintet
Lecture/Recital of works of Bernhard Krol
Lecture: Hans Pizka
Lecture: Betts, Lawson and Steinhorn
Artist Recital: Pizka and Greer
Artist Recital: Orval and Jolley |
| 6/10 | Lecture: Rolf and Pherigo
Conversation and Master Class: Kavalovski
Lecture: Mansur
Lecture: Adler
Lecture: Boerger
Artist Recital: Zirbel
Artist Recital: Seifert and VerMeulen |
| 6/11 | Lecture: RPO Horn Section
Conversation and Recital: Wilder
West Point Band Concert
Jazz Concert with John Clark |
| 6/12 | Lecture: VerMeulen
Master class: Wekre
Lecture: Wates
Lecture: Pherigo
Lecture: Stull
Lecture: Ditzel, Powers, Jones, and Novak
Artist Recital: Showers and Thompson |
| 6/13 | IHS General Meeting
Artist Recital: Music of Verne Reynolds
Artist Recital: Tokyo UltraHornists
Artist Recital: Thatcher
Recital: Jon Hawkins Competition Winners
Gala Final Concert |

Mail order with check to ESM, Recording Arts and Services, 26 Gibbs Street, Rochester, NY 14604 by January 31, 1998.





Clinics

Improvisation Clinic

Kevin Frey
Column Editor

Learning Jazz Styles Through the Recordings of Julius Watkins

Steve Schaughency

Part III: A Complete Annotated Discography of Julius Watkins on CD (J-Z)

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

Quincy Jones (continued)

Q Live in Paris Circa 1960, Qwest/Warner Brothers 9 46190-2
Live at the Alhambra '60, Jazz Music Yesterday JMY 1004-2
Listen Up: The Lives of Quincy Jones, (#) Qwest/Reprise 9 26322-2

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

Paris, 2/14/60

The Birth of a Band(#)

Everybody's Blues

Moanin'

Tickle-Toe

Stockholm Sweetin'

I Remember Clifford

Walkin'

An excellent example of what this band could sound like live (tight & swinging); Watkins gets a chance to stretch out (incredible range and lines) on his feature tune with the band ("Everybody's Blues" was later changed to "The Phantom's Blues," Watkins's nickname). The Qwest recording is cleaner than the JMY.

Quincy Jones: Free and Easy, Ancha ANC9500-2

Same personnel as *Q Live in Paris Circa 1960*
Stockholm, Sweden, 2/16/60

Moanin'

Tickle Toe

I Remember Clifford

Whisper Not

The Phantom's Blues

Birth of a Band

The Gypsy

Ghana

Walkin'

Big Red

Overall this recording is not quite as solid as the above, but the band is in a goofy mood on "Phantom's" and shows Watkins's humorous, clever solo. Horn is indistinguishable throughout. Fair recording quality.

The Quincy Jones Big Band, TCOB 02012

Same personnel as *Q Live in Paris Circa 1960* except Benny Bailey, Roger Guerin (tp), Harold McNair (ts) replace Clark Terry, Lennie Johnson and Budd Johnson

Lausanne, Switzerland, 6/27/60

Cherokee

Chinese Checkers

Birth of a Band

I Remember Clifford

Ghana

Big Red

My Reverie

Parisian Thoroughfare

Moanin'

Soul

The Midnight Sun Will Never Set

The Phantom's Blues

Airmail Special

Airmail Special(encore)

This is the hottest of the four live European CD's; the band is tight, the soloists all play well. "The Phantom's Blues" continues to evolve and Watkins's solo this time around is his finest on it. The horn is easily heard throughout. Very good recording quality.

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

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

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

Paris, 2/27/60

A Parisian Thoroughfare (#)

A Sunday Kind of Love (*)

The Midnight Sun Will Never Set(*, #)

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

Benny Bailey, Clark Terry, Ernie Royal (tp), Curtis Fuller (tb), Julius Watkins (hn), Phil Woods (as), Jerome Richardson, Eric Dixon (fl, ts), Sahib Shihab (fl, bar), Patti Bown (p), Don Arnone (g), Stu Martin, Jimmy Crawford (d), Tito Puente, Potato Valdez, Mike Olatunji (perc), Don Elliott (vib, xyl), and others, Quincy Jones (arr)

New York, 2/21/61

Swedish Warmland (Dear Old Stockholm)(*)

New York, 2/23/61

Africana(*)

The Great Wide World of Quincy Jones Live!, Mercury 822 613-2 (OoP)

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

Benny Bailey, Freddie Hubbard, Rolf Ericson, Paul Cohen (tp), Curtis Fuller, Melba Liston, Ake Persson, unknown (tb), Julius Watkins (hn), Phil Woods, Joe Lopez (as), Eric Dixon, Budd Johnson (ts), Sahib Shihab (bar), Patti Bown (p), Les Spann (fl, g), Buddy Catlett (b), Stu Martin (d), Quincy Jones (arr)

Zurich, Switzerland, 3/10/61

Air Mail Special(*)

Banjaluka

Bess You is My Woman Now

Solitude

Stolen Moments

Moanin'(*)

Another outstanding live set from the band. Great solos including Watkins. Horn is not as prominent in these selections. Very good fidelity.

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

Big Band Renaissance: The Evolution of the Jazz Orchestra, (+)CEMA Special Markets RC 108

Jimmy Maxwell, Jimmy Nottingham, Joe Newman, John Bello (tp), Curtis Fuller, Britt Woodman, Melba Liston, Paul Faulise (tb), Julius Watkins (hn), Joe Lopez, Phil Woods (as), Eric Dixon, Jerome Richardson (ts), Pat Patrick (bar), Patti Bown (p), Les Spann (fl, g), Art Davis (b), Stu Martin (d), Quincy Jones (arr)

Newport, RI, 7/3/61

Meet Benny Bailey(*, +)

G'wan Train(*)

Watkins recorded and worked longer with the Quincy Jones big band than any other in his career. He was given much of the solo spotlight, and Q wrote some nice independent parts for him to play. Two significant collections highlight Watkins's tenure with this group. The *Pure Delight* collection contains many cuts from over a decade of time and is an excellent overview of what this wonderful band was capable of producing. Excellent recording quality.

The Quintessence, Impulse A(S) 11, ABC IA-9342/2

Jerry Kail, Clyde Reasinger, Clark Terry, Joe Newman (tp), Billy Byers, Melba Liston, Paul Faulise (tb), Julius Watkins (hn), Phil Woods (as), Eric Dixon, Jerome Richardson (ts), Bobby Scott (p), Buddy Catlett (b), Stu Martin (d), Quincy Jones (arr)

New York, 11/29/61

For Lena and Lennie

The Twitch

Thad Jones, Al DeRisi, Freddie Hubbard, Snooky Young (tp), Ron Levitt, Melba Liston, Billy Byers, Paul Faulise (tb), Julius Watkins (hn), Phil Woods, Frank Wess (as), Eric

Dixon, Oliver Nelson (ts), Jerome Richardson (bar), Patti Bown (p), Milt Hinton (b), Bill English (d), Quincy Jones (arr)

New York, 12/18/61

Hard Sock Dance

Little Karen

Robot Portrait

Snooky Young, Thad Jones, Joe Newman, Ernie Royal (tp), Melba Liston, Curtis Fuller, Paul Faulise, Tom Mitchell, Billy Byers (tb), Julius Watkins, Jimmy Buffington, Earl Chapin, Ray Alonge (hn), Harvey Phillips (tu), Phil Woods (as), Jerome Richardson (as, ts), Oliver Nelson (ts), Patti Bown (p), Milt Hinton (b), Osie Johnson (d), Gloria Agostini (harp), Quincy Jones (arr)

New York, 12/22/61

Quintessence

Invitation

Straight, No Chaser

The last true jazz session for the great Quincy Jones Big Band and a great one. Excellent solos and well written and rehearsed arrangements. There are very nice horn parts on the three pieces with four horns, and they are easily heard. Very good recording quality.

Big Band Bossa Nova, Mercury PHCE-4015

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

(*)Razor & Tie RE 2088-2

Personnel includes Clark Terry (tp), Julius Watkins (hn), Phil Woods (as), Roland Kirk (stritch, fl, ts), Lalo Schiffrin (p), Jim Hall (g), Chis White (b), Rudy Collins (d), Jose Paula, Carlos Gomez, Jack Del Rio (perc), Quincy Jones (arr)

New York, 8/13/62

Soul Bossa Nova

New York, 9/4/62

Samba de Una Nota So

Boogie Bossa Nova(*)

Carnival

New York, 9/7/62

Lalo Bossa Nova

On the Street Where You Live

Serenata

New York, 9/8/62

Desifinado

Chega de Saudade

New York, 9/12/62

Se e Tarde Me Pardo

Q starts to lean toward the commercial end of the business. Well written but uninteresting arrangements. Where are the horns? Excellent recording quality.

Quincy Jones Plays Hip Hits, Mercury PHCE-4016

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

(*)Razor & Tie RE 2088-2

Collective Personnel: Joe Newman, Clark Terry, Ernie Royal, Snooky Young, Jimmy Nottingham, Al DeRisi (tp), Billy

Byers, Paul Faulise, Jimmy Cleveland, Quentin Jackson, Kai Winding, Tom Mitchell, Santo Russo, Melba Liston (tb), Julius Watkins, Jimmy Buffington, Ray Alonge, Bob Northern, Earl Chapin, Paul Ingraham, Fred Klein, Willie Ruff (hn), Bill Stanley, Jay McAllister (tu), Phil Woods, Zoot Sims, Roland Kirk, James Moody, Walt Levinsky, Frank Wess, Al Cohn, Romeo Penque, Bud Johnson, Seldon Powell, Jerome Richardson (reeds), Lalo Schiffrin, Bobby Scott, Patti Bown (p, org), Kenny Burrell, Jim Hall, Wayne Wright, Sam Herman (g), Milt Hinton, Art Davis, George Devivier, Ben Tucker, Major Holley, Chris White (b), Rudy Collins, Osie Johnson, Ed Shaughnessy (d), Charles McCoy (hca, timp), James Johnson (timp), Charles Gomez, Jack Del Rio, Jose Paula, Bill Costa, George Devins (perc), Quincy Jones (arr)

New York, 6/15/62

A Taste of Honey

New York, 4/9/63

Back at the Chicken Shack

Comin' Home Baby(*)

Gravy Waltz

New York, 4/10/63

Exodus

Jive Samba

Walk on the Wild Side

New York, 4/11/63

Take Five

Cast Your Fate to the Wind

Bossa Nova USA

Watermelon Man

Another collection of commercial arrangements, although these are a lot more involved with well written, prominent horn parts which are easily heard in the mix. These are the types of arrangements you might encounter in a pops orchestra (here without strings). Excellent recording quality.

Thad Jones

The Complete Solid State Thad Jones/Mel Lewis, Mosaic MD5-151

Danny Moore, Al Porcino, Marvin Stamm, Snooky Young (tp), Thad Jones (flhn), Eddie Bert, Jimmy Knepper, Benny Powell (tb), Cliff Heather (b-tb), Dick Berg, Jimmy Buffington, Earl Chapin, Julius Watkins (hn), Howard Johnson (tu), Jerome Richardson (as, fl, sop), Jerry Dodgion (fl, as, cl), Eddie Daniels (fl, cl, ts), Billy Harper (fl, ts), Richie Kamuca (bar), Roland Hanna (p, e-p), Richard Davis (b, e-b), Mel Lewis (d)

New York, 1/20/70

Dedication

Consummation

Another outstanding Mosaic boxed set containing the great big band writing of Thad Jones. Very good horn parts. Excellent recording quality.

New Life, A & M CD 0810 (OoP)

Al Porcino, Waymon Reed, Sinclair Acey, Cecil Bridgewater (tp), Billy Campbell, Janice Robinson, John Mosca, Earl McIntyre (tb), Peter Gordon, Jimmy Buffington, Ray Aloge, Julius Watkins (hn), Eddie Xiques (fl, sop), Jerry Dodgion (fl, as), Frank Foster (ts), Greg Herbert (fl, ts), Pepper Adams (bar), Lou Marini (cl), Roland Hanna (e-p), Barry Finnerty (e-g), George Mraz (b), Mel Lewis (d), Leonard Gibbs (cga)

New York, 1/8/76

Greetings and Salutations

More excellent '70s big band writing by Thad. Good horn parts which are easily heard. Good recording quality.

Stan Kenton

Cuban Fire, CDP 7 96260 2

Ed Leddy, Sam Noto, Lee Katzman, Phil Gilbert, Al Mattaliano (tp), Vinnie Tanno (tp, flhn), Bob Fitzpatrick, Carl Fontana, Kent Larsen (tb), Don Kelly (b-tb), Irving Rosenthal, Julius Watkins (hn), Jay McAllister (tu), Lennie Niehaus (as), Bill Perkins, Lucky Thompson (ts), Billy Root (bar), Stan Kenton (p), Ralph Blaze (g), Curtis Counce (b), Mel Lewis (d), Saul Gubin or George Gaber (timp), Willie Rodriguez (bgo), Tommy Lopez (cga), George Laguna (timb), Roger Mozian (claves), Mario Alvarez (maracas)

New York, 5/22/56

Recuerdos (Reminiscences)

New York, 5/23/56

Fuego Cubano (Cuban Fire)

Quien Sabe? (Who Knows)

El Congo Valiente (Valiant Congo)

New York, 5/24/56

La Suerte de los Tontos (Fortune of Fools)

La Guera Baila (The Fair One Dances)

Tres Corazones (Three Hearts)

Classic collaboration with the outstanding Latin flavored symphonic compositions of Johnny Richards. The wonderful horn parts are easily heard. CD includes five bonus cuts from the mellophonium band. Very good recording quality.

Michel LeGrand

Compact Jazz: Michel LeGrand, Phillips 840 944-2

Clark Terry, Snooky Young, Ernie Royal, Al DeRisi (tp), Bob Brookmeyer, Wayne Andre, Bill Elton, Urbie Green, Tom Mitchell (tb), Julius Watkins, Bob Northern, Ray Alonge, Earl Chapin (hn), Jerry Dodgion (as), Phil Woods (as, fl, cl), Paul Gonsalves, Al Klink (ts), Danny Banks (bar), Tommy Flanagan (p), Milt Hinton (b), Sol Gubin (d), Michel LeGrand (arr)

New York 12/6/62

This Can't Be Love

The Lady is a Tramp

Excellent, clever arrangements for big band. Excellent writing for horns (especially four-part voicings). Other good charts with horns included on the disc. Very good recording quality.

Cal Massey

Blues for Coltrane, Candid CD 9029

Cal Massey (tp), Julius Watkins (hn), Hugh Brodie (ts), Patti Bown (p), Jimmy Garrison (b), G. T. Hogan (d)

New York, 1/13/61

Father and Son

Blues for Coltrane

What's Wrong?

Bakai

These Are Soulful Days

This is a weak recording all around. Some good solos by Watkins are all that is worthwhile.

Gil Melle

Gil's Guests, Original Jazz Classics OJCCD-1753

Art Farmer (tp), Julius Watkins (hn), Hal McKusick (as, fl), Gil Melle (bar), Joe Cinderella (g), Vinne Burke (b), Ed Thigpen (d)

New York, 8/10/56

Block Island

Tomorrow

Soudan

Very good, creative writing for the horn in a small group situation. Very good solos by Watkins and the rest. Very good recording quality.

Charles Mingus

Let My Children Hear Music, Columbia CK 48910

Collective personnel: Lonnie Hillyer, Al DeRisi, Snooky Young, Howard Johnson, Ernie Royal, Jimmy Nottingham, Joe Wilder, Marvin Stamm (tp), Eddie Bert, Warren Covington, Jimmy Knepper (tb), Julius Watkins, Paul Ingraham, Brooks Tillotson, Jimmy Buffington (hn), Bob Stewart, Jack Jennings (tu), Hubert Laws (fl), Teo Macero (as), Charles McPherson, Bobby Jones, James Moody, Harvey Estrin, Danny Bank, Joe Temperley, Seymour Press, Albert Regni, Hank Freeman, Daniel Trimboli, Ray Beckenstein, Hal McKusick, John Leone (saxes), Jerry Dodgion, Romeo Penque, Wallace Shapiro, George Marge (reeds), John Foster, Roland Hanna, Patti Bown (p), Bucky Pizzarelli (g), Charles Mingus, Homer Mensch, Ken Fricker, John Schaeffer, Francis Savarese, Sonny Brown (b), Dannie Richmond (d), Phil Kraus, Warren Smith (perc), Charles McCracken (cello), Sy Johnson (arr)

New York, 9/23/71

Hobo Ho

The I of Hurricane Sue

The Shoes of the Fisherman's Wife are Some Jive Ass Slippers

New York, 10/1/71

Don't Be Afraid, the Clown's Afraid Too

Taurus in the Arena of Life

New York, 11/18/71

The Chill of Death

Adagio ma non troppo

Features the extremely eclectic music of Mingus for large ensembles; a wide variety of styles from classical to avant-garde. One of Watkins's last recorded solos. Good recording quality.

Blue Mitchell

A Sure Thing, Original Jazz Classics OJCCD-837-2

Blue Mitchell, Clark Terry (tp), Julius Watkins (hn), Jerome Richardson (as, fl), Jimmy Heath (ts), Pat Patrick (bar), Wynton Kelly (p), Sam Jones (b), Al Heath (d)

New York, 3/7/62

I Can't Get Started

Blue on Blue

A Sure Thing

Hootie Blues

Hip to it

Pepper Adams (bar) replaces Patrick

New York, 3/28/62

West Coast Blues

Very nice small group writing for horn (Jimmy Heath arr.). The horn is easily heard. Nice solos by all. Very good recording quality

Thelonious Monk

Monk, (#)Original Jazz Classics OJCCD-016-2

Thelonious Monk/Sonny Rollins, (*) Original Jazz Classics OJCCD 059-2

Julius Watkins (hn), Sonny Rollins (ts), Thelonious Monk (p), Percy Heath (b), Willie Jones (d)

New York, 11/13/53

Let's Call This(#)

Think of One(#)

Think of One (alt take)(#)

Friday the 13th(*)

Watkins's first breakthrough into the big time. He was called in at the last minute, but most of his solo work sounds very good and at ease under the pressure of sightreading. Good recording quality.

Oliver Nelson

Afro/American Sketches, Original Jazz Classics OJCCD-1819-2

Ernie Royal, Joe Newman, Jerry Kail, Joe Wilder (tp), Urbie Green, Britt Woodman, Paul Faulise (tb), Julius Watkins, Ray Alonge, Jimmy Buffington (hn), Don Butterfield (tu), Oliver Nelson (as, ts, arr), Jerry Dodgion (as, fl), Bob Ashton (ts, fl, cl), Charles McCracken, Pete Makis (cello), Art Davis (b), Ed Shaughnessy (d), Ray Barretto (cga, bgo)

New York, 9/29/61

Message

There's a Yearnin'

Excellent progressive big band arrangements by Nelson. Very good writing for horns. Horns are easily heard. Very good recording quality.

David "Fathead" Newman

Bigger & Better/The Many Facets of David Newman, Rhino R2 71453

House of David: The Anthology, (*)Rhino 71452

Atlantic Jazz: Best of the 60's, vol. 2, (#) Rhino 71727

Ernie Royal, Melvin Lastie (tp), Benny Powell (tb), Julius Watkins, Paul Ingraham (hn), David Newman (as, ts), Jack Knitzer (oboe), Joe Zawinul (p), Ron Carter (b), Bruno Carr (d), Omar Clay (perc), Selwart Clarke, Gene Orloff, Emanuel Green, Julius Schachter, Sanford Allen, Alfred Brown, Kermit Moore (strings)

New York, 12/2/68

Chained No More (*, #)

New York, 12/4/68

That's All

Julius Watkins, Paul Ingraham (hn), David Newman (as, ts), Joe Zawinul (p), Richard Davis (b), Bruno Carr (d), Omar Clay (perc), Selwart Clarke, George Marge, Donald MacCourt, Charles McCracken, George Ricci (strings)

New York, 12/3/68

Children of Abraham

Very average arrangements for brass and strings, although some nice lines for the horns. Sounds range from watered down R & B to TV soundtrack to slightly hip Musak. Part of a 2-fer set. Very good recording quality.

Oscar Peterson

Bursting Out, Verve 821 986-2

Bursting Out with the All-Star Big Band/Swinging Brass, Verve 314 529 699-2

Oscar Peterson: Verve Jazz Masters 16, Verve 314 516 320-2

Collective personnel: Clark Terry (tp, flhn), Ernie Royal, Roy Eldridge, Snooky Young, Jimmy Nottingham (tp), Nat Adderley as Pat Brotherly (cnt), Jimmy Cleveland, Melba Liston, Paul Faulise, Slide Hampton, Britt Woodman (tb), Willie Ruff, Ray Alonge, Julius Watkins, Morris Secon, Jimmy Buffington (hn), Don Butterfield (tu), Julian Adderley as Jud Brotherly (as), Jerome Richardson, James Moody (ts), Seldon Powell, George

Dorsey (bar), Oscar Peterson (p), Ray Brown (b), Ed Thigpen (d)
 New York, 6/13/62
 Blues for Big Scotia
 New York, 6/14/62
 I Love You
 Daahoud
 Manteca
 Tricotism
 New York, 6/15/62
 West Coast Blues
 New York, 6/24/62
 Here's That Rainy Day
 I'm Old Fashioned
 Young and Foolish

Strong swinging big band with horns. Very good arrangements by Ernie Wilkins. Good horn parts. Horns are easily heard. Very good recording quality.

Oscar Pettiford

The New Oscar Pettiford Sextet, Original Jazz Classics OJC-112 (OoP?)

Julius Watkins (hn), Phil Urso (ts), Walter Bishop, Jr. (p), Oscar Pettiford (cello), Charles Mingus (b), Percy Brice (d)

New York, 12/29/53

Tamalpais Love Song

The Pendulum at Falcon's Lair

Jack the Fieldstalker

Stockholm Sweetin'

Low and Behold

An excellent session with excellent small group writing for the horn. Hints of the West Coast cool approach. The horn is very present throughout with very strong solos by Watkins. Very good recording quality.

The Oscar Pettiford Orchestra-Deep Passion, Impulse GRD-143

Ernie Royal, Art Farmer (tp), Jimmy Cleveland (tb), Julius Watkins, David Amram (hn), Gigi Gryce (as), Lucky Thompson (ts), Jerome Richardson (ts, fl), Danny Bank (bar), Tommy Flanagan (p), Oscar Pettiford (b), Osie Johnson (d), Janet Putnam (harp)

New York, 6/11/56

Nica's Tempo (gg & lt out)

Deep Passion (gg out)

Sunrise-Sunset (lt out)

Perdido (gg out)

Two French Fries (lt out)

David Kurtzer (bar), Whitey Mitchell (b) replace Bank, Pettiford switches to cello

New York, 6/12/56

Smoke Signals

Mitchell (b) out, Pettiford plays both (b, cello)

New York, 6/19/56

Speculation (lt out)

The Pendulum at Falcon's Lair (gg & lt out)
 The Gentle Art of Love (gg out)
 Not So Sleepy (lt out)
 Ray Copeland, Art Farmer (tp), Al Grey (tb), Julius Watkins, David Amram (hn), Gigi Gryce (as), Benny Golson (ts), Jerome Richardson (ts, fl), Sahib Shihab (bar), Dick Katz (p), Oscar Pettiford (b, cello), Whitey Mitchell (b), Gus Jonson (d), Betty Glamann (harp)
 New York, 8/23/57
 Now You See How You Are
 Aw! Come On
 I Remember Clifford
 New York, 8/30/57
 Laura
 Somewhere
 Kenny Dorham (tp) replaces Farmer
 New York, 9/6/57
 Seabreeze
 Little Niles

An excellent collection of big band (plus harp!) arrangements. The band swings hard with excellent solos throughout. Very good writing for horn. The horns are hot in the mix. Very good fidelity.

Johnny Richards

Johnny Richards Big Band Live in Hi-Fi Stereo 1957-1958 Broadcasts, Jazz Hour JH-1010

Doug Mettome, John Bello, Burt Collins (tp), Jim Dahl, Jimmy Cleveland, Billy Byers (tb), Julius Watkins (hn), Gene Quill (as), Frank Socolow (ts), Bill Slapin (bar, pic), Shelly Gold (bs-s), Bob Pancoast (p), Chet Amsterdam (b), Charlie Persip (d)

New York, 8/2/58

Band Aide, No. 2

What is There to Say

Ofo (Dance of the Lost)

Dimples, No. 2

Excellent Richards arrangements for big band. Excellent horn parts, though very difficult to hear. Selections taped from radio broadcasts. Poor recording quality.

Pharoh Sanders

Karma, Impulse! IMPD-153, MCAD-39122

Fire Into Music: The Best of Impulse! vol. III, ()Impulse! MCAD 8032*

Impulse! Jazz: A 30 Year Celebration, (#)GRP GRD-2-101

Stolen Moments: Hot & Cool, (+)GRP 9794

Red Hot on Impulse!, (~) Impulse! IMPD-151

Julius Watkins (hn), Pharoh Sanders (ts), James Spaulding (fl), Lonnie Liston Smith (p), Reggie Workman, Richard Davis (b), Billy Hart (d), Nat Bettis (perc), Leon Thomas (vcl, perc)

New York, 2/14/69

The Creator Has a Master Plan, part 1 (*, #, +, ~)

The Creator Has a Master Plan, part 2

Spaulding, Bettis out; Ron Carter (b), Frederick Waits (d)
replace Davis, Hart
New York, 2/19/69
Colors

An interesting mix of avant-garde, pre-New Age etc..
Horn is heard often in free collective improvisation. Excellent (20-bit) recording quality.

George Shearing

The Best of George Shearing, Capitol CDP 7243 8 33570 2 4

Dan Little, Cal Massey, Ben Ventura, Lamar Wright (tp), Dick
Brace, Chuck Mason, Larry Wilson, Hale Rood (tb), Bob
Northern, Julius Watkins (hn), Zuke Zatcher (tu), George
Shearing (p), Dick Garcia (g), Wyatt Reuther (b),
Lawrence Marable, Percy Brice (d), Armando Perazza
(cga), Warren Chiasson (vib), Toots Thielmans (g, hca)
New York, 10/21/59
Like a Ship Without a Sail

Hip Musak of the 50s? Fair arrangements for quintet
backed by big band. Horns are in there somewhere. Good
recording quality.

Clark Terry

Color Changes, Candid CD 9009
Candid Jazz, (*)Candid CD 79000

Clark Terry (tp, flhn), Jimmy Knepper (tb), Julius Watkins
(hn), Yusef Lateef (ts, fl, oboe, eng-hn), Seldon Powell
(ts, fl), Tommy Flanagan (p), Joe Benjamin (b), Ed
Shaughnessy (d)
New York, 11/19/60
Blue Waltz (La Valse Bleue)
Brother Terry (*)
Flutin' and Fluglin'
No Problem
La Rive Gauche
Chat qui Peche
Budd Johnson (p), replaces Flanagan
Nashtye Blues

An excellent session all around. Great arrangements
with many "color changes" and very good writing for horn;
horn easily heard throughout. Excellent solos by Watkins.
Very good recording quality.

McCoy Tyner

Song of the New World, Original Jazz Classics OJCCD-618-2

Virgil Jones, Cecil Bridgewater, Jon Faddis (tp), Garnett
Brown (tb), Dick Griffin (tb, b-tb), Kiani Zawadi (euph),
Julius Watkins, Willie Ruff, William Warnick III (hn),
Bob Stewart (tu), Hubert Laws (fl, pic), Sonny Fortune
(fl, as, sop), McCoy Tyner (p), Jooney Booth (b),

Alphonse Mouzon (d), Sonny Morgan (cga)
New York, 4/9/73
Afro Blue
Little Brother
Morgan out
Some Day

Some wonderful hard-driving playing and excellent
arranging for large ensemble by Tyner. Horns have some
good parts and can be readily heard. Collective free impro-
visation on "Some Day" is notable. Very good recording
quality.

Julius Watkins

Rouse/Watkins: Les Jazz Modes, Biograph BCD 134-135

Julius Watkins (hn), Charlie Rouse (ts), Gildo Mahones (p),
Paul West (b), Art Taylor (d)
New York, 6/56

Dancing on the Ceiling

Dancing in the Dark

Episode

Goodbye

Legend

Temptation

Julius Watkins (hn), Charlie Rouse (ts), Gildo Mahones (p),
Oscar Pettiford (b), Ron Jefferson (d), Janet Putnam
(harp), Eileen Gilbert (vcl)

New York, 6/12/56

Idle Evening

Strange Tale

So Far

Paul Chambers (b) replaces Pettiford

Blue Modes

Garden Delights

Town and Country

When the Blues Come On

You Are Too Beautiful

Two Songs

Julius Watkins (hn), Charlie Rouse (ts), Gildo Mahones (p),
Martin Rivera (b), Ron Jefferson (d), Chino Pozo (bgo,
cga), Janet Putnam (harp), Eileen Gilbert (vcl)

New York, 12/4/56

Hoo Tai

Mood in Scarlet

Gilbert out

Autumn Leaves

Baubles, Bangles and Beads

Golden Chariot

Let's Try

Bohemia

Linda Delia

Catch Her

A must for any horn player! Watkins's small group with
his great arrangements and compositions making up the
majority of the writing. Wonderfully challenging writing for
the horn; excellent solos by Watkins. More than half of all
recorded Les Modes tunes on a 2-fer set. Horn easily heard.

Good recording quality.

Atlantic: Post Bop, Atlantic 7 81705-2

Julius Watkins (hn), Charlie Rouse (ts), Sahib Shihab (bar), Gildo Mahones (p), Paul Chambers (b), Jimmy Wormsworth (d), Chino Pozo (bgo), Eileen Gilbert (vcl)
New York, 11/20/58

This 'n' That

A later Les Modes tune from the Atlantic vaults; part of a compilation. Very good recording quality.

The Mercury Records Jazz Story, Mercury 314 528 688-2

Roger King Mozian (t), Julius Watkins, John Barrows, Jimmy Buffington, Bob Northern, Gunther Schuller (hn), Jay McAllister (tu), unknown (fl), Eddie Costa (vib, p), George Duvivier (b), Ray Barretto (cga), unknown (d)
New York, 1/62

Mood Indigo

From the "French Horns for My Lady" session. Quincy Jones's arrangements for five horns plus rhythm. Nice solo by Watkins. Good recording quality.

Randy Weston

Uhuru Afrika/Highlife, Roulette CDP7945102 (OoP)

Clark Terry (tp, flhn), Benny Bailey, Richard Williams, Freddie Hubbard (tp), Slide Hampton, Jimmy Cleveland, Quentin Jackson (tb), Julius Watkins (hn), Gigi Gryce (as, fl), Yusef Lateef (ts, fl, oboe), Budd Johnson (ts, cl), Sahib Shihab (as, bar), Jerome Richardson (bar, pic), Cecil Payne (bar), Randy Weston (p), Les Spann (fl, g), Kenny Burrell (g), George Devivier, Ron Carter (b), Max Roach, Charlie Persip, G.T. Hogan (d), Babatunde Olatunji (African perc), Armando Perraiza (bgo), Candido (cga), Martha Flowers, Brock Peters (vcl), Tuntemeke Sanga (narrator)

New York, 11/60

- I. Uhuru Afrika
- II. African Lady
- III. Bantu
- IV. Kucheza Blues

Ray Copeland (tp, flhn), Jimmy Cleveland, Quentin Jackson (tb), Julius Watkins (hn), Aaron Bell (tu), Budd Johnson (sop, ts), Booker Ervin (ts), Randy Weston (p), Peck Morrison (b), Charlie Persip (d), Archie Lee (cga), Frankie Dunlop, George Young (perc)

New York, New York, 8/63

Caban Bamboo Highlife

Niger Mambo

Zulu

In Memory Of

Congolese Children

Blues to Africa

Mystery of Love

A 2-fer set of Weston's African inspired charts for large ensembles arranged by Melba Liston. "Uhuru" is a large-scale work featuring chanting, singing, and lots of African percussion. "Highlife" is more traditional. The horn is heard more often in the latter, which also has better recording quality.

Tanjah, Verve 314 527 778-2

Ernie Royal, Ray Copeland, Jon Faddis (tp, flhn), Al Grey (tb), Jack Jeffers (b-tb), Julius Watkins (hn), Norris Turney (as, pic), Budd Johnson (ts, sop, cl), Billy Harper (ts, fl), Danny Bank (bar, b-cl, fl), Randy Weston (p, e-p), Ron Carter (b, e-b), Rudy Collins (d), Azzedin Weston (cga, kakabar), Candido (cga), Omar Clay (marimba, timp), Taiwo Yusve Divall (ashiko), Earl Williams (perc), Ahmed-Abdul Malik (vcl)

New York, 5/21 & 22/73

Hi-Fly

In Memory of

Sweet Meat

Sweet Meat (alt take 1)

Sweet Meat (alt take 2)

Jamaica East

Tanjah

The Last Day

Another collection of Weston charts arranged by Melba Liston for big band. This album adds a Latin flavor, electric instruments, and more variety. Some easily heard horn parts. Very good recording quality.

Phil Woods

The Rights of Swing, Candid CD79016, Musical Heritage Society MHS 512681Y

Benny Bailey (tp), Curtis Fuller (tb), Julius Watkins (hn), Phil Woods (as), Sahib Shihab (bar), Tommy Flanagan (p), Buddy Catlett (b), Osie Johnson (d)

New York, 1/26/61

Prelude and Part 1

Part 2 (Ballad)

Part 3 (Waltz)

Part 4 (Scherzo)

Willie Dennis (tb), Granville Roker (d) replace Fuller and Johnson

New York, 2/10/61

Part 5 (Presto)

Good arrangements for medium-sized ensemble by Woods (who plays excellent solos) with fair writing for the horn. Watkins's solos are inconsistent. Horn easy to hear. Good recording quality.

Key to Instrument Abbreviations:

acc—accordion

a-fl—alto flute

arr—arranger

as—alto saxophone

flhn—fluegelhorn

g—guitar

hca—harmonica

hn—horn

b—bass
b-tb—bass trombone
bar—baritone saxophone
bar-hn—baritone horn
bcl—bass clarinet
bgo—bongo
bs-s—bass saxophone
cga—conga
cl—clarinet
cnt—cornet
d—drums
e-b—electric bass
e-g—electric guitar

org—organ
p—piano
perc—percussion
pic—piccolo
sop—soprano saxophone
t-v—tenor violin
tb—trombone
timb—timbales
timp—tympani
ts—tenor saxophone
tp—trumpet
tu—tuba
vcl—vocal

e-p—electric piano
eng-hn—English horn
euph—euphonium
fl—flute

vib—vibraphone
v-tb—valve trombone
xyl—xylophone

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



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WARNER BROS. PUBLICATIONS

Essential Horn Repertoire

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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

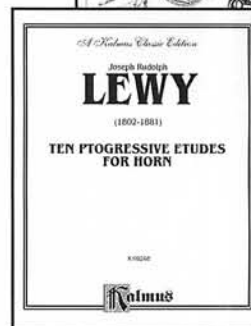
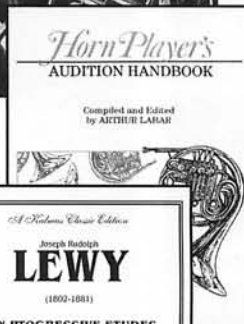
Compiled and Edited by Arthur Labar
(EL03281) \$15.95

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.



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Reviews

Book and Music Reviews

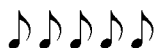
William Scharnberg

Horn and Conductor, Reminiscences of a Practitioner with a Few Words of Advice

Harold Meek

University of Rochester Press, P.O. Box 41026, Rochester, NY 14604 (1997) \$15.95/£12.95.

Harold Meek's distinguished orchestral career spanned decades in several American orchestras, most notably the Boston Symphony Orchestra. From his experience he regales the reader with observations about conductors as a species and several in particular. He makes a case for the older methods of recording versus digital technology that allows more, but also more flawed, recordings to enter the marketplace. He speaks of balance problems between families in the orchestra and how many conductors seem unaware that the horn is a relatively soft instrument when compared, for example, to the trombone. The final 73 pages of the 115-page book are committed to valuable comments about specific passages from the symphonic repertoire, with the passage on one page followed by its annotation on the next. This is a brief but practical treatise, published in a professional paperback format.



A Complete Guide to Brass (Second Edition)

Scott Whitener

Schirmer Books, 1633 Broadway, New York, NY 10019
(1997) \$35.

For any brass player who either teaches a college-level class in brass instruments or works with individual students on a variety of brass instruments, this is a definitive, monumental source. The first edition appeared in 1989 and quickly became the foremost brass class manual. The expanded and updated 352-page spiral-bound second edition begins with a chapter on the acoustics of brass, valves, and design con-

siderations. Chapter two includes fourteen pages on brass mouthpiece design and construction. Chapters three through seven exhaustively discuss each of the brass instruments: trumpet/cornet, horn, trombone, baritone/euphonium, and tuba. All the closely related instruments or design modifications are described in those chapters, together with specific techniques and recommended literature. For example, the twenty-two-page horn chapter has these listings: the single F horn, the double horn, the single B \flat horn, the ascending third valve horn, the Vienna horn, descant horns, the triple horn, other design factors, linkages, hand stopping and muting, using the F and B \flat sections of the double horn, transposition and notation, horn chords, intonation and tuning, the Wagner tuba, and recommended literature.

Chapter eight discusses other brass instruments, such as the Flügelhorn, alto and tenor horn, bass trumpet, and historical brass. Chapter nine offers a fourteen-page history of brass, the tenth chapter tackles fundamentals of tone production, and chapter eleven deals with the playing position for each instrument. Chapter twelve offers suggestions on teaching beginners and young brass players, with 143 pages of brass routines, solo music, and chamber music for younger students or the college-level brass class. The thirteenth chapter is a thorough dissertation on instrument maintenance and repair. The final chapter is titled "Notes for Conductors" with subheadings: how the brass section is organized, achieving a good brass sound, seating problems, and conducting brass players. Appendix A includes ten pages of photographs of orchestral sections and brass chamber ensembles, and appendix B offers selected brass recordings. While even fairly obscure recordings make the list for horn, some personal favorites, including Radovan Vlatkovich's Strauss CD, are notably absent. Appendix C lists various brass sources for instrument manufacturers, historical instruments, mouthpieces, brass music publishers, and periodicals. Unfortunately, our past Executive Secretary's address is listed for *The Horn Call*. These very few items aside, this remains the leading source of its kind and should be the universally accepted brass class method.



Vicente Zarzo Pitarch, the Spanish hornist now playing in Holland, sent three publications to Johnny Pherigo, who in turn forwarded them to me for review. I was very pleased to have the opportunity to exam these excellent new studies.

Compendio de la Técnica de la Trompa

12 Estudios, Op. 6 para Trompa natural

10 Estudios para Trompa, Op. 7

Vicente Zarzo

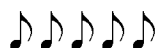
Piles, Editorial de Música S. A., Archena, 33-46014

Valencia, España (1995)

The *Compendium of Technique for Horn* is superbly suited to conservatory-level hornists. After a few words about voicing for the various registers, Zarzo includes a long-tone exercise, followed by excellent lip slur exercises on the various double-horn valve combinations up to f" on the open B-flat horn. Then come two pages of orchestral excerpts for the natural horn, followed by a few more difficult flexibility exercises. The compendium continues with "pedal" exercises (c'-c♯'-c'-d'-c'-d♯'-c'-etc.) in all keys, two pages of scales in thirds through sevenths, two etudes based on Mozart concerto movements, broken arpeggios in all keys, scales in all keys, a few words about stopped horn, multiple tonguing with passages from two orchestral works, and a lesson on horn chords. Following these technical exercises are thirteen etudes, plus difficult orchestral excerpts, and an eight-movement suite for solo horn framed by an introduction and epilogue. The musical imagination of the etudes is excellent and the technical material is very solid.

The 12 Etudes for natural horn are equally imaginative and written within a tonal framework. Each is a page long and the difficulty level is comparable to Kling's 40 Characteristic Etudes or the Maxime-Alphonse series, books 3-5, i.e., sight-readable for an advanced hornist but challenging for a young college-level student.

The 10 Etudes for horn are filled with the cross-rhythms of Zarzo's native land. They might be considered the Spanish equivalent of Barboteu's wonderful etudes, intriguing in the basic food groups: rhythm, harmony, and melody. The etudes are two to three pages in length and technically about the level of Maxime-Alphonse, book 5. Enjoy these three publications from a very talented musician!



Harmonielehrer: Variations for Horn

Randall Faust

Department of Music, Western Illinois University,
Macomb, IL 61455 USA (1996).

This is a five-page, five-minute solo horn work written for Douglas Campbell. A recurrent theme in several of Professor Faust's horn compositions is visited here: the juxtaposition of natural horn, hand-horn, and valved-horn technique on the double horn, here with more than occasional use of the flat seventh. Almost etude-like, there are some low stopped notes and brief to longer passages for horn in

G-flat, C, E, G, and E-flat, however always returning to horn in F. The frequent use of the flat seventh, both melodically and harmonically, evokes a "blues" character. While there is some confusion about when to play the natural harmonics as opposed to our somewhat equal-tempered "traditional" fingerings, this can be worked out logically. The range is quite conservative, from written g to a" with a final c in the bass clef. Although there may be a little too much "harmony professor" in the solo for a wide audience appeal, sympathetic brass players or a general audience prepared with oral program notes will undoubtedly enjoy the instruction.



Call and Response for Solo Horn

Randall Faust

address above (1997).

Call and Response is briefer than *Harmonielehrer* and more conservative in its use of stopped horn, but the range is wider (written B♭ to b♭") and the melodic leaps are larger. "Amazing Grace" appears toward the end, and the solo closes with a single horn chord. With the inclusion of the hymn, this becomes one of few suitable solo horn works for a sacred setting. This, together with its popular appeal and modest difficulty (grade V), make it a very worthy selection for the lonely hornist in search of regular performance opportunities.



Chorus Angelorum for Alphorn Solo

Manfred Fensterer

Edition mf, Manfred Fensterer, Mittelsestr. 44, D-63065
Offenbach, Germany (1996) DM 8.

Herr Fensterer takes on a difficult task: creating an interesting contemporary alphorn solo with the instrument's inherent limitations. Opening with a c'-g'-c" call, he quickly introduces the less consonant seventh and eleventh harmonics in alternation. After a few dramatic gestures, the composer quotes *Chorus Angelorum* from the Latin *Requiem*, interrupted twice by angry intervals and glissandi. Because this climax includes dissonant leaps from the low and middle range to the eleventh and fourteenth harmonics, accuracy is at a real premium. The brief solo ends reflectively but with a written melody: c-g'-g". This composition might be described as a "good effort," worth examining if you own an alphorn.

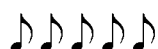


Mit geheimnisvollem Dunkeln for Soprano, Horn und Harfe
Carl Reissiger

Edition mf (see above) (1996) DM27.

Carl Gottlieb Reissiger was appointed Royal Kapellmeister to the Dresden court in 1828, following Carl Maria von Weber. Trained as a singer, he nonetheless wrote

several works for voice and obbligato instrument(s). [Editor's note: See pp. 24–26 of *The Horn Call Annual*, No. 9, 1997 for more information about Reissiger.] This edition comes from a manuscript in the Sächsischen Landesbibliothek Dresden that belonged to Joseph Rudolf Lewy, for whom the horn obbligato was undoubtedly written. It is a six-minute Andante: a brief introduction and three verses about love's secret longing in the dark of night, awaiting the light of day. The voice part is suitable for a tenor or soprano ascending to a sustained b-flat". The horn part is in E-flat and is lyrical throughout, only rising to a written g" and with only one middle c'. Reissiger enhances the mood of the text with a "heavenly" harp accompaniment in addition to the "nocturnal" horn tone. When these unpretentious period pieces return to our repertoire, they also seem to bring the enjoyable flavor of a less fettered era.

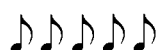


Sur un Thème Classique

Pascal Proust

Gérard Billaudot Éditeur, 14 rue de l'Echiquier, 75010 Paris (1996).

With a range of only d–f#, and technical demands to sixteenth-notes, this is a very fine addition to the repertoire for younger hornists (about grade III on a six-grade scale). The "classical theme" is treated to two variations, a cadenza, a lyrical variation, and a quick final variation. The majority of the work is in F major, with two f# minor/B major measures in the cadenza. This is a highly recommended new work further endorsed by the label "Collection Michel Garcin-Marrou."

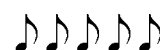


Animal Ditties III for Narrator, Horn and Piano

Anthony Plog

Editions Bim, P. O. Box 576, CH-1630 Bulle 1, Switzerland (1989) SFR25.

Composed in 1989, copyrighted in 1992, and finally published by Editions Bim in 1997, it has taken a long time to process this very clever six-minute set. Most brass players probably know Anthony Plog's *Animal Ditties* for narrator and trumpet, based on the poetry of Ogden Nash. When this title appeared in the 1996 Editions Bim catalogue, I immediately ordered the work, finally receiving it in the summer of 1997. The four movements were well worth the wait: *The Porpoise* (untitled in the edition), *The Dog*, *The Ant*, *The Centipede*. The poet is nowhere listed, but the odes are clearly "Nash-ish"—so brief the poems could be reprinted here—but that would ruin the anticipation. Typical of Plog's other horn works, the melodies are angular within a compressed tessitura. The first three movements only cover a range of g#–a", and the horn part in *The Centipede* is perfect: only two foot stamps! A guaranteed crowd-pleaser, and you cannot possibly miss a note in the final movement!



We have six 1997 editions from the American Horn Quartet's publishers: Phoenix Music Publications, J. Obrechtstraat 23, 7512 DG Enschede, The Netherlands.

Baroque Album, Vol. 1

Arrangements for horn quartet by Kerry Turner and Geoffrey Winter.

Fandango for horn quartet

Kerry Turner.

Overture to The Marriage of Figaro

W. A. Mozart, arranged for horn quartet by Kerry Turner.

Three Chorale Pieces for Four Voices

Johannes Brahms, arranged for horn quartet by Kerry Turner.

Intuitions for Horn Quartet

Kazimierz Machala.

Farewell to Red Castle (Theme and Variations for Horn Octet)

Kerry Turner.

Baroque Album, Vol. 1 contains three arrangements of works by J. S. Bach: Sinfonia II (BWV 798) arranged by Kerry Turner, and Fugues Nos. 16 and 20 from the *Well-Tempered Clavier*, arranged by Geoffrey Winter. In the Sinfonia, and somewhat in Fugue No. 20, the burden of high notes (up to c") is shared between the top two or three parts. Fugue No. 16 is arranged in standard SATB fashion, so a quartet with a strong first and fourth horn could handle it.

The composer offers a very visual explanation of *Fandango's* inspiration. Suffice it to say that Kerry Turner's colorful horn writing and intricate rhythms have again found a venue in this Spanish showpiece: outstanding fun for a virtuoso quartet.

There have been arrangements of the overture to the *Marriage of Figaro* for other chamber combinations, but I believe this is the first for horn quartet. It has been placed in the more comfortable key of B-flat major (concert E-flat) so the range is in the higher, less muddy, compass of the horn. The fourth part only contains one pedal F in a tessitura that is normally just under the treble clef. The top three parts share the melodic activity and high notes to b". Whether you have performed this overture in its original version or another arrangement, you understand that Mozart's tight rhythms, vigorous flexibility, and impressive technical demands make a great performance very difficult to achieve.

The three Brahms choral works arranged by Kerry Turner, *Arme, arme Welt!*, *O Süßer Mai!*, and *Im Herbst*, can be heard as performed by the American Horn Quartet on EBS CD. The lushness of Brahms's vocal writing is generally suitable for horns, and these are no exception. The range is fairly narrow, with the first only ascending to g"–a". The

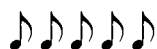
fourth part is in bass clef entirely but occupies mostly the upper region of that clef, with one juicy pedal E in the three selections: great music, perfectly transcribed.

The composer, Kazimierz Machala, states that he wrote *Intuitions* several years ago for his students at the University of Georgia. At one point he gave a copy to the American Horn Quartet not pretending to be a composer. To his surprise, they liked it and have performed it in several countries. Professor Machala states in the introduction to the quartet:

I wrote the piece for my students with the idea of practical educational use in mind. It has many technical challenges, but these are equally distributed and organized to be accessible if approached in a systematic way. Range, register changes, and endurance are written for the characteristics of the horn. Although there are not frequent meter changes, many themes start at the beginning, middle or end of a bar, creating an impression of such changes. The musical language contains shades of jazz while keeping the style within the established norms of classical performance.

Intuitions is a difficult three-movement work with intricate ensemble rhythms plus challenging flexibility and finger technique in all four parts. Although the composer slightly alludes to jazz harmony, particularly in the third movement, this is not a "light" piece; rather it is written in a less tonal, more austere language. Apart from the occasional stopped notes, there are no "contemporary techniques" employed. It is recommended as a challenging composition for four strong hornists in search of new virtuoso literature.

Kerry Turner wrote his five-minute *Farewell to Red Castle* for the Japan-German Horn Club, which premiered the work at the 27th International Horn Festival in Japan. Similar to many of his compositions, it begins with a folk-song-like melody upon which the several variations are based. Turner trademarks are here in abundance: fast flourishes and intricate rhythms within a tonal-modal harmonic structure. All parts are demanding and are not paired high-low: the first part is the highest, followed by second, descending to part eight.



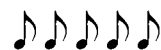
Classical Duets for All, Classical Trios for All, and Classical Quartets for All

William Ryden, three books

Warner Bros. Publications, 15800 NW 48th Ave., Miami, FL 33014 (1996) \$5.95 each.

These are very fine sets of horn duets through quartets, especially recommended for younger students, with challenging material offered as they put the easier music behind them. Many of the melodies are well-known and the arrangements are excellent. A horn teacher with a studio of varying age and ability levels could make good use of these collections.

These three books are published in score form. Mr. Ryden has selected some well-known and a few lesser-known works from the Baroque era through the early twentieth century. The print is large, so very easily read, and there are no page turns! The duets begin at a grade II level and continue slowly to grade V through the seventeen works selected. Composers range from Lully and Mozart to Verdi and Brahms. The fifteen trios cover Corelli to Satie. The first several trios are of grade II–III level, then the last five jump quickly to grade V. The same format holds for the quartets.



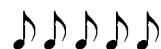
Theodore Presser Co. (1 Presser Place, Bryn Mawr, Pennsylvania 19010-3490) sent a package of compositions and arrangements that they distribute for European publishers. Here are reviews of music sent:

Renaissance Brass

Arranged by Tony Evans

Spartan Press Music Publishers Ltd., Old Brewery House, Redbrook, Monmouth NP5 4LU, UK (1996) \$17.50.

This collection is billed as four easy arrangements for flexible (four-part) brass ensemble of music by Susato, Praetorius, Holborne, and Gervaise. Parts A and B are marked for B-flat trumpet, part C is offered for horn in F/E-flat/trombone/B-flat trumpet, and part D is for trombone (bass and treble clefs)/tuba/treble-clef B-flat bass/treble clef E-flat bass. Where three of these, *The King's Dance* by Praetorius, *Bonny Sweet Robin* by Holborne, and *Bransle de Bourgogne* by Gervaise are about grade II–III level brass music, *Battle Song* by Susato is arranged in a higher tessitura for first trumpet (grade III–IV). This is excellent music, arranged very well for young brass players. Optional percussion (tambourine/triangle and tambour/bodhran) complete the Renaissance flavor.



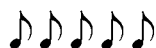
Notturmo pour 4 Cors en Fa

Thomas Daniel Schlee

Editions Henry Lemoine, 24 rue Pigalle, 75009 Paris (1996) \$27.

The composer was either born in 1957 or the quartet was written that year and only published in 1996; I suspect the former. The publication format is unusual in that the horn parts are stapled to the score so that the staples must be either lifted to extract the parts or the parts must be torn free. These parts will *not* be lost in shipping or distributing! The highest notes of this four-minute *Notturmo* are only to *g♯* in the first part, but the fourth part descends once to G at the bottom of the bass clef. That the highest notes are also stopped adds a dimension of difficulty. The music is quite dissonant but rhythmically less complicated than it appears at first glance: the first measure is a quick 3/16 meter followed by an *Andantino* 4/4 meter, with two 3/16 interjections later. In only two measures does the dynamic level

rise above piano and several are notated below that level. Obviously, this rather brief nocturne has limited venue outside a full quartet recital, where it will exhibit marked contrast to the majority of the literature.



Five compositions by Graham Whettam, also distributed by Theodore Presser were sent. These are all published by Meridan Music, The Studio Barn, Silverwood House, Woolaston, Nr. Lydney, Cloucestershire GL15 6PJ England.

Idyll for Horn and Organ (1993) \$12.

Duo Declamando (1993) \$15.

Quartet (1986) for Four Horns \$27.50.

Concerto Ardente for Horn and Orchestra (1996) \$30 (horn with piano reduction).

A Little Suite for Brass Quintet (1996) \$15.

Although one melody does return in this four-minute composition, *Idyll* for Horn and Organ generally wanders from one idea to the next. Perhaps it is the choice of meters, which do not seem to suit the melodies, that elicits the occasional quality of a run-on sentence. The opening and closing sections are tonal, with a dissonant middle section dominated by the organ. The organ registration is clearly marked and neither horn nor organ part is particularly difficult. The horn ranges only from $\text{c}\sharp$ to one a'' and the technical demands are nil. Only due to a slightly higher tessitura does it earn a grade IV rating. As there is not a great deal of literature for this combination, it is welcomed from that standpoint.

As seemingly directionless as his *Idyll* above, *Duo Declamando* exudes energy and drive from the first notes. Beginning with a long horn recitative, the piano finally joins the horn in the slow introduction. An Allegro con brio with considerable $7/8$ meter mixed in with $4/4$ taxes the pianist's technique under strong declamations in the horn. The work reaches a frenzied pitch that eventually comes to a screeching halt. The piano interjects a bold statement, followed by a calm reminiscence of the fevered Allegro. The horn recitative commences again but the piano joins in an epilogue suggesting Alban Berg's *Wozzeck*. In fact, the entire musical language, with its powerful atonality, reminds the listener of Berg. The horn writing is for a higher player, with a written range of $\text{a}\sharp-\text{c}'''$, plus a wide dynamic range.

According to the title page, Whettam's Horn Quartet was written for the Horn Quartet of the Leipzig Radio Symphony and the British Horn Festival 1986. There are four movements: *Kleine Festmusik*, *Adagio & Chorale*, *Scherzo*, and *Postlude*. The first movement alternates between unison writing, dissonant punctuation, and a scampering middle section similar to Tippett's *Sonata for Four Horns*. The rhythmic intricacies and vitality are quite brilliant. All four hornists must be strong with the first and third up to c''' but the fourth only down to B. The movement ends with a Hindemithian major chord. The second movement opens with a high three-part canon, begun in the fourth horn on $\text{f}\sharp$, climbing to an a'' . The movement continues with a dis-

sonant chorale, a return of the canon in its inversion, a contracted version of the chorale, and concludes with another major chord. The *Scherzo* is difficult and Tippett-like in both rhythm (considerable $5/8$ with rhythmic independence) and technique. This movement too ends on a brilliant A-flat major chord, with the first on c''' . The *Postlude* is an altered version of the first movement.

Concerto Ardente includes three movements totally twenty-four minutes: *Andante-allegro moderato*, *Lento Russo*, and *Finale: Subito allegro-molto ritmico*. The composer bases the concerto on a theme derived from his name: G Re A H(B) A Mi, producing a dramatic, idiomatic horn melody. A hornist with no low range would enjoy this concerto as the lowest pitch is $\text{c}\sharp$ but the highest is c''' . The first movement is perhaps the strongest musically with dramatic statements in both horn and orchestra. An attempt by the horn to group $4/4$ meter as $6/8 + 2/8$ is generally thwarted by the accompaniment, and the provided cadenza seems both excessively long and repetitive. The second movement suffers in the piano reduction from an extensive introduction which begs the colors of the orchestra to improve its sparse texture. The third movement is rhythmically energetic but repetitive: we hear the opening two-measure rhythmic motive almost ten times successively before the introduction of a new idea. The concerto ends with a prominent statement of the composer's namesake. Because the competition from other contemporary concertos is so strong, I doubt if this one sees much action.

A Little Suite for brass quintet was written for a quintet of younger players for Christmas 1974, thus seasonal melodies play a dominant roll in the clever arrangements. The first movement, *Minuet*, is based on "We Wish You a Merry Christmas." The second is a *Sarabande* variation on "Lu le, lu la" and the final *Posthorn* is based on *Adeste Fidelis*. Where the range is suitable for a grade III level quintet, perhaps the technique and articulation speed of the third movement are beyond most quintets of that age level. Brass band parts are provided as substitutes for the horn (E-flat), trombone (treble clef B-flat euphonium), and tuba (treble clef E-flat bass). Even a professional quintet could enjoy these variations on familiar Christmas melodies.



Intrada for Brass Quintet (1995)

Douglas Hill

Manduca Music Publications, P. O. Box 10550, Portland, ME 04104 (1995) \$8.

Intrada was clearly written for a professional quintet, with the first trumpet on piccolo and the second on Flügelhorn. The brief entrance music consistently employs a carillon effect which expands toward the conclusion, where the piccolo trumpet ends on an $\text{e}\flat'''$ four octaves above the tuba. The only range difficulties are found in the first trumpet and horn (to c'''), and there may be momentary confusion created by a dynamic marking of $f+$ where the $+$ looks like the horn symbol for stopped horn. This is a first-class concert opener and a bargain at eight bucks!



Concerto Grosso in C (from Alexander's Feast)
G. F. Handel, arranged for brass quintet by Brent Dutton
Neil A. Kjos Music Co., 4380 Jutland Drive, San Diego, CA
92117 (1996) \$5.

This is a three-movement (fast-slow-fast), twelve-minute concerto arranged for a professional-level brass quintet. However, a fine high school quintet could tackle the first movement, with one *d*^{'''} for the first trumpet (in B-flat) and a *G* for tuba. This first movement and the final *Allegro*, which is a fugue, could each stand on their own, if necessary. Often with arrangements of Baroque orchestral works, the horn and trombone have very little rest. Such is not the case here, where the inner voices are nicely passed among the players. This is a fine selection and arrangement, although it is odd that the trumpet parts are in B-flat, since every professional trumpeter owns a C trumpet and the concerto is in C major.



On a Darkling Plain (*Musings before Armageddon*) for brass quintet
Brent Dutton
Neil A. Kjos (see above), 1996. \$5.

The movement titles of this fifteen-minute composition are: *Arthur at Camlann*, *Boudica before Manatter*, and *Alfred at Athelney*. The composer's preface speaks of dreams of the Dark Ages, of English mythology and history. One immediately conjures up gloriously tonal epic-movie scores. The pageantry and fanfares are there but disguised in a contemporary, often dissonant idiom. Rhythms are complex and independent: three against four against five in several measures. Powerful unisons or tonal chords occasionally interrupt the otherwise polytonal and rhythmically complex texture. The first movement is in an ABCBCBA form where the A section is a fanfare, the B sections are slow and homophonic, and the C sections are aleatoric. The second movement begins with stretches of free accompaniment to solo recitatives from the horn and tuba. The movement eventually becomes metrical and somewhat homophonic, and the trombone emerges as the melodic force. Flügelhorns color the end of the movement. The third movement opens much like the first with unison pitch but rhythmic dissonance. It is a multi-sectional mosaic of imaginative but unrelated ideas that, like music of the middle ages, are left undeveloped. This is a unique quintet by a composer with clear and strong musical convictions.



Fanfare from The Mask of Time (Fanfare No. 5)
Michael Tippett, arranged by Meiron Bowen
Schott & Co. Ltd., London. 1996. \$39.99.

Occasionally compositions are sent by publishers for review that are not directly related to horn-dom. Most of those are forwarded to colleagues with the appropriate constituency. I decided to review this brass choir work both because Michael Tippett is an important composer and the composition is balanced toward the horn, with six horns against four trumpets, two trombones, bass trombone, tuba, and percussion. The fanfare opens with a very fast "Morse code" unison in the trumpets that is passed to the trombones and then horns. Thereupon several layers of activity begin. Often four independent themes are performed simultaneously, one or two of which are replicas or derivations of the rhythmic, one-note patterns from the opening. The percussionist (one) plays only a xylophone, which contributes an extensive triplet carillon, and a side drum for the last measure. "Noisy" is perhaps the most appropriate description of the *Fanfare*. The publisher claims the work is five minutes in duration but, mathematically calculated at the prescribed tempo ($\text{♩} = 152$), it should only take two minutes to perform.



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Recording Reviews

John Dressler

I open this issue's column with an addendum to the May, 1997 Tuckwell Discography. Mr. Leo Sacchi of Houston, Texas has kindly supplied a few other discs:

Brahms. *Trio*, Op. 40
Saint-Saens. *Romance*, Op. 67
Schumann. *Adagio and Allegro*, Op. 70
London 433-695 (compact disc)
a coupling of D104 and part of D105

Haydn, M. *Concertino in D*
London Serenata 436-222 (compact disc)
same performances as on D13
coupled with viola and organ works

Kern, J. *A Sure Thing*
EMI Eminence 7243-66007
a reissue of D5 on compact disc

Mr. Sacchi, as perhaps other readers, is interested in seeing someone construct a study of the orchestral recordings of both Mr. Tuckwell and Mr. Civil such as one Robert Marshall produced regarding Mr. Brain. I think we all hope that items such as D12, 14, 15, 35 and others will be re-issued on compact disc in the near future.

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

Distributors

American Horn Quartet
c/o David Johnson
Rathausgasse 24
CH-3011 Bern
Switzerland

CBC Records
P.O. Box 500 Station A
Toronto Ontario M5W 1E6
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Crystal Records
28818 NE Hancock
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2253 Downing Street
Denver CO 80205 USA

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14134 NE Airport Way
Portland OR 97230 USA

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c/o Early Music Institute
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Indiana University
Bloomington IN 47405 USA

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Calgary Alberta T2N 3H2
Canada

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P.O. Box 273319
Houston TX 77277-3819 USA

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Clarence NY 14031-0406 USA

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Budapest Festival Orchestra
Selmeci 14-16
H-1034 Budapest
Hungary

Move Records
10 Glen Drive
Eaglemont 3084
Australia

Novalis
c/o Qualiton Imports
24-02 40th Avenue
Long Island City NY 11101 USA

Olympia
(see Fleur de Son Classics)

Hans Pizka Edition
Postfach 1136
D-85541 Kirchheim
Germany

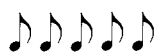
Reference Recordings
Box 77225X
San Francisco CA 94107 USA

Skylark
(see Fleur de Son Classics)

Reviews

Disc Title: *From Our Home Upper Austria Province*
 Contents: horn quartets by Erich Pizka
 Artist(s): Hans Pizka, Ganter Viennese Pumpenhorn in F; Erhard Zehetner, Jungwirth Viennese Pumpenhorn in F; Franz Söllner, Yamaha Viennese Pumpenhorn in F; Eduard Geroldinger, Engel Viennese Pumpenhorn in F
 Label and Number: HPE CD-06
 Timing: 63'35"
 Recording Date: Nov. 20–21, 1996
 Recording Location: Weinberg Studio, Austria

This disc, volume two in the Hans Pizka Edition series, contains twenty-three original horn quartets written by Erich Pizka, father and teacher of the four artists who perform them here. These character pieces (some stand-alone, some in a seamless set together) are cast as serenades, fanfares, marches, and waltzes. Most are named for various castles and rivers of the northern part of Upper Austria between the Danube and southern Bohemia. The literature is rendered in perfect style emulating the Austrian hunting horn we have come to understand through so many nineteenth-century composers from that area. This is fine music for horn ensembles of all sizes and wonderful repertoire for recitals and concerts of all types. The disc is a memorial tribute to the composer who died the day following its completion. This and the next three discs reviewed are available directly from Hans Pizka; his address is found above. You may contact him via email at 100524.735@compuserve.com for price and availability.



Disc Title: *Rare Romantic Pieces for Horn and Piano*
 Contents: 1) Wirth, Adam. *Fantasie*, Op. 3
 2) Lachner, Ignaz. *Nocturno*, Op. 37
 3) Lorenz, C. D. *Elegie*, Op. 24
 4) Richter, Hans. *Romance*
 5) Lewy, Johann Rudolphe. *Divertissement*, Op. 13
 6) von Flotow, Friedrich. *Melody from the Wintermärchen*
 7) Franz, Oskar. *Lied ohne Worte*, Op. 2
 8) Strauss, Franz. *Sentiments romantiques*
 9) Proch, Heinrich. *Lied ohne Worte*, Op. 163
 10) Lewy, J. R. *Divertissement*, Op. 11
 Artist(s): Hans Pizka, horn
 Wilfred Koch, piano
 Label and Number: HPE CD-07
 Timing: 65'01"

Recording Date: Nov. 9 and 11, 1996
 Recording Location: Great Hall of the Munich Music Academy

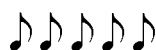
As the title states, these are gems from the nineteenth century, most of which are recorded here for the first time and which feature excellent moments alternating in singing, technical, recitative, and dramatic flair. They vary in length from three to thirteen minutes in length and would balance nicely a program featuring longer concerti or chamber music. They cover the entire range of the horn and are constructed in primarily binary, ternary, and theme-and-variation forms. What makes this album unique is the presentation of works by horn players, themselves: Wirth, Lachner (younger brother of Franz), Lorenz (second horn at the premiere of *Flying Dutchman*), Richter (a former member of the Vienna Philharmonic), and J. R. Lewy (first horn at the premiere of *Flying Dutchman*); not to mention Oskar Franz and Franz Strauss, probably better known hornist names from this list. All of these works should become much more familiar to horn players as they explore both this recording and the published music. In addition to his position as principal horn with the Bavarian State Orchestra, Mr. Pizka publishes music for the horn and produces compact discs with historic recordings from his private archive. He performs this disc on a Hermann Ganter F/B-flat Pizka model built in 1983. Mr. Koch is best known as an opera conductor in Linz and Munich. He serves here admirably as piano accompanist. This is volume three in the Pizka Edition series.



Disc Title: *Hans Pizka Live in Concert*
 Contents: *1) Britten. *Serenade*, Op. 31
 **2) Glière. *Concerto*, Op. 91
 ***3) Strauss, R. *Concerto No. 2*
 Artist(s): Hans Pizka, * **Ganter F/B-flat double; ***Viennese Pumpenhorn in F
 *Algirdas Janutas, tenor
 *Lithuanian National Symphony
 **Moravian Philharmonic
 ***Members of the Bruckner Orchestra
 Label and Number: HPE CD-08
 Timing: 62'25"
 Recording Date: * ** February, 1997
 *** September, 1964 (mono)
 Recording Location: * Vilnius Concert Hall, Lithuania
 ** Olomouc Philharmonic Hall
 *** Kaufmännische Vereinshaus, Linz

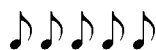
Pizka delivers here three works of monumental importance to the repertoire: each with its own unique contribution. It is noteworthy to have another recording of the Britten now available by a non-Brit, since most listeners are probably more familiar with recordings by Brain, Tuckwell, Thompson, Halstead, and Civil. This interpretation provides a fresh, bold, and present ambiance. Again, it is wonderful

to have another interpretation of the Glière. The opening is quite deliberate and solidly played. Already in the B section Pizka lends his Austro-Germanic sensitivity to the lyric line giving it a robust ring. The cadenza is by Baumann and includes multiphonics. The Strauss is a special treat to be included here. It was taken from the reel-to-reel original performed by the then 22-year old Pizka, which his father had recorded from the gallery of the old hall in Linz. It gives us a terrific understanding of the Viennese horn in F and all its tendencies of timbre and control as Pizka remarks "a hazardous adventure earlier experienced only by my teacher, Freiberg, whose first recording of 1943 appears in my special series of recordings as HPE CD-04." This recording is a testament to the refined sound and technical acrobatics of the Viennese horn: something that Strauss captured so well. This is a fine reading by the soloist and the orchestra. The particular instrument used on the 1964 recording was built around 1923 of yellow brass. The disc is volume five in the Pizka edition series.



Disc Title: *The Second Prank*
 Contents: 23 original or arrangements for horn quartet
 Artist(s): Hans Pizka, Erhard Zehetner, Franz Söllner, Eduard Geroldinger
 Label and Number: HPE CD-09
 Timing: 49'07"
 Recording Date: May 14-15, 1997
 Recording Location: Austria

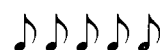
Here are another twenty-three horn quartets written or arranged by Erich Pizka. Again, these character pieces show the many facets of the hunting horn: jocular, mournful, energetic, tender, and militaristic. Particular favorites from the disc are: Wagneriana, Schubert's *Der Lindenbaum*, two arrangements of music of Bruckner and an aria from von Flotow's opera, *Martha*. The galop which concludes these quartets has a merry celebratory feel to it: perfect for opening or closing a recital. This disc is volume six in the Pizka series.



Disc Title: *Mozart: The Complete Horn Concertos*
 Contents: 1) *Concerto No. 1, K. 412*
 2) *Concerto No. 1, K. 412*, with original texts interjected by speaker
 3) *Concerto No. 2, K. 417*
 4) *Concerto No. 3, K. 447*
 5) *Concerto No. 4, K. 495*
 6) *Concerto movement in E, K. 494a*
 7) *Concerto in E-flat, K. 370b and K. 371*
 Artist(s): Herman Jeurissen, valved horn
 Netherlands Chamber Orchestra
 Roy Goodman, conductor
 Label and Number: Olympia OCD-470
 Timing: 79'22"

Recording Date: Nov. 20-23, 1996
 Recording Location: Beurs van Berlage, Amsterdam

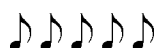
Not only is the horn playing on this disc superb, the ensemble is absolutely splendid. (My only disappointment is that the orchestral horns seem distant in ambiance.) Mr. Goodman's inspired faithfulness to *détaché* side-by-side with playful duetting by oboes plus a most fitting continuo part on harpsichord is to be commended. These add a sparkling vitality in keeping with Mozart's own spunky nature. Mr. Jeurissen brings his own delightful reading of these works to the disc. He is quite adept at a wide gamut of dynamic nuance and possesses a bounce which the orchestra matches implicitly. Most notable are some historically important additions here. Jeurissen provides us with his own very convincing completion of K. 494a. It contains some perky chromatic shifts that I can imagine Mozart would have thoroughly enjoyed. Jeurissen has done us a great service with respect to K. 370b: he has reassembled many of the fragments cut from the original by Mozart's son, Carl, given away as mementoes to friends marking the centenary of W. A.'s birth. Jeurissen has also reworked the instrumentation of K. 371 and the second movement of K. 412 according to earlier practice. Perhaps the most clever addition to this disc are the marginalia texts found in the autograph score in the last movement of K. 412. The speaker reads the texts in Italian with dramatic interpretation; one can only imagine Mozart's own running commentary at one of Leutgeb's rehearsals! Both English and German translations are included in the liner notes, which also provide valuable historical information about these concerti. A "must" for anyone closely studying these works.



Disc Title: *After a Dream*
 Contents: 1) Handel, G.F. *Suite from Lucrezia Cantata*
 2) Kreisler, F. *A Kreisler Suite*
 3) Chopin, F. *Nocturne, Op. 9. No. 2*
 4) Ravel, M. *Pièce en forme de Habanera*
 5) Fauré, G. *Après un Reve*
 6) Mahler, G. *Ich bin der Welt*
 7) Morricone. Main theme from *Once Upon a Time in the West*
 8) Matheson/Hackleman. *A Jazz Suite*
 [all arranged by Hackleman]
 Artist(s): Martin Hackleman, horn
 Terence Dawson, piano
 Label and Number: Skylark 9702
 Timing: 68'47"
 Recording Date: May 26-29, 1996
 Recording Location: Metropolitan Tabernacle, Vancouver

These very cantabile-based settings demonstrate both Mr. Hackleman's fantastic lyric artistry and his flexibility

and control in the upper register. Running the gamut from Baroque to jazz, the listener is treated to some excellent new repertoire borrowed from other sources. The jazz suite lays particularly high, but the performance makes it sound totally accessible to all. The Handel and Mahler selections are arranged for string and continuo accompaniment; the Kreisler contains several familiar tunes, most of them originally for violin and piano; a very sensual interpretation of the Ravel capturing a sultry evening full of expression and nuance. I've heard the piece performed on saxophone, but this is by far a much more convincing medium. Hackleman, formerly a member of the Canadian Brass and the Empire Brass Quintet, is currently principal horn with the Vancouver Symphony and teaches at the University of British Columbia. He writes in the liner notes: "the horn is a vocal instrument ... these pieces have inspired me for many years, some entering my life when I was very young, others I came upon throughout my career."



Disc Title: *Cornucopia: French Chamber Music for Horn and Strings*
 Contents: 1) Duvernoy, F. *Quartet No. 2 in D Minor*
 2) Dauprat, L.-F. *Quintet No. 1 in F, Op. 6*
 3) Reicha, A. *Grand Quintet in E, Op. 106*
 Artist(s): Richard Seraphinoff, French
 Classical orchestral horn
 Judson Griffin, violin
 Cynthia Roberts, violin
 Andrea Andros, viola
 Allen Whear, cello
 Jesse Watras, bass
 Label and Number: Focus 942
 Timing: 58'49"
 Recording Date: May 24–26, 1995
 Recording Location: Colgate-Rochester Divinity School, Rochester NY

In her notes to this disc, Viola Roth writes: "The French school of horn playing in nineteenth-century Paris attained a reputation unsurpassed in the history of the instrument." Mr. Seraphinoff, a natural horn performer and builder, offers us this excellent demonstration in the manner one would have expected to have heard from Rodolphe and Punto as well as the composer/performers Duvernoy and Dauprat. An exquisite sense of both delicacy and presence is brought forward by Seraphinoff. Particularly striking are the running scalar figures and the effortless trills, both whole- and half-step. The closed notes match the open ones so closely one almost forgets this in a period-instrument recording. His articulations are also put forward in a smooth unobtrusive way, drawing no attention away from the melodic line. The repertoire contains both passages of subtlety and of bolder motives. All of this Seraphinoff brings off with clarity and world-class demeanor. He is currently on the fac-

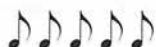
ulty of Indiana University, where he teaches both natural and valved horn. He is an integral part of the Early Music Institute there and offers annual workshops in natural horn construction and performance. His teachers include Lowell Greer, Francis Orval, and Michael Hatfield.



Disc Title: *Im Herbst (In the Autumn)*
 Contents: 1) Dickow, Robert. *Entrance Fanfare*
 2) Bizet, Georges. *Carmen Suite*
 3) Brahms, Johannes. *Three Choral Pieces:*
Ach, arme Welt
O, süsßer Mai
Im Herbst
 4) Castelnuovo-Tedesco, Mario. *Chorale with Variations*
 5) Debussy, Claude. *Four Pieces:*
Le petit Negre
Reverie
Mazurka
Tarantelle Styrienne
 6) Mitushin, Alexander. *Concertino*
 7) Dauprat, L. *Quatour No. 1*
 8) Homilius, Konstantin Friedrich. *Quartett*
 Artist(s): The American Horn Quartet
 Timing: 61'24"
 Recording Date: July 3–4, 1995
 Recording Location: Reformed Church Blumenstein, Switzerland

Yes, I know this group is good. But I honestly forget just how solid an ensemble they are. I need to replay their discs more often to remind me of their incredible unified articulations, releases, and sense of drive. The opening selection is reminiscent of the harmonic language found in *Symphony for Brass and Percussion* of Charles Knox. It is truly American-esque with a little bit of Dukas thrown in. The multiple tonguing at the end of this work is terrifically displayed. Turner's arrangement of the selections from *Carmen* are jewels. And, as usual, no one hides in this setting: something for everyone to chew on before performing it! The original flute/piccolo part echo is cleverly disguised by the use of mutes: a nice touch. Other echo effects are done stopped. From Bizet to Brahms was a musical stroke of genius. From the bouncy, saucy French attitude to the round Germanic nobility balances the disc very nicely. The note-against-note style also reinforces the ensemble's unified interpretation. I've performed some of the Debussy selections on the piano: nothing quite like this version, however! One can really hear the inner voices in this medium. The *Tarantelle* is a particular favorite of mine in this set: expertly blending staccato against legato. I fondly looked forward to hearing the Mitushin on spotting it listed on the cover. I first heard it on the old Chicago Symphony horn quartet recording made "just a few years ago." It also brings back memories of my first experience playing in a horn quartet and trying

to match intonation and style all within a very realistic register for all concerned. The last movement is a great forum for staccato scale and arpeggio clarity. The last two works on the disc were new to me. The Dauprat conjures up recollection of the Rubank duet books with its Alberti bass-like figures but with more progressive Romantic harmonies, and of course with twice the number of players even more overlapping ideas. I hope parts will be available soon for this one as well. One can detect a homage perhaps to Schumann's *Konzertstück* in a staggered statement-restatement motive in the first movement with many seventh chords. Its finale brings to mind a rollicking hunting fest in compound duple meter. Another splendid chestnut from the AHQ. Check advertisements in this or other issues of *The Horn Call* for ordering information, or contact David Johnson at the address above.



Disc Title:

Mozart Horn Concertos

Contents:

- 1) *Concerto No. 2, K. 417*
- 2) *Concerto No. 4, K. 495*
- 3) *Concerto No. 3, K. 447*
- 4) *Concerto No. 1, K. 412, (completed in 1993 by Robert Levin)*
- 5) *Concerto in E-flat, K. 370b and K. 371 (completed in 1993 by Robert Levin)*

Artist(s):

James Sommerville, horn
CBC Vancouver Orchestra
Mario Bernardi, conductor

Label and Number: CBC Records SMCD-5172

Timing: 69'50"

Recording Date: February 10-12, 1996

Recording Location: Studio 1, CBC Vancouver

Mr. Sommerville displays a tasty use of vibrato on many of the longer cadential notes that adds a personality to this reading. His scales to the B-flats ascend with clarity, command, and solid presence without glare or ostentation. One perceives a drive to phrase endings which keeps the line energetic to its conclusion. The slow movements are sensuously felt with a hint of vibrato, especially on the crescendos. Together with the disc by Jeurissen, the listener has two new and different interpretations of these ever-important pieces of horn repertoire. If one were to make a quick general observation of tempi between these two, Mr. Sommerville's interpretations are a little more deliberate than those of Mr. Jeurissen. The listener should pay particular attention to the completions of Mr. Levin: some similarities but some differences when compared to those of Mr. Jeurissen. Both discs are valuable additions to the Mozart horn contributions. It is also interesting to note that this particular recording presents the concerti in the order they were composed. Mr. Sommerville is currently Associate Principal Horn with the Montreal Symphony Orchestra and has won solo competitions in Munich and Toulon and the CBC Young Performers Competition. He also teaches at McGill University in Montreal.



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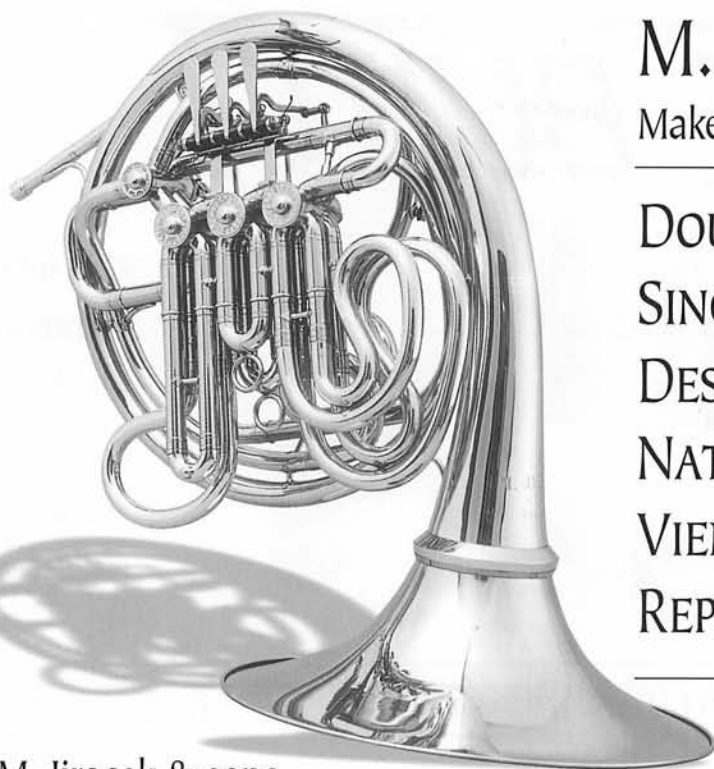
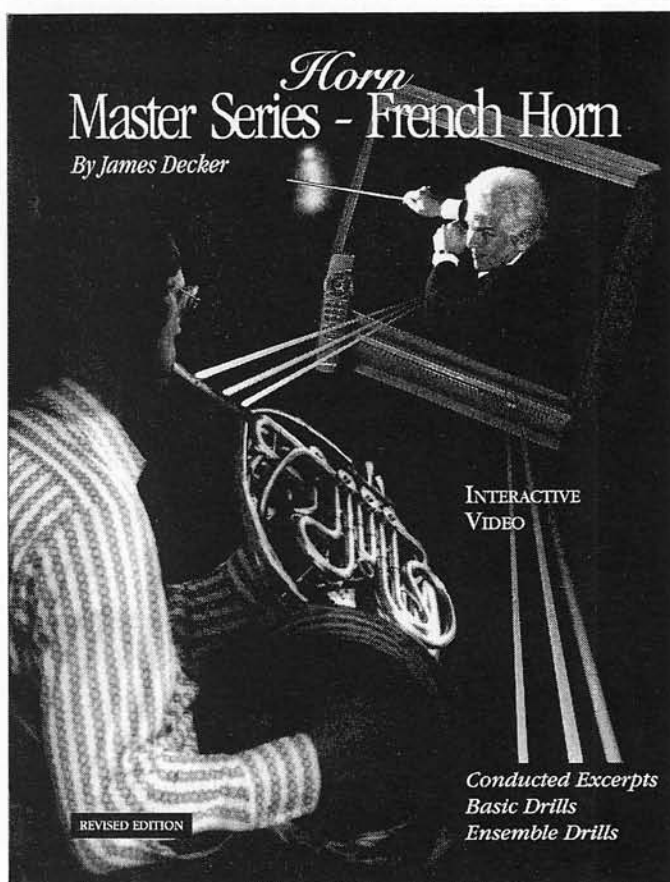
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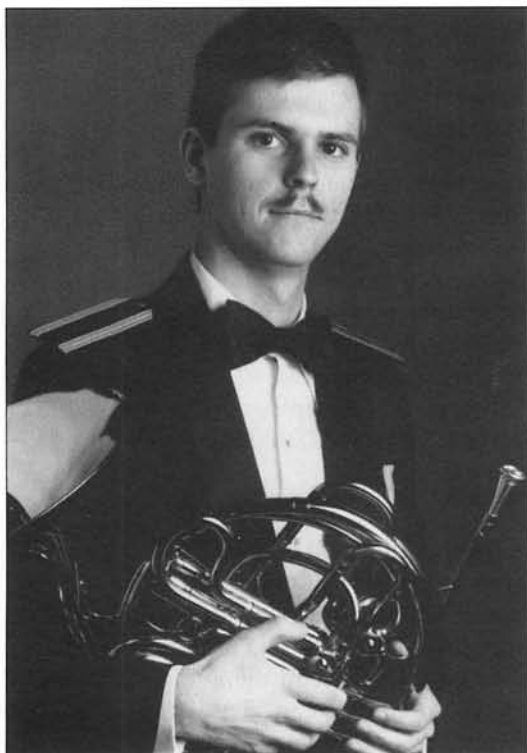
IHS 1998 Scholarship Programs

Lisa O. Bontrager
Scholarship Committee Chair

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

The chair of the 1997–98 IHS Scholarship Program is Lisa O. Bontrager. Chairs of the individual scholarship programs are as follows: Jon Hawkins Memorial Scholarship—Lisa Bontrager; Frizelle Orchestral Competition—Ádám Friedrich; Farkas Performance Awards—Virginia Thompson; Symposium Participant Awards—Paul Mansur. Horn students are urged to study the following scholarship descriptions and to enter one or more competitions they consider to be applicable to their present performance status.

All scholarship winners will be expected to attend the 1998 IHS workshop (June 2–6, 1998) at the Banff Centre for the Arts, Banff, Alberta, Canada. Previous IHS scholarship award winners are ineligible to participate in the same scholarship competition again.



Jon Hawkins, 1965–1991

The Jon Hawkins Memorial Scholarship

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

The purpose of this scholarship is to encourage the attendance of deserving, highly motivated horn students at the annual IHS workshops, where they can be intensely exposed to state-of-the-art levels of performance, pedagogy, equipment, and resources. Hornists who have not yet reached their twenty-fourth birthday by June 6, 1998 may apply for up to \$1,500 (US) to be used for the registration fee, room, board, and travel costs to the 1998 IHS Horn Workshop, June 2–6, 1998 at the Banff Centre for the Arts. One or two of these scholarships are available each year. The winner(s) will be selected on the basis of (1) performance ability, (2) a demonstrated need for financial aid in order to attend the upcoming workshop, and (3) personal motivation. In addition to the cash prize (awarded as a reimbursement at the workshop), the scholarship winner(s) will receive instruction from at least one workshop artist in the form of a private lesson and/or master class, give a solo performance at the international workshop, and receive an autographed copy of Werner Pelinka's *Concerto for Jon*. The International Horn Society reserves the right to cancel the competition or withhold one or more awards if, in the opinion of the judges, conditions warrant such action.

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

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

Completed applications must be received by the chair of the Hawkins Scholarship Committee postmarked no later than **March 1, 1998**. Hawkins winners are ineligible to participate in the Farkas competition.

Symposium Participant Awards

The International Horn Society is pleased to offer five Symposium Participant Awards of \$200 (US) each, to assist deserving students with financial limitations in attending an IHS Symposium (Workshop). A recorded performance is not required from applicants for this award. This year, the prize money will be used to help winners attend the workshop at the Banff Centre for the Arts in Banff, Alberta, Canada, June 2-6, 1998.

Conditions for the awards are as follows.

1. To qualify, an applicant must:
 - a. Be a student of the horn who is no more than twenty years of age as of June 6, 1998.
 - b. Write a short essay (at least one page long) describing the importance of the horn in his or her life. The English language must be used for all written information accompanying the application.
 - c. Show a financial need by including with the above mentioned page, letters from parent/guardian *and* teacher attesting to the applicant's interest in the horn and to his or her financial situation.
N.B. Parent/Guardian letter must include permission to attend the Symposium if the applicant is under the age of majority.
 - d. Include his/her name, address and telephone number with the application.
2. Winners will be chosen on the basis of their applications and indication of financial need.
3. Application letters with supporting material must be postmarked no later than March 20, 1998.
4. Winners will be notified by mail no later than April 15. The \$200 awards will be sent directly to the workshop host and be credited to the winners to partially cover registration and/or room and board fees. If an award cannot be utilized by a winner, send notice immediately to the application address.
5. The IHS reserves the right to cancel or withhold one or more of the awards if conditions so warrant.
6. Applications should be mailed to:

Paul Mansur
IHS Participant Awards
7620 Wimpton Lane
Hixson, TN 37343-2209
USA
Email: pmansur@aol.com

Please allow ample time for international mail delivery.

The IHS Orchestral Audition Competition Dorothy Frizelle Memorial Awards

Dorothy Frizelle was a member of the International Horn Society whose biography appears on page 124 of the April 1989 *Horn Call*. These awards have been established in Dorothy Frizelle's memory and to support the study of orchestral horn playing at the IHS workshops. Two awards of \$200 each will be granted at the 1998 Workshop, one for the winner of the high-horn audition and one for the winner of the low-horn audition. Participants may compete in both high- and low-horn auditions. The 1998 workshop will take place at the Banff Centre for the Arts in Banff, Alberta, Canada, June 2-6, 1998. Registration for the orchestral competition will be at the workshop.

Eligibility

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

Repertory

High horn (first horn parts unless noted):

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

Low horn (second horn parts unless noted):

Beethoven *Symphony No. 3*, trio
Beethoven *Symphony No. 7*, mvt. III
Beethoven *Symphony No. 8*, trio
Beethoven *Symphony No. 9*, mvt. III, 4th horn
Beethoven *Fidelio Overture*
Mozart *Symphony No. 40*, trio
Shostakovitch *Symphony No. 5*, mvt. I, tutti
Wagner *Prelude to Das Rheingold*, opening, 8th horn

Adjudication

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

The Farkas Performance Awards

Finalists for the 1998 Farkas Performance Awards will receive the opportunity to perform on a recital at the Thirtieth Annual Horn Workshop, to be held June 2-6, 1998 at the Banff Centre for the Arts in Banff, Alberta, Banada. Up to five winners of the preliminary competition (selected by a taped audition) will receive a refund of their 1998 workshop registration fee and \$150 to help defray the cost of room and board while at the workshop. The final competition will be a live performance held at the 1998 workshop, from which two cash prize winners will be selected. The first-place winner will receive a prize of \$300, the second-place winner a prize of \$200.

Eligibility.

This competition is open to anyone who has not reached the age of twenty-five by June 6, 1998. Proof of age will be required of all finalists.

Preliminary Audition

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

Application requirements are as follows:

1. The cassette must be unedited and of high quality. Mark the appropriate Dolby noise reduction (if any) on the cassette.
2. Piano must be included if the composer wrote an accompaniment for the selected work.
3. The cassette should include the following music in the order listed.
 - A. Mozart *Concerto No. 3, K. 447*, first movement only (including cadenza).
 - B. Any one of the following solos.
 - Bozza En Foret*
 - Hindemith *Sonata* (1939) any two movements
 - Schumann *Adagio and Allegro*
 - Franz Strauss *Theme and Variations, Opus 13*
 - Richard Strauss *Horn Concerto No. 1, Opus 11* (either 1st & 2nd movements or 2nd & 3rd mvts)

4. All application materials are to be mailed to the following address:
Virginia Thompson
WVU College of Creative Arts
P.O. Box 6111
Morgantown, WV 26506-6111 USA
5. All applications for the 1998 Farkas Performance Awards must be received by Virginia Thompson, postmarked no later than **April 1, 1998**. The finalists will be informed of their selection for the workshop recital no later than April 20, 1998. Any applications received after the listed deadline or not fulfilling the repertoire requirements will be disqualified from the competition.
6. The English language must be used for all written information accompanying the application.
7. Include the following information with the cassette recording: (a) applicant's name, (b) address, (c) telephone number, (d) birth date, and (e) a list of all compositions performed on the cassette in order of their presentation.

Final Competition

Up to five applicants with the most satisfying taped performances will be chosen to perform at the 1998 Horn Workshop. The finalists will pay their own expenses to attend the workshop. (The refund of the registration fee and the \$150 expense allowance will be given to each finalist during the workshop.) Music to be performed on the scholarship recital is to be chosen from the repertoire listed in items 3A and 3B above. In all cases, the complete composition must be prepared. A half-hour rehearsal with a staff accompanist will be scheduled after the workshop begins for each finalist who does not bring his/her own accompanist.

A panel of judges composed of guest artists and/or Advisory Council members will select the first- and second-place cash-prize winners. The two cash-prize winners will be announced during the 1998 workshop. All prize money will be presented to the winners during the week of the 1998 horn workshop.

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



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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)
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1997 IHS Scholarships

Lisa O. Bontrager

During the 1996–1997 year, the IHS sponsored four scholarship programs: the Jon Hawkins Memorial Scholarship Competition, the Farkas Performance Awards, the Symposium Participant Awards, and the Dorothy Frizelle Orchestral Competitions.

The Jon Hawkins Memorial Scholarship Competition provides for full funding (up to \$1500 total) to the annual IHS workshop for one or two advanced, highly motivated students under the age of twenty-four. In addition, it provides each winner with the opportunity to perform a solo at the international workshop, have a lesson or master class with a guest artist, and receive a copy of Werner Pelinka's *Concerto for Jon*. This year's first place winner was Andrew J. Pelletier from West Hollywood, CA, where he studies with James Decker. Andrew performed *Suite for Solo Horn* by Christine Leberge, *Nocturne, Op. 7* by Franz Strauss and *Alla Caccia* by Alan Abbott and also performed on Frøydis Wekre's master class. This year's second place winner was Shannon Roth from Tallahassee, FL where she is a graduate student at Florida State University. Shannon studies with Michelle Stebleton. She performed *Bagatelle* for Low Horn by Hermann Neuling, and also performed on Charles Kavalovski's master class. The judges for this year's competition were Kendall Betts (chair), Gregory Hustis, and John Wates.

Finalists for the Farkas Performance Awards, who are selected by tape, receive an opportunity to perform at the international workshop, have their registration fee refunded by the IHS, and receive \$150 to defray other workshop costs. In addition, the first-place winner at the workshop competition receives a prize of \$300, and the second-place winner receives a prize of \$200. Finalists for the 1997 Farkas Performance Awards were Angella Cordell, a student at Florida State University and a student of Bill Capps; Ryan Gruber, a student at the University of Wisconsin and a student of Doug Hill; Julie Jacobs, a student at Michigan State University and a student of Janine Gaboury-Sly; László Seeman, a student at the Ferenc Liszt Academy in Budapest and a student of Ádám Friedrich; and Patrick Smith, a student at the Hartt School of Music and a student of David Jolly. Each finalist played the first movement of Mozart's *Concerto No. 3, K. 477* as well as one other work from a list. The first place winner was László Seeman, who played the Schumann *Adagio and Allegro*. No second place was awarded. Virginia Thompson was chair of the competition and served as preliminary judge along with Michelle Stebleton. The finals were judged by Gerd Seifert, Cynthia Carr, and Marshall Sealy.

The Symposium Participant Awards are given to horn students who are no more than twenty years of age. Awards of \$200 are given to defray costs of attending the international workshop. 1997 winners of the Geyer Symposium Participant awards were Kara Pusztai and John Ramos, students of Lisa Heiny; Lauralyn Padglick, a student of Patrick Hughes; Chris Wilson, a student of Chris Dulin; and Ryan

Gruber, a student of Doug Hill. Paul Mansur chairs the Symposium Participant Award Scholarship.

The Dorothy Frizelle Orchestral Competition provides for two awards of \$200 each for the winners of a low- and high-horn orchestral audition at the international workshop. Participants must be no older than twenty-five years of age and not under contract with any professional orchestra. The winner of both the high-horn and the low-horn auditions was László Seeman, a student of Ádám Friedrich. Judges for the Dorothy Frizelle Orchestral Competition were Greg Hustis, Kendall Betts, Ádám Friedrich, Michelle Stebleton, and Soichiro Ohno.



László Seeman, first place winner of the Farkas Performance Awards as well as the low horn and high horn auditions of the Dorothy Frizelle Orchestral Competition



Shannon Roth, second place winner in the Jon Hawkins Memorial Scholarship Competition



Patrick Smith, finalist in the Farkas Performance Awards



John Ramos, Kara Pusztai, and Chris Wilson, Geyer Symposium Participant Award recipients



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International Horn Society

Financial Statements

Years Ended December 31, 1995 and 1996
International Horn Society

Statements of Financial Position December 31, 1995 and 1996

	1995	1996
Assets		
Current Assets:		
Cash	\$ 131,962	\$ 61,110
Investments	-	77,393
Accounts receivable, net of allowance for doubtful accounts of \$5,000 and \$500 at December 31, 1995 and 1996	6,532	2,374
Total assets	<u>\$ 138,494</u>	<u>\$ 140,877</u>
Liabilities and Net Assets		
Current Liabilities:		
Accounts payable	\$ 4,955	\$ 2,000
Net Assets:		
Unrestricted	33,307	27,894
Temporarily restricted	<u>100,232</u>	<u>110,983</u>
Total net assets	<u>133,539</u>	<u>138,877</u>
Total liabilities and net assets	<u>\$ 138,494</u>	<u>\$ 140,877</u>

Statements of Activities December 31, 1995 and 1996

	1995	1996
Unrestricted Net Assets		
Revenue and Support:		
Advertising	22,263	26,919
Publication sales	3,003	1,031
NEWS contributions	186	354
Composition registration fee	25	15
Workshops	-	413
Interest earned	3,337	3,601
Other support	<u>13,010</u>	<u>-</u>
Total unrestricted revenue and support	41,824	32,333
Net assets released from restrictions	<u>72,809</u>	<u>83,865</u>
Total unrestricted revenue, support, and reclassifications	114,633	116,198
Expenses:		
Program Services:		
Publications	82,207	72,626
Scholarships	378	5,230
Commissions	1,500	12,050
Workshops	<u>1,350</u>	<u>1,896</u>
Total program services expenses	85,435	91,802
Supporting Services:		
General	<u>26,115</u>	<u>28,312</u>
Total expenses	111,550	120,114
Reclassified to temporarily restricted net assets	-	1,500
Increase (decrease) in unrestricted net assets	3,083	(5,416)
Temporarily Restricted Net Assets:		
Membership dues	74,452	85,570
Scholarship contributions	4,963	7,549
Reclassified from unrestricted net assets	-	1,500
Net assets released from restrictions	<u>(72,809)</u>	<u>(83,865)</u>
Increase in temporarily restricted net assets	<u>6,606</u>	<u>10,764</u>
Increase in Net Assets	9,689	5,338
Net Assets at January 1	<u>123,850</u>	<u>133,539</u>
Net Assets at December 31	<u>\$ 133,539</u>	<u>\$ 138,877</u>

International Horn Society

Statement of Functional Expenses

Year ended December 31, 1996

	Program Services				Supporting Services	Total
	Publications	Scholarships	Commissions	Workshops	General	
Salaries and wages	\$ 2,738	\$ -	\$ -	\$ -	\$ 10,750	\$ 13,488
Payroll taxes	-	-	-	-	822	822
Printing	40,135	-	-	-	427	40,562
Layout	4,000	-	-	-	-	4,000
Postage	15,757	-	-	-	2,581	18,338
Editor honorarium	6,000	-	-	-	-	6,000
Office expenses	1,666	-	-	-	1,431	3,097
Workshops	-	-	-	1,896	-	1,896
Awards and Scholarships	-	5,230	-	-	-	5,230
Commissioned works	-	-	12,050	-	-	12,050
Travel	-	-	-	-	7,869	7,869
Area representative expense	-	-	-	-	562	562
Professional services	-	-	-	-	2,705	2,705
Miscellaneous	2,330	-	-	-	1,165	3,495
Total expenses	\$ 72,626	\$ 5,230	\$ 12,050	\$ 1,896	\$ 28,312	\$120,114

International Horn Society

Statement of Functional Expenses

Year ended December 31, 1995

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

International Horn Society Statements of Cash Flows

Years ended December 31, 1995 and 1996

	1995	1996
Cash Flows from Operating Activities:		
Increase in net assets	\$ 9,689	\$ 5,338
Adjustments to reconcile increase in net assets to net cash provided by operating activities:		
Amortization of investment account	-	(2,036)
Changes in operating assets and liabilities:		
Decrease in accounts receivable	14,364	4,158
Decrease in prepaid assets	300	-
Increase (decrease) in accounts payable	1,534	(2,955)
Total adjustments	16,198	(833)
Net cash provided by operating activities	25,887	4,505
Cash Flows from Investing Activities:		
Purchase of US Treasury Bond	-	(75,357)
Maturity of certificate of deposit	45,000	-
Net cash provided (used) by investing activities	45,000	(75,357)
Increase (Decrease) in Cash	70,887	(70,852)
Cash at January 1	61,075	131,962
Cash at December 31	\$ 131,962	\$ 61,110

Additional required disclosures:

The Society had no noncash investing and financing transactions for the years ended December 31, 1995 and 1996.

The Society paid no interest or income taxes during the years ended December 31, 1995 and 1996.

International Horn Society Notes To Financial Statements

Note 1. Summary of Significant Accounting Policies

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

Organization—The Society was organized in the State of Illinois as a general nonprofit corporation August 19, 1977 for the purpose of, but not limited to, promoting musical education with particular reference to the horn. The Society publishes a quarterly journal, *The Horn Call*, a quarterly newsletter, and other information for those with a special interest in the horn. The Society also awards scholarships and commissions and sponsors workshops promoting the horn. The Society is exempt from federal income taxes under Section 501(c)(3) of the Internal Revenue Code.

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

Changes in Presentation—In 1995, the Society adopted Statement of Financial Accounting Standards (SFAS) No. 117, *Financial Statements of Not-for-Profit Organizations*. Under SFAS No. 117, the organization is required to report information regarding its financial position and activities according to three classes of net assets: unrestricted net assets, temporarily restricted net assets, and permanently restricted net assets. As permitted by this new statement, the Society has discontinued its use of fund accounting and has, accordingly, reclassified its financial statements to present the three classes of net assets required. The reclassification had no effect on the change in net assets for the years ended December 31, 1995 and 1996.

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

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

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

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

International Horn Society

Notes to Financial Statements

Note 2. Deposits and Investments

At December 31, 1996, the carrying amount of cash deposits is \$61,110 and the bank balances total \$62,931, all of which is covered by FDIC or SPIC insurance. Deposits and investments with maturities of three months or less are considered cash. During 1996, the Society purchased a US Treasury Bond. The bond is recorded at cost plus amortization of the purchase discount, which approximates current market value. The amortization of the purchase discount (or interest earned) is recognized as unrestricted support.

<u>Acquired</u>	<u>Maturity Date</u>	<u>Face Value</u>	<u>Amortized Cost at December 31, 1996</u>	<u>Effective Rate</u>
July 29, 1996	August 15, 1997	\$80,000	\$77,393	5.89%

During 1995, the following certificate of deposit from a financial institution matured:

<u>Acquired</u>	<u>Amount</u>	<u>Interest Rate</u>	<u>Maturity Date</u>
March 23, 1994	\$45,000	3.85%	March 23, 1995

Note 3. Temporarily Restricted Net Assets

Changes in the temporarily restricted net asset account for the year ended December 31, 1996 follow:

	<u>Membership Dues</u>	<u>Scholarships</u>	<u>Life Memberships</u>	<u>Total</u>
Balance at December 31, 1995	\$ 22,801	\$ 33,404	\$ 44,027	\$ 100,232
Temporarily Restricted Support Received:				
Membership dues	76,471	-	9,100	85,571
Frizelle Scholarship	-	940	-	940
Farkas Scholarship	-	-	-	-
Mansur Scholarship	-	1,500	-	1,500
Hawkins Scholarship	-	1,650	-	1,650
General Scholarships	-	35	-	35
Interest Allocation	-	1,970	-	1,970
Net Merchandise Sales Revenue	-	2,950	-	2,950
Released from Restrictions	(74,428)	(5,230)	(4,207)	(83,865)
Balance at December 31, 1996	<u>\$ 24,844</u>	<u>\$ 37,219</u>	<u>\$ 48,920</u>	<u>\$ 110,983</u>

Temporarily restricted net assets at December 31, 1996 are summarized as follows:

<u>Membership dues received for the year ended December 31,</u>	<u>Scholarships</u>
1997	Frizelle
\$ 16,994	\$ 12,734
1998	Farkas
7,814	788
1999	Mansur
25	4,983
2000	Hawkins
11	1,352
	General
	17,362
<u>\$ 24,844</u>	<u>\$ 37,219</u>

Life Memberships:

Received from August 19, 1977 (date of incorporation) to December 31, 1996	\$ 73, 876
Accumulated amortization	(24,956)
	<u>\$ 48,920</u>

Membership dues are recorded as revenue in the year to which they apply. Life memberships are recorded as temporarily restricted net assets when they are received and are amortized over 20 years using the straight-line method.



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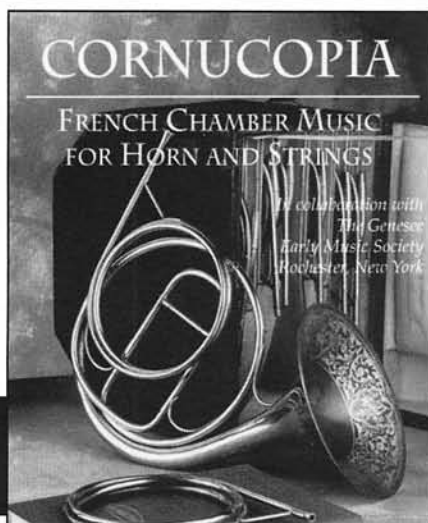
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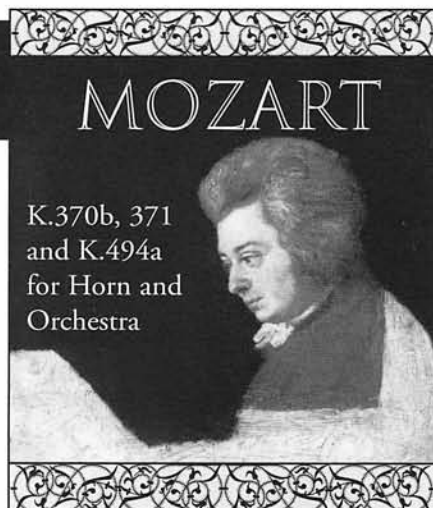
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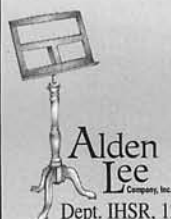
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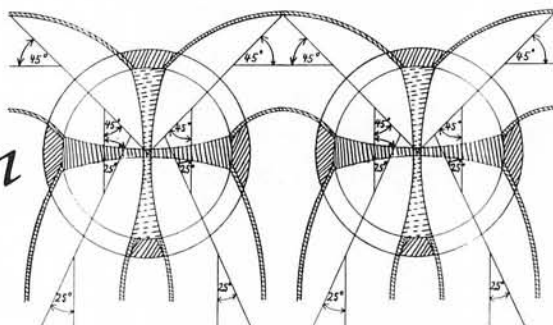
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Minutes of the 1997 IHS General Meeting

Friday, June 13, 1997
Eastman School of Music

Submitted by Peter Kurau

President Cochran Block called the meeting to order at 8:30 A.M. and introduced the members of the Advisory Council in attendance: Kendall Betts, Lisa Bontrager, Ádám Friedrich, Marilyn Kloss, Peter Kurau, Paul Mansur, Soichiro Ohno, Johnny Pherigo, Virginia Thompson, John Wates, Frøydis Ree Wekre, and Heidi Vogel. Douglas Hill, Charles Kavalovski, and Gregory Hustis all had been in attendance earlier in the week but were unable to remain for the meeting. The minutes of the 1996 General Meeting, as published in the November 1996 edition of *The Horn Call*, were approved.

Heidi Vogel provided membership data for the society. Membership in the society is increasing. As of June 1, 1997, there are 3218 members, which includes 2394 from the United States, 638 from sixty other countries, and 186 library memberships. Included among the 3218 are 162 members enrolled through the North-East-West-South program, 250 Life Members, 17 Honorary Members, 23 complimentary members, and 16 "lost sheep," for whom no current valid address is known.

President Cochran Block read a greeting from Barry Tuckwell, who was unable to attend the workshop due to a long-standing conducting engagement in South Africa. He expressed his gratitude to the IHS, and to Johnny Pherigo as editor, for devoting the May 1997 edition of *The Horn Call* to him, and to all who have contributed to the Tuckwell Scholarship Fund.

Johnny Pherigo reported on publication activities on behalf of the society. *The Horn Call Annual*, the refereed journal, has been suspended following the August 1997 issue as a regular annual publication, as it has proven increasingly difficult to find a sufficient number of articles for that publication. In its place, an additional (fourth) issue of *The Horn Call* will appear commencing in August 1998. The quarterly *IHS Newsletter* will be bound into *The Horn Call*. In addition, the society expects to have a web site on the World Wide Web by September 1997.

Peter Kurau reported on regional horn workshops which have received support from the IHS. The annual budget of \$2,000 was disbursed as follows: the Greater Oklahoma Horn Workshop (March 21–23, 1997), 20th Southeast Horn Workshop (April 11–13, 1997), Midwest Regional Horn Workshop (April 11–13, 1997), Northwest Horn Workshop (May 2–4, 1997), and the Taller Regional de Trumpes en Puerto Rico (Nov. 7–8, 1997) each received a grant of \$300. The Tartu VII Horn Music Days (April 17–20, 1997) received a grant of \$500. Kurau encouraged members wishing to apply for regional workshop funds to obtain an application for this purpose by contacting him at the Eastman School.

Lisa Bontrager presented a report on the Meir Rimón

Commissioning Assistance Fund. The committee comprised of Douglas Hill (chair), Lisa Bontrager, and John Wates selected three recipients for 1997 awards. Beth Graham received \$400 in partial support of a commission of *Five Songs of Nature* for horn, voice, and piano by composer Kevin Bleau. Michelle Nebe also received \$400 in partial support of the commission of *Rhapsody* for horn and brass choir by Michael Stewart. Kari Capone received \$200 in partial support of a commission of a work for horn, narrator, and piano by John Kaefer. Thomas Bacon was awarded \$1,000 toward copying costs associated with a David Maslanka commission of a concerto for two horns and wind orchestra.

Ms. Bontrager continued with a report on IHS scholarship activities. Applications for the 1997 Symposium Participant Awards were adjudicated by Paul Mansur. This year's recipients of the Geyer Symposium Participant Awards were John Ramos, Lauralyn Padglick, Chris Wilson, Kara Pusztai, and Ryan Gruber. The Frizelle Orchestral Audition Competition held at the workshop was adjudicated by Gregory Hustis, Ádám Friedrich, Kendall Betts, and Michelle Stebleton. The winner this year in both the high-horn and low-horn categories was László Seeman of Budapest, Hungary. The Farkas Solo Performance Competition was adjudicated in the preliminary round by Virginia Thompson and Michelle Stebleton. Five finalists (Angela Cordell, Ryan Gruber, Julie Jacobs, László Seeman, and Patrick Smith) each performed in recital for the final adjudication committee comprised of Gerd Seifert, Cynthia Carr, and Marshall Sealy. László Seeman received first-place honors in the Farkas Competition. (There was no second-place award granted.)

The Jon Hawkins Memorial Scholarship Competition was adjudicated this year by Kendall Betts (chair), Gregory Hustis, and John Wates. Each winner received a cash award, a recital performance at the workshop, participation in a master class during the workshop, and an autographed copy of Werner Pelinka's *Concerto for Jon*. The first-place winner this year was Andrew Pellitier; Shannon Roth received second-place honors.

President Cochran Block reported on the Major Commission Project—a concerto for horn and orchestra by Pulitzer Prize winning composer Joseph Schwantner. The work will receive its premiere performance during the 1998–99 season of the Dallas Symphony with Gregory Hustis as soloist. In order to facilitate widespread performances of the work, Mr. Schwantner has agreed to compose a solo part with reasonable technical demands and to orchestrate the work in a traditional manner. The IHS has also received a \$10,000 grant from the Barlow Endowment for Music Composition in support of this project, as well as a commitment from the Dallas Symphony to share copying costs with the IHS in an amount not to exceed \$10,000.

President Cochran Block then reported that the move of the IHS Archive from Ball State University to the Eastman School had recently been completed. The archive is currently in packing boxes but will soon be re-organized and catalogued under the supervision of Dr. Sion Honea, Director of Special Collections for the Sibley Music Library, and David Peelle, Director of the Department of Recording Arts and Services.

At this point in the proceedings, Frøydis Ree Wekre demonstrated the necessity of versatility for horn players of the twenty-first century, particularly in relation to the use of the embouchure in new and varied ways.

President Cochran Block continued the meeting by expressing gratitude to several individuals for their excellent work on behalf of the society, in particular the IHS Area Representatives and their coordinator, Mary Bartholomew; Charles Gavin, Coordinator of the IHS Manuscript Press; Karen Robertson Smith, Chair of the IHS Composition Contest; and Kristin Thelander, Coordinator of the IHS Thesis Lending Library.

President Cochran Block announced that the 30th International Horn Workshop will be held June 2-6, 1998 at the Banff Center for the Arts in Alberta, Canada. Judith Anderson Hanson will coordinate the workshop, which will be hosted by Isobel Moore Rolston, Frøydis Ree Wekre, and David Hoyt. President Cochran Block encouraged IHS members to attend the Banff workshop and also invited bids to host the 1999 workshop.

President Cochran Block then reported on the election results for the Advisory Council. Charles Kavalovski and Douglas Hill, two current members of the Advisory Council, are concluding their terms of office and are retiring from the council. The IHS general membership has elected Hans Pizka, John Wates, and Gail Williams each to a three-year term of office. The council elected Peter Kurau to serve another term.

Paul Mansur reported on special awards presented by the society. The Punto Awards recognize and honor individuals for their outstanding service and achievement on a

regional or national level. The 1997 Punto Award recipients were Morris Secon and Milan Yancich. President Cochran Block then introduced Robert Marsh, Professor Emeritus of Horn from Ball State University, and thanked him for his long-standing and outstanding service to the IHS, particularly in reference to his establishing the archive for the society. Mr. Marsh then briefly reviewed the founding and history of the archive. President Cochran Block presented Mr. Marsh with a Certificate of Appreciation from the IHS. A quartet of Eastman horn students performed a celebratory fanfare to honor Mr. Marsh and to commemorate this new chapter in the history of the archive and the IHS.

President Cochran Block then invited questions and/or suggestions from the floor. Suggestions and requests included scheduling master classes for avocational horn enthusiasts, scheduling reading sessions for new publications, providing locker space for instruments during the workshop, increasing the number of competitions available to members and workshop attendees, providing dormitory accommodations on a per-day basis, providing additional seminars coaching orchestral excerpts, providing contests and competitions for hornists over age twenty-five, scheduling a seminar on the logistics of recording the horn, and issuing a compact disc of historic performances and/or lectures from past workshops. President Cochran Block thanked the members in attendance for their suggestions, and will consider and forward them through the appropriate channels.

There being no further business to report or transact, the meeting was adjourned at 9:40 A.M.



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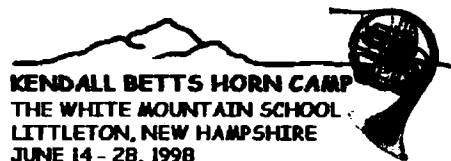
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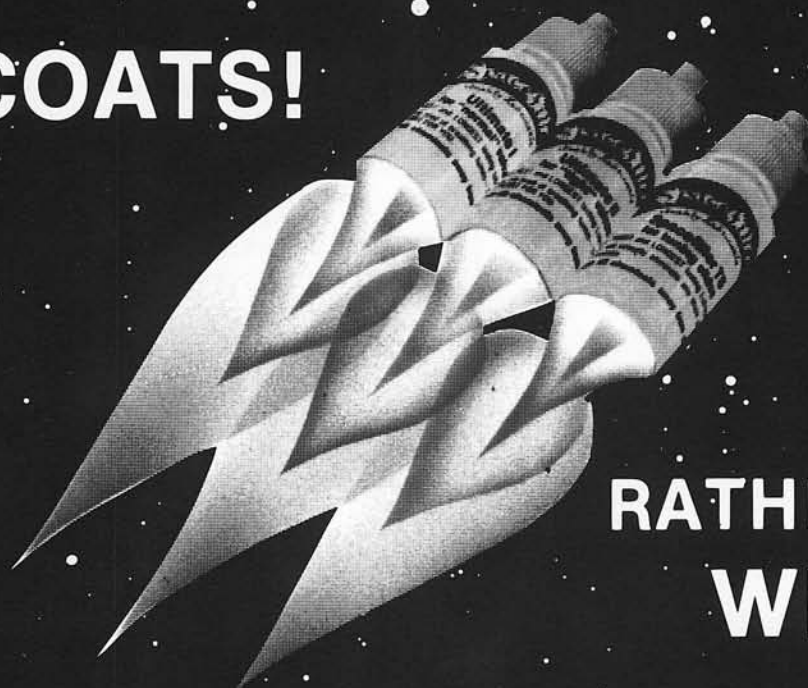
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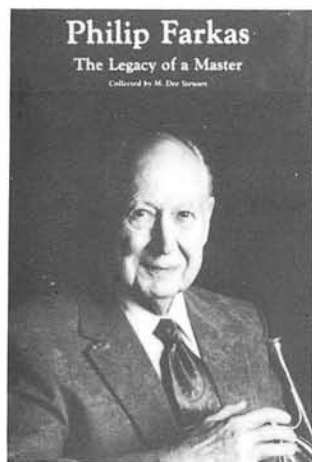
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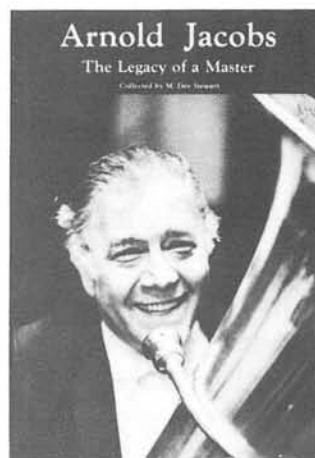
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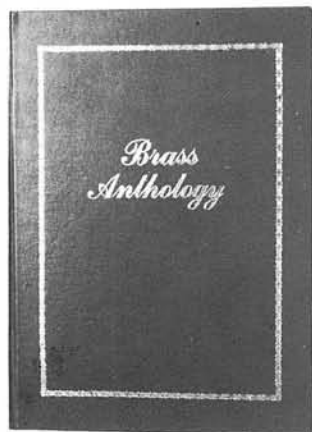
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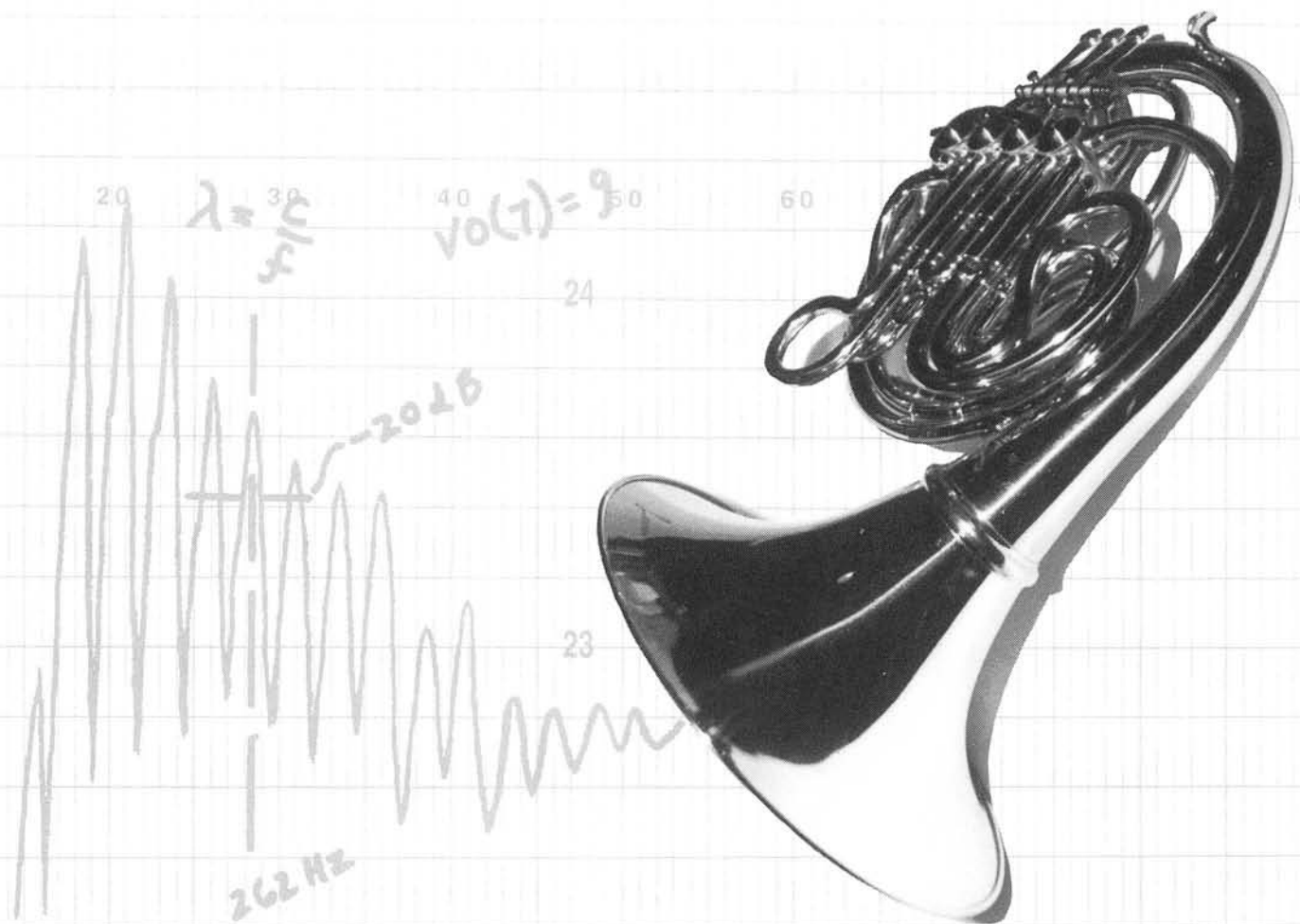
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