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THE HORN CALL

Journal of the International Horn Society

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The cover for this issue celebrates the career of Hermann Baumann. The photo is by Wolfgang Herzberg.

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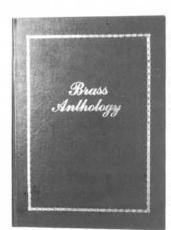


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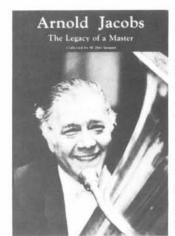


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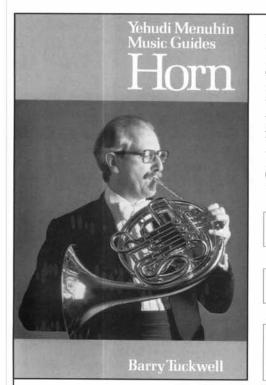
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The Horn Call is published quarterly in November, February, May, and August. Submission deadlines for The Horn Call are September 1, December 1, March 1, and June 1. Submission deadlines for IHS News (a part of The Horn Call) items are October 1, January 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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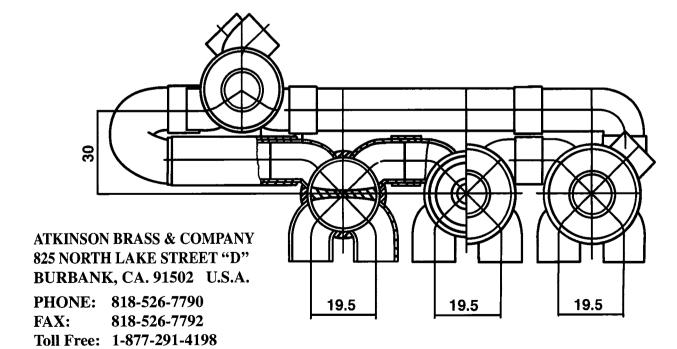
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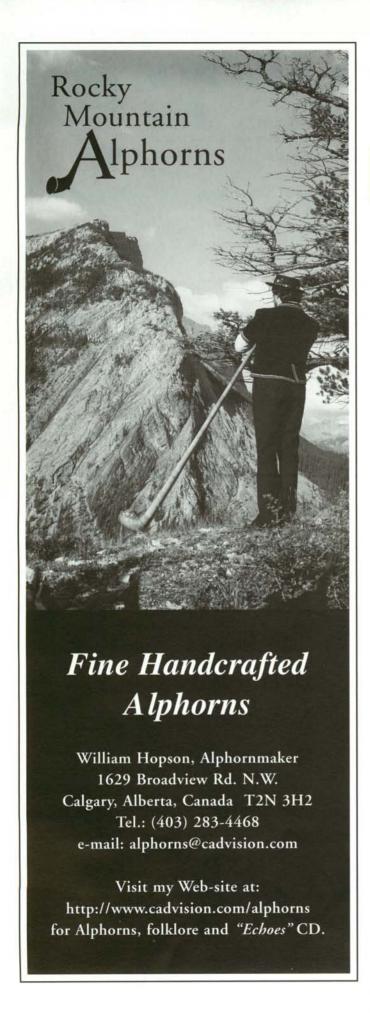


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It has been a great honor for me to serve as vice-president of the International Horn Society for two terms.

Of course, I know very well that this position was given not only to me personally but to the whole Central and Eastern European horn world, of which I am, or I was, a representative.

I could not do for the IHS as much as I wanted to, but, as a matter of fact, my circumstances and possibilities were rather limited. Yet it was a great pleasure for me to invite and to see some members of the IHS at the First Hungarian Horn Festival in Csobánka, and to know that during the last few years many different prizes at the IHS workshops and competitions were won by young Hungarian horn players.

Thank you very much for your trust—I was the proudest vice president of all time. I'll continue to do my best for the IHS, as a member of the Advisory Council in the very near future and later as a regular member.

Yours sincerely,

Ádám Friedrich

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April 2, 1998

I was very happy to read the fine article by Antonio Augusto in the February '98 Horn Call on Brazilian music for horn. It brought back many memories of the five years in the seventies that I spent in Rio de Janeiro as associate principal to Czech hornist Zdenek Svab in the Brazilian Symphony, where Antonio now occupies the principal position. I was fortunate to perform, among other works, the Concertino(s) for Horn and Orchestra by both Siqueira and Macedo, and to have played on the first complete recording of the Villa-Lobos Chôros de Camara (Kuarup Recordings, Rua Mexico 3/2 andar, Rio de Janeiro, RJ, Brazil CEP 20031-144). Our recording of the often-played Chôros No. 4 (Tritle, Svab, Gomes, horns; Sadoc, trombone) I have always felt to be the most "Brazilian" of the recordings (although not the best technically). I might also add to Sr. Augusto's list of pieces for horn alone the two works by Nestor de Hollanda Cavalcanti dating from 1977: Chô Azulão and Canção do Cego.

But the reason I'm writing is to let readers know of a source in the US for buying Brazilian classical music and recordings: Brazilian Music Enterprises, PO Box 12, Lopez, Washington 98261-0012 USA; Tel/Fax 360-468-3616; email brazmus@pacificrim.net.

Bob and Elaine Arnold run this service—he is a bassist who played in Brazil for many years, and she is Brazilian. They put out excellent catalogs of both sheet music and recordings (both classical and Brazil's tremendous popular music). As they travel to Brazil fairly often, they can also dig up hard-to-find items.

On another topic altogether, I'd like to bring to the IHS readers' attention a very useful article published in a journal that few of us read. In the *Journal of Singing*, Vol. 54, no. 3, pp. 25–39, Jan-Feb 1998, Laurie S. Shelton has published an excellent bibliography entitled "Singing on the Horn: A Selective Survey of Chamber Music for Voice, Horn and Keyboard."

She addresses the use of the horn in replicating qualities of the human voice and considers the function of the horn in vocal chamber music in five areas: as word painter, embodiment of the singer's emotion, as an unnamed textual character, as a hunting horn, and as a virtuosic soloist. Examples of each use are given and thoroughly examined. There is an extensive bibliography, followed by "A Selective Listing of Chamber Compositions for Voice, Horn, and Keyboard." This listing is actually rather extensive, giving dates, composer and title, medium, and availability. Also included is a registry of arias for voice, horn, and piano published by the Wiener Waldhorn Verein.

I'd recommend getting a hold of the article—if you're looking for music for horn and voice this is as good a place as any to start, and her text justifies much of the horn's reason for making music with vocalists.

Tom Tritle School of Music University of Northern Iowa

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27 February 1998

Please find enclosed with this letter a photo of our Maltese horn quartet. Could you please publish it in the *Horn Call*, the Journal of the International Horn Society? Here is some information on our quartet:

It was formed in 1995 by four young horn players under the tuition of their teacher Emanuel Spagnol F.L.C.M. L.L.C.M., who's the leader horn player of the Maltese National Orchestra. The quartet's name is "Waldhorns Quartet." The members' age ranges from 15 up to 23 years old.

I would be very pleased if you could publish it in the journal. My position in the quartet is the first horn player. I'm the one on the left-hand side. So until I hear from you, I send you and all the editorial staff of the *Horn Call* my best regards from Malta. Thank you.

Yours sincerely,

Charles Abela Block F2, Flat 8 Ghajn Qajjet Rabat—RBT 15 Malta



The Waldhorns Quartet of Malta

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May 3, 1998

When in 1951 I began my first horn lessons, I was lucky enough to find myself in the horn class of Karl Biehlig. From the beginning of my career as a horn player, he was like a father and friend to me. Many noteworthy hornists have emerged from his classes and have occupied and still occupy leading positions in the Sächsische Staatskapelle Dresden, the Gewandhausorchester Leipzig, and the Staatskapelle Berlin, to name but a few.

On the following pages I have tried to pay tribute to this great musician and pedagogue in his memory and would like to make these pages public to the *Horn Call*.

I hope my contribution will be of interest to you.

Many thanks.

Yours sincerely,

Peter Damm

Peter Damm to the Horn Call:

Karl Biehlig, the teacher of Peter Damm, died on the morning of February 14 in Weimar, Thüringen, after a long illness.

Biehlig, who was born in 1920, began his studies in 1935 in Weimar. In 1939, he involuntarily started his career as a bandsman in the military brassband during World War II. After the war had ended Karl Biehlig took the position of first horn in the Weimar Staatskapelle. Simultaneously, he began his teaching activities at the Hochschule für Musik Franz Liszt in Weimar. Through his life he worked in both positions. Karl Biehlig educated generations of horn players in the former German Democratic Republic.

Due to the political situation at the time—the Iron Curtain and the wall between East and West Germany—most of Karl Biehlig's work remains unknown to the rest of the world. It might be interesting to know that he started tackling the problems of horn playing comparatively early. Long before Phil Farkas's sensational book became available in East Germany, Karl Biehlig had been teaching horn players with a pressureweak embouchure. Therefore, he had already laid the foundation for a new horn method before 1950 which formed the basis of the "Weimar Hornschule" (Weimar School of Horn Playing).

His great contribution to the artistic world as a musician and a pedagogue will continue to give inspiration to all those who came into contact with him. He will be fondly remembered as a warm, generous, modest man.

Peter Damm Soloist and Principal Horn of Sächsische Staatskapelle Dresden



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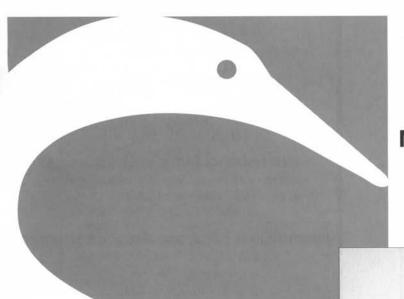
Composer Richard Burdick has over 40 original works available for horn alone, with tape, and in different ensembles up to concerti. Free music available from: Richard Burdick, 1374 Echo Place, Woodland, CA 95776 E-mail: richard_burdick@bbs.macnexus.org
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Philip Farkas and His Horn, a biography by Nancy Jordan Fako, is now available – hardcover, 294 pages, photo section, extensive index. See advertisement in this issue.

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Bravo Baumann!

Johnny L. Pherigo, Editor The Horn Call

It is a great pleasure to dedicate this issue of *The Horn Call* to celebrating the musical career of Hermann Baumann. Although Hermann continues to perform and teach, his retirement from his position at the Folkwang Hochschule in Essen makes this an appropriate time to honor him in *The Horn Call*. My only regret is that this did not happen while his wife of forty years, Hella, was alive to see and participate directly in this celebration. Her contributions to this issue, aside from their substantive interest and value to horn players, symbolize the pivotal role she played in Hermann's career.

Predicting what History will say is risky, but I will hazard to say that when the history is written of the horn as a solo instrument of the twentieth century, three giants will tower above all others. These are, of course, Hermann Baumann, Dennis Brain, and Barry Tuckwell. It is our misfortune that Dennis Brain was snatched away so cruelly just as he had reached the pinnacle of achievement and at least twenty-five years before he otherwise might have ended his performing career. But we are doubly fortunate that the other two giants—Hermann and Barry—have enjoyed long, fruitful careers that have elevated the art and status of solo horn playing beyond anything that might have been imagined. For this we can be grateful and joyous.

I wish to acknowledge and thank several individuals for their assistance in preparing this issue. These include Friedel Perlewitz, who prepared the discography; Hans Joachim Kreutzer, who wrote Hermann's biography; and Cecilia Cloughly, who translated Hella's "The Horn as a Symbol" article. Special thanks must also go to Carolyn Sturm and Tom Swartman. Not only did they spend countless hours translating the many letters and other articles, but they gave invaluable advice and support in the organization and preparation of this issue. I extend my personal gratitude to them.

One of the things that has struck me while preparing this issue is the great sense of gratitude, admiration, and loyalty that Baumann students, past and present, have for him. It is clear that he has done much more than teach them how to play the horn and win and hold a playing job (although he certainly has done that as well). He has also served as a role model, a confidant, a friend, and, in more than a few cases, a father-figure. His relationship with students of many years ago often remains close and long-lasting. This is one of the great joys of teaching: to watch students develop and grow under your care and guidance; to see them mature into friends and colleagues; and to know that you achieve a degree of immortality through them and their achievements.

The area where Hermann has perhaps been the most pioneering has been in the revival of the natural horn as an expressive, artistic musical instrument. He was not the first in this century to re-discover the natural horn, but he was undoubtedly the first to take it beyond being a museum piece and an academic, historical curiosity. Hermann demonstrated conclusively that the natural horn's range of expression is not as limited as some would have formerly believed, and that composers such as Bach, Handel, Mozart, Haydn, and Beethoven knew exactly what they were doing in writing for this incredibly expressive instrument. Baumann's recordings from the 1960s and '70s of Bach cantatas and the Mozart horn concertos were ground-breaking, and those of us who were fortunate enough to be at the Essen Natural Horn Festival in 1993 heard natural horn playing of a caliber not matched since the golden era of the natural horn in the late eighteenth and early nineteenth centuries.

I do not remember the first time I heard one of Hermann Baumann's recordings or even the first time I heard him perform live. I vividly remember the effect his performing had on me, however. He did not sound like a horn player or even an instrumentalist—he sounded like a singer whose horn was merely an extension of his voice! His persona on stage was so powerful, so captivating that there was no escaping it. It was clear that here was a will that would not be dominated or conquered. The sound also was something that I, having grown up in "Conn 8-D country," found different and intriguing. The sound was lighter and brighter that anything I had heard before, and the tone had a slight but unmistakable vibrato. It was a style of horn playing that had never even occurred to me, and it made me realize that there was more than one way to play the horn.

So, to all the tributes and thank-yous others have written in this celebratory issue, I wish to add my own: Thank you, Hermann Baumann, for showing me that it is possible to sing on the horn; thank you for showing me that the natural horn is a worthy instrument of artistry in its own right; and thank you for helping me realize that there is not just one way to play the instrument, that the most—maybe the only—valid way to play the horn is that way in which you most fully and truthfully reveal your soul.

With this issue I end my tenure as Editor of *The Horn Call*. It has been a wonderful five years that I have been privileged to serve in this capacity. I have learned and grown much while serving as your editor, and I can say without hesitation that the best part has been the friendships that I have made with other horn players around the world. Although I leave with some wistfulness, I have no regrets about stepping down. It is time for me to end this chapter of my life and begin the next—whatever that may be, and it is time for someone with fresh ideas and vision to take *The Horn Call* to even higher standards, just as standards of horn playing seem to be rising every year. I welcome my colleague and friend Jeff Snedeker as my successor, and I am confident that he is the perfect person for the job. He has my complete support, and I hope he will have yours as well.



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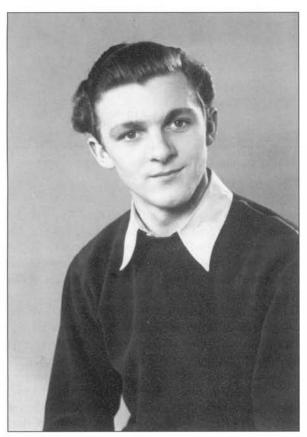
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Hermann Baumann: A Biography

Hans Joachim Kreutzer Translated by Carolyn Sturm



Hermann Baumann at age seventeen, when he began to play horn

The great musician is distinguished from mere virtuosi—of which there are many in the world of music—by the unmistakable stamp of individuality. This might show itself in technique or even more so in interpretation, and in some cases, in a significant contribution to the evolution of the instrument. All of these aspects must be taken into account when speaking of Hermann Baumann. The most striking characteristic of his artistic personality, however, is the enormous range that his artistic development exhibits.

With close to one hundred concert performances a year—extensive tours which invariably take him half-way around the globe to play in the most renowned concert halls and at the top festivals—Hermann Baumann seems to have reached the summit of an extraordinary career as a solo wind-player. He has lived and worked at this level for almost a quarter of a century. Such a solo career is usually only granted to a few pianists and string players. His repertoire includes over forty concerti, about half of which he plays regularly, plus the numerous chamber works and arrangements. It is unfair to leave mention of his pupils to the last; many of them now occupy principal positions in leading orchestras.

A closer look at the career of this thoroughly original artist will show the same phenomenon over and over—as soon as one believes Baumann has concluded his artistic development, he will take a surprising turn in a completely new direction. By doing so, he raises his capabilities to new heights. The story of his life offers no material for a tale of artistic miracles in childhood or youth. The beginning was rather a long phase of collecting and absorbing. Hermann Baumann's achievements, on the whole, are the result of tireless work with the driving impulse of a continually developing musical imagination.

He was born in 1934 near Hamburg, Germany. His father was a country doctor, his mother a pianist. As a schoolboy, he showed all-around musical talent without any particular direction: piano, singing (mainly choral), conducting, drums—he even played in a band. One could perhaps say that breathing is Baumann's fundamental and permanent strength. Breathing alone forms a firm structure for sensitive phrasing. It is of great importance that, in some way or other, Baumann has spent most of his life singing.

His first horn teacher taught him the elements of horn playing so that by the age of eighteen, he was able to play in the school orchestra.

This was, of course, very late. More serious private lessons followed with Heinrich Keller, and after graduation, he had two years of studies at the Musikhochschule in Hamburg with horn teacher Fritz Huth.

For the next decade, from 1957 to 1967, he played principal horn with the Dortmund Orchestra, and later with the Stuttgart Radio Symphony Orchestra. During this period, Baumann acquired the basics of his solo repertoire.

Baumann has an extraordinary ability hidden beneath the surface. He absorbs artistic ideas and stores them until he can transform them into living form. This talent makes him the artist we know on stage. But he is an artist in every aspect of his life. He is the living memory of knowledge handed down generation after generation and it is his students that will train the future players and listeners. The principals in the wind section of an orchestra frequently come into special contact with conductors and soloists. Encounters with conductors like Hans Knappertsbusch,

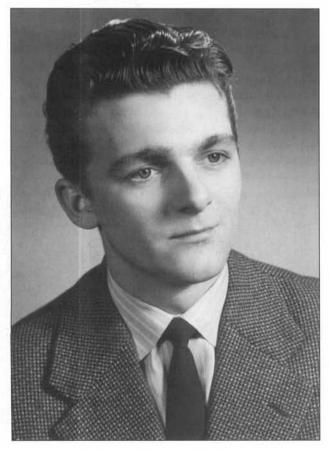


Gigging as a drummer during the 1954 Christmas holidays

Hermann Scherchen, Carl Schuricht, Gynther Wand, Sergiu Celibidache, Claudio Abbado, and soloists Elisabeth Schwarzkopf, Henrik Szeringk, and Maria Callas left unforgettable impressions on Baumann's artistic memory. Conducting composers like Werner Egk, Benjamin Britten, Paul Hindemith, and Hans Werner Henze made an even stronger impact. These musicians are just a few examples of the great influences in Baumann's life. One could add the names of chamber music ensembles to this list along with many others not mentioned here.

The starting signal for Baumann's solo career was winning first prize at the highly prestigious ARD Radio and Television Competition in Munich in 1964. This was the only first prize presented that year to any group, vocal or instrumental. Baumann had just turned thirty. This honour had also been rewarded to Maurice André in 1962 and to oboist Heinz Holliger in 1963. His Munich success paved the way for Baumann to turn a cherished dream into reality-to enable the horn to win, or rather, to win back its place as a solo instrument in classical music, next to the piano, violin, or violincello. One and a half centuries ago, Jan Václav Stich, translating his name to Giovanni Punto, had managed to give the horn similar significance. Obviously, one cannot compare the two artists, primarily because Punto simply did not have the repertoire of today's horn literature. In any case, the New York Times accurately claimed, after one of Baumann's first New York performances, that hornists like him might be born—with luck—once in a century.

Baumann's decision to leave his orchestral position in 1967 must have seemed decidedly hazardous to the observer.



1957. Solo Horn in Dortmund



With his children in 1973: Sebastian, Johanna, Andreas, and Hermann

It was no easy decision for him to make. Baumann takes orchestral playing just as seriously as solo work. But the risks involved were of another nature than those he was warned of, and they did not disappear when he had the fortune to be appointed professor in 1967 at the Folkwang Hochschule in Essen.

The warnings of colleagues and particularly of conductors, especially Keilberth, were surely somewhat egotistical: strong artistic personalities are as good as irreplaceable in most instrumental groups. This is a fact that most people believe to be true of the first violins only. Baumann's decision was dangerous in the first place because it led somewhat to isolation, even loneliness. This leading Ruhr valley city was certainly no music metropolis. In addition, the regular, challenging, working relationship with colleagues, with conductors and soloists—even on quite different instruments—was now gone. Strong artistic natures need strong partners during the period of growth and development.

Baumann was extremely fortunate in his collaboration with Karl Richter. This man was a productive and provocative partner from the start. Beginning with their very first meeting to rehearse Bach's Brandenburg Concerto No. 1, it remained a permanent relationship. For practically every concert and recording that followed, Richter engaged Baumann whenever a solo-horn was required. The result was a steadfast coordinate to guide Baumann's direction and his critical self-scrutiny.

His progress as a concert soloist was steady but evolved step by step. It is difficult to breach the conventions of the established concert repertoire; the public wants to hear what it knows. Thirty years ago, only a few horn concerti were generally known. These are all relatively short works for the good reason that over-exertion can all too easily strain, even damage the embouchure. A further point is that orchestras like to give players of their own ranks the rare opportunity to make a solo appearance with a wind concerto. In consequence of these two facts, Baumann in time made it his custom, when possible, to play two completely different works on a single program; at times, he would even play

different instruments, the natural horn as well as the modern valve horn. This would have been inconceivable in the past. In any case, it is an exceptional feat for the artistic and the physical constitution.

Anyone who compares Baumann's earlier recordings to those of more recent times will not necessarily recognize the same virtuoso in them. The development through which Baumann has passed is truly vast. The praise of fine precision may be passed over, for our era has known perfect horn playing for more than half a century—the recordings of Aubrey and Dennis Brain, father and son, are ample evidence.

On the other hand, the development of tone quality on the horn is, most probably, by no means concluded at the moment. Baumann has gradually made astonishing discoveries in that direction. The wealth of sound possibilities which can be achieved on today's horn and perhaps be attainable in the future is essentially the outcome of the ingenious, versatile construction of the instrument. Baumann has been able to give new life to the horn with technical discoveries, modernization, and continually reviving long-forgotten compositions. Such a hornist is perhaps in the same situation as a pianist who is expected in our times to per-



With Meir Rimon in Jerusalem in 1983

form on more than just one keyboard instrument: clavichord, harpsichord, hammerklavier, and the modern concert grand.

An important practical basis for Hermann Baumann's development as an artist is his comprehensive collection of instruments, which includes more than two dozen horns of various design and eras, as well as many diverse wind instruments that are somewhat related to horn. The antiquarian aspect of collecting these instruments has always been of secondary importance. In Baumann's artistic household, the collection has, so to speak, more the function of a laboratory in which he is constantly experimenting and trying out new ideas. It is not in Baumann's nature to be a theorist. He is more a meditative talent. His studies are most apt to begin with a long walk in the woods, with or sometimes even without the instrument; because singing as a preliminary introduction and basis to wind music often indicates



In Montreux in 1975

to him the first principles of phrasing and shaping. After his convalescence, he actually discovered this truth once again.

Right from the start, Baumann impressed his audiences with his very direct and precise embouchure, which produces an exceptionally slender, clear, and supple tone. His path led quite naturally to an exhaustive study of the literature and style of playing the Baroque Corno da caccia. In the solo horn parts of Bach (one is reminded of the risky horn part in the soprano aria Unsre Stärke heißt zu schwach BWV 14) or in the works of Zachow and Telemann, Baumann's tone would veer in the direction of a trumpet, without ever losing the essential timbre of the horn. During his research of the history of the horn, Baumann discovered the natural horn in the 1960s. Since that time, he has undertaken frequent experiments. He describes this horn as his last and definitive teacher. With its almost inexhaustible variety of tonal colours the natural horn offers to those who have mastered its very difficult technique a fresh starting point from which to explore the wide range of sound in the entire horn family.

In his peak years—the 1970s were the years of his most famous recordings—Baumann joined his newly-discovered colours and embouchure variations of the natural horn to-



Hermann Baumann in Berlin in 1981 with Gert Siefert and Norbert Hauptmann, all Munich first-prize winners

gether with potentials of the modern valve horn. His increasingly frequent concert appearances in very large halls made a wide range of sound necessary. An enormous abundance of embouchure techniques was the result. Beginning with the brassy attack of the Baroque Corno da caccia, whose soprano register needs a very special technique of its own, to the deep-sounding cantabile of the big Romantic horn, Baumann worked with a palette of sound unknown to hornists of earlier times.

Baumann began to form new ensembles in the 1990s with known soloists but also with his own students. He hoped to cultivate the original playing technique as well as the original sound of the natural horn. The old French tradition was brought back to life a tradition of accepting the independence of the natural horn's intonation. This can alienate many listeners at first. The compromise, the "well-tempered" tuning that we have learned and are accustomed to, is ruthlessly set aside. The result has a charming affect on the listener, in spite of a few "false" natural tones. One has the feeling of being confronted with a new instrument and strangely enough, no one seems to mind these uncommon natural tones.

With only one example one is able to see what an influence a practicing artist can have upon the development of modern music. In 1982, composer György Ligeti wrote his



Hermann Baumann with Philip Farkas



Performing the Glière concerto in Osaka

trio for horn, violin and piano in memory of the trio written for the same instruments by Johannes Brahms, over a hundred years earlier. Thanks to Hermann Baumann, this extremely difficult work was performed the same year that it was written.

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After the Stroke

Hermann Baumann

(as told to Carolyn Sturm)

The evening of January 9th, 1993 was typical in my life as a concert soloist. I had performed the Strauss second horn concerto with the Buffalo Philharmonic. The concert went well and I received good reviews. Afterwards, I enjoyed the company of musicians at dinner. There was no warning whatsoever that my life would soon change dramatically. The next day I was in no condition to return to Germany as planned—I had suffered a massive stroke which paralyzed my entire right side, leaving me unable to walk or talk.



Recovering in the Essen hospital, February 1993

I was discovered in my hotel room six or seven hours later and was immediately hospitalized in Buffalo at a renowned clinic for stroke victims. I remained there in good care for two weeks until I was transported back to a rehabilitation clinic in Essen, Germany.

A tough regimen was required right from the beginning. I had to learn each body movement anew. There were daily swims, walks, massages, and gymnastics. My pronounced limp improved day by day as I spent countless hours walking outdoors. Speech began to return right away, though at first I was only able to speak a few unclear and slurred English words—but not a single word of German, my mother tongue! I worked with a speech therapist daily. Twice each day I worked, under the care of a therapist, to learn to write again with my uncoordinated left hand. Slowly and painstakingly I wrote down all the numbers from one to a thousand, as well as verse after verse of Schiller's *Ring of Polycrates*, the epic German poem. Over many weeks I filled numerous notebooks with these exercises.

Though I became quite proficient with my left hand, when I returned home, my son Andreas advised me to do everything as I had done before the stroke, without excep-

tion. So, I slowly began to use my right hand again. I needed two entire years of practice before I would write as legibly as I had before the stroke.

My speech returned more easily. I was able to lecture at a natural horn workshop which took place nine months after the ill-fated concert in Buffalo. I actually only read my own words from notes, as I was unable to speak spontaneously, but I nevertheless had uncommonly shaky knees!

In all of my sixty years, I had never been seriously ill, but I was somehow well-prepared for fighting this terrifying condition. I had the discipline of many years of learning and playing a musical instrument, and I used that willpower now to pull myself up, step-by-step. Often I thought about the famous tenor Jose Carreras. In December 1990, we had performed together in a concert in Lucerne, Switzerland—recorded live for a Polyphon CD. He had won back his life and his career after leukemia. He was a great inspiration to me. My family and friends were also a great support to me at this time. Their faith in me gave me the strength and energy to work even harder at returning to normal life. I never let my disabilities depress me.

In the fall of 1993 I began to play the horn again. Music had played no role in my life in the first months of my recuperation. Though friends gave me tapes to listen to, my main concern was to simply get back on my feet. When music finally did return to me, it came as it had in my childhood in song. I sang in the bath. I sang during my long walks. Everywhere I could sing, I sang. Soon, as my hearing normalized, I started practicing horn again, beginning with a half hour each day. I always placed a mirror in front of me, for I had to re-learn everything; the right side of my embouchure needed completely new instruction to do what it had done naturally for so many years. But I was still disturbed by my hearing. When I pressed the first valve, I couldn't be sure if I was playing a B-flat or a G. But, by the second year of my recovery, these details were constantly improving and I was practicing one to two hours each day. I even dared to perform the Mozart third horn concerto in Bern, Switzerland. I was still unable to perform by memory and needed the horn part on stage with me.



With Folkwang Hochschule successor Frank Lloyd in February 1998



Left to Right: Peter Maag, conductor; Robert Küchler, Thomas Müller, Markus Schleich, and Hermann Baumann

My sense of responsibility for my horn students brought me back to teaching very quickly. Five months after my stroke, I had already returned to the Folkwang Hochschule and was teaching two hours daily, six days a week. That way, I put no extra strain upon myself, but my pupils could each have their weekly lessons. My hearing was still bothering me, but I was able to concentrate fully during those classes. The support of my many students helped me tremendously in my recovery.

Two years after my stroke, in 1995, two exciting events took place. Just the planning and anticipation of those days had a healing affect upon me. In April, many of my current and former students joined me in a gala concert in Cologne, Germany for a long evening of horn music. I performed as



After a Strauss 1 performance in Arnsberg, 28 January 1998

soloist and conductor. It was a very important evening for me. I must have appeared to be back to my normal self for the majority of the audience. Shortly after the Cologne concert, the Yamagata Horn Workshop took place in Japan. Although my playing had still not returned to its pre-stroke quality, I performed the Strauss first concerto with orchestra, and later played the Rheinberger Sonata and a Fantasy by Louis Emmanuel Jadin in recital. Perhaps I did return to the stage too soon, for I received some bad reviews, but the preparations for these concerts kept me optimistic. Criticism was the price I had to pay if I wanted to play again. One must have the same incredible patience with this illness as a beginning hornist has when initially learning the instrument

I have spent these last few years looking toward the future and accepting events as they come. The passing of



With Radek Barborak, June 1998

my wife, my companion of forty years, this last year was quite a setback for me. Hella had also been very ill for many years, and neither of us was much help to the other. She had been a wonderful homemaker and mother to our four children, but she was also my secretary, translator, critic, and best friend.

My thirty years of teaching at the Folkwang Hochschule in Essen, Germany ended recently and I will soon be giving a farewell concert together with my successor, Englishman Frank Lloyd. But I am not retiring from teaching altogether; I am presently working with students in Bologne, Italy at the Academy for Advanced Orchestral Training (Toscanini Foundation) for one week each month until May of 1998.

Of course, I am and always will be a perfectionist—that characteristic of my personality developed my musicianship to a quality that I can be proud of. But that same persistent perfectionism helped return me to health and I am just as proud of that accomplishment.





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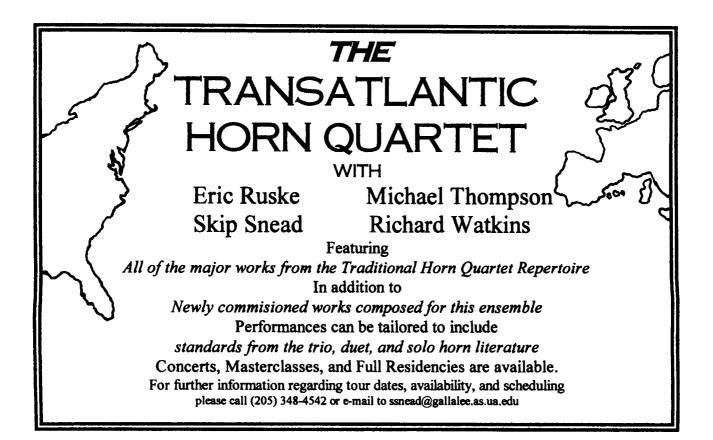
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Stories from the Wife of a Traveling Hornist

Hella Baumann

For the International Natural Horn Festival in Essen, Germany, September 1993.

Once upon a time there were musicians, probably tired of the improved, louder instruments of today, of those bigger, heavier sounding orchestras, and these musicians were thinking about historical instruments. They sought information about these old instruments, and the art of playing Baroque, Classical, and early Romantic music. These musicians met, rehearsed, discovered, formed small ensembles, and performed for surprised, at first, irritated audiences. The natural or hand horn is one of these instruments. My husband had already discovered the natural horn. And that is a nice story:

We were in Switzerland, eating at one of those cozy inns, and there happened to be a wedding celebration taking place there. The alphorn was playing for this lively party. I teased my husband: "go on, ask if you can play it once!" He finally gave in. The Swiss hornist smiled to himself, obviously thinking how a German tourist will now make a fool of himself. As my husband brought forth beautiful sounds on the alphorn, the whole room became silent. He returned to our table, lost in thought, speechless—a natural horn.

This story goes on. My husband played his way through all stages of the important Munich International ARD Competition and won first prize. During each round, an older man sat three rows ahead of me, always in the same seat, listening intensely. I wondered what he was doing at such a famous competition. Later, backstage, he pushed other well-wishers aside, and said curtly, "I have a plane to catch, accompany me to the airport!" The request was irresistible—we went with him. I now could see this man's expressive face as he explained that he was a farm machinery manufacturer from Switzerland that loved horn, and that my husband played too much "mechanical" horn, and he knew nothing about natural horn. Tough criticism, a slap in the face at the height of triumph. He invited us to visit him and he let my husband play his beautiful natural horns. My husband had known nothing about these instruments, they were never mentioned during his schooling. My husband mentioned his alphorn experience. A short time later, a Jaguar stopped in front of our Stuttgart apartment with an alphorn strapped to the roof, a gift from this big-hearted, learned patron: Willi Aebi. He is remembered by many, many hornists. Will put my husband on the path to natural horn. My husband began to conquer the difficulties of the natural horn, developing his own technique, and progressively discovering the special sound of that horn and its beauty. Over the years, he became a pioneer for the art of natural horn playing.

Nikolaus Harnoncourt and his Concentus Musicus were the first to develop the manner of playing old instruments. More and more ensembles sprang up, my husband was be-



Hella Baumann

ing asked to concertize more and more often, in the orchestra and as soloist. Recordings were made. High point for my husband: Mozart's horn concerti with Harnoncourt—not to mention the innumerable recordings and performances of Baroque music. My husband won back the perilously high parts for the horn—in, for example, the Bach Cantatas—that were played by trumpets, if at all. Just a little story to tell here: Once in a terrible hurry, I had to get to the post office at the Stuttgart main train station. I rushed up to a florist and asked her where to find it. "Yes, you go up those stairs, then left and in the back you will see the little sign with the trumpet on it—that is the post office." (The post horn is the symbol for most European post offices.) Should we cry or laugh?

The press eagerly attacked the theme of "authentic performance." Authenticity, original instruments were the main themes, endless discussions about the correctness or the falsification resulting from so-called modern instruments. When actually a blessed enrichment of musical life had taken place, disputatiousness spread and dogmatism spread confusion. The waves heaved high, washing up over the audiences. Anyone who thought they knew anything now had an opinion. An anecdote, back stage, my husband had just played the Strauss first concerto, a woman pulled me aside, said, "your husband plays wonderfully, but, tell me, why didn't he play the concerto on the hand horn?" To this day, I don't regret my bold-angry replay: "Have you ever head a Rachmaninov piano concerto played on a harpsichord?"

My husband did not conform to the dogma of so-called authenticity. He did not avoid these fierce discussions, but suffer he did. A scene from an early recording session with natural horn: my husband was playing with a strong, healthy tone. That did not comply with the sound producer's fanatical, despotic concept. He knew better how the "original" horn should sound. He said: "We have to let him repeat that over and over again, and then we have him where we want him." In other words: we'll tire his embouchure, then it will sound "original." Where there is dogma, tyranny enters. A bitterly painful experience, but there was a good side, my husband gained self-confidence, and shook off dogmatic tyranny.

Right from the start, it was obvious to my husband that music can be created correctly and truthfully, independent of instrumentarium. He did just that during his long solo life, and he handed down this experience to his students, giving them the freedom to go their own way. My husband travels on two tracks; modern valve horn and natural horn are of equal importance to him.

Speaking of traveling, that is mostly flying these days. In Washington, my husband played Mozart on the natural horn. The woman, one of many who search for sponsors for concerts in the U.S.A. [and] organize everything, came to me excitedly shortly before the concert and whispered: "the feared critic XYZ is here, what an honor!" I had already seen a man, lovingly accompanied by a woman, an open briefcase swollen with papers on his lap, and I thought the Americans are so fair, they even allow jerks into concerts. The man sat down in the fourth row in the last seat, easily seen from the stage, rustled his papers during the performance, spoke in a normal voice to his escort. Again, I thought about tolerance and was happy to see that my husband played undisturbed with closed eyes and absolute concentration. It was the famous critic, and he wrote in the Washington Post the next day how virtuosic my husband had played the French horn in his own composition (Elegia, a solo work for hand horn). Fundamentally, this severe man's praise was very gratifying, but he never caught on that a hand horn was being played.

Oh yes, music critics! My husband recorded two concerti by Rosetti. The critic wondered in his review, why my husband recorded the same concerto twice. Outraged, my husband wrote the man that one concerto was in E-Flat major and the other in D-minor, and if he couldn't tell the difference? The letter of apology came with a reason: as the critic was listening to the recording, his wife came in and disturbed him, and then the dog ...

Well, my husband travels on two tracks. He often plays two concerti on one program, one on the modern horn, one on natural horn. Quite an experience for the listener, both sound beautiful; whoever wants to quarrel about which sounds better is welcome to do so. The natural horn is no longer a stranger. It is emancipated, no—even better—we have grown fond of it, it's natural, untempered intonation will fascinate you when the Trombes de Chasse blasts its notes, sounding so wrong. As civilized as we think we are, the ancient hunting instinct lies dormant within us; the horn awakens it.





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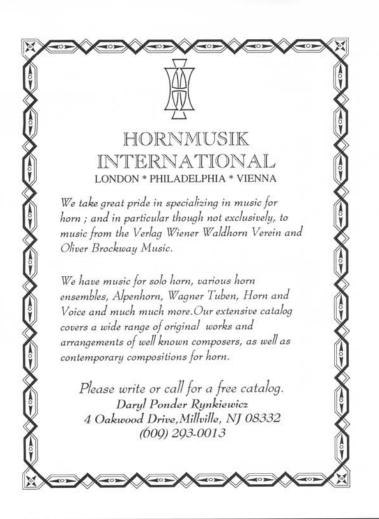
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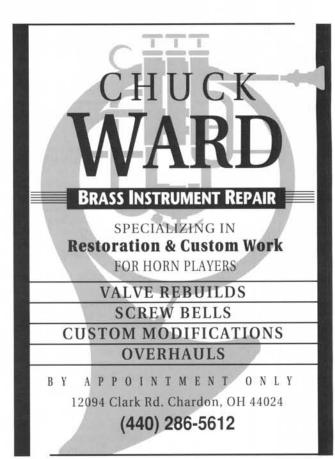


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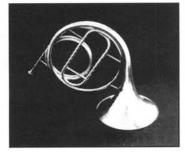
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The Horn as a Symbol

Hella Baumann

Translated by Dr. Cecilia Cloughly-Baumann, Claremont, California. Presented in German at a Natural Horn Symposium held in Essen in 1993.

Dear friends of the horn!

I am pleased that you have come to listen to my lecture. This festival is dedicated to the natural horn. I would like to contribute to it by awakening in you the concept of the horn and deepening your knowledge of it as a "natural instrument."

The horn sounds wonderful—in the truest sense of the word. The discovery of its ability to resound was for prehistoric people a miracle. The horn is also stubborn and perverse. You have surely heard a hornist crack a note. It not so simple to sound the correct tone at the pitch center of the vibrating air column in the lengthy tubing.

I cannot play the horn. However, since I have been married for thirty-six years to a horn lover and have met so many enthusiastic, dedicated, and wonderful hornists throughout the whole world, I simply had to find out—in my own way—the source of this fascination that hornists have in common.

Please don't expect here a systematic, comprehensive representation of the horn. When I began to collect material about the symbolic nature of the horn, I soon saw that I was facing a task the extent of which I not had foreseen.

I am still on a journey of discovery to comprehend the nature of the horn. As [the noted literary theorist] Emil Staiger writes: "To comprehend what has seized one." I would be therefore content if I can give you hints to make your own discoveries to help you comprehend what has "seized" you—the horn.

To speak about a symbol means to speak about something which cannot be defined. Therefore, I cannot explain what a symbol is. I would, however, like to try to awaken in you a mental image, through which I describe corresponding phenomena, and leave the rest to your intuitive understanding.

Symbol comes from the Greek word "sym-bolein," that is, "two corresponding things thrown together." The Latin word for it is "cor-re-spondere," that is to say, "to answer one another." A symbol is the coming together of appropriately corresponding parts. This manifestation is experienced sympathetically and arouses fascination.

In his book *Symbols*, *Signs and Seals* Irvine Metzl writes:

The innate ability of people to express themselves soon found—or created—a symbol for each basic concept and phenomenon. Because people were still strangers in a hostile and inexplicable world, they were both delighted and terrified by their own power of representation. These twin feelings, hope and fear, which controlled their days and disturbed

their nights, drove them to create signs and symbols which presented not only the physical world but also imaginary things and supernatural powers they found in it. Consequently, certain signs and symbols were imbued with mystical and magical characteristics.

Enough of theory! I would prefer that you imagine what happens when you hear the horn blown (outside) in nature, in a forest or against a rock wall, perhaps even in one of the majestic canyons in the USA. I have had the good fortune to experience this. The tone of the horn resounds back, answering in echoes. And that is more than a mere physical-acoustic phenomenon. You hear that nature itself answers the call of the horn. I am sure you will not forget this experience your whole life long.

You will comprehend what Goethe has said: "If the eye were not like the sun, it would not discern the sun." And, if you open your ears and hearts, do that which Jesus preached: "He who has ears to hear, let him hear!"

What now is a horn?



Demonstrating the posthorn. Photo by Dr. F. Laubenthal

A [teacher] friend asked seven- and eight-year-old children to draw horns on the blackboard. The children produced a cow horn, a conch horn, a form of an "art horn" (which they called a post horn), and an alphorn. The children had a "naive," i.e., natural, concept of the horn.

I want to begin with the *alphorn*. Its nature would be better described and understood if it were called a "tree horn," the "resounding tree," so to speak. The alphorn has brothers in the plant world: the didgeridoo and the kelp horn

A didgeridoo is a hollowed-out Eucalyptus tree trunk

still blown today by Australian Aborigines, the oldest people that has survived.

A *kelp horn* is a conical pipe made from dried seaweed; it has a pure horn sound. Sometimes at a concert my husband blows a kelp as an encore (for example, the signal call from Mozart's *Posthorn Serenade*). The audience is amazed and impressed that nature itself in an insignificant plant, which lies around on the beach, has ready tones that one can awaken to life.

The *alphorn* is a great form of artistic handwork. It is made from trees which grow tall on a steep slope, first bent, then stretching itself straight into the sky towards the light. It is no wonder, therefore, that the alphorn has no tradition in flat countries. The alphorn is blown by mountain farmers when they drive cows up the mountains and down again in autumn. The animals react to the tones of the alphorn. It is a signaling instrument, but naturally the farmers enjoy the simple melodies that can be played on the instrument.

The tree is one of humanity's most important symbols. It is found in many religions and mythologies. For example, you are acquainted with the "tree of knowledge" in the Bible, the "world tree" in Germanic myths, the Christmas tree, and the "tree of life." Moses was set afloat on the Nile in a wooden basket; Jesus lay in a wooden manger and was crucified on a cross-shaped tree.

The tree is rooted in Mother Earth, stands stately erect and points its tip toward heaven. Deciduous trees symbolize death when they lose their leaves in the fall, and the resurrection when in the spring they again turn green, the color of hope. Evergreen trees symbolize immortality. The substance of the trees, wood, is *the* resonating material. The woodwinds, the violin family, harps, and pianos are essentially resonating wood. The alphorn, which is only a hollow tree in its natural form, preserves the original miracle of the resonating wood.

In the 1975 book *A Cultural History of the Horn: Eine Kulturgeschichte des Horns* written by Kurt Janetzky and Bernhard Brüchle [and translated by Cecilia Cloughly-Baumann], I found a short verse, which expresses in my opinion very closely the magic of the "tree horn":

At sunset the alphorn sounded, bringing salvation and banishing that which is sinister and horrible from the Alp and its environs.

Whenever the alphorn resounds at sunset, at the moment of dying light, when one is exposed to the threat of darkness, the tone of the alphorn brings deliverance and banishes terror.

In the book by Janetzky and Brüchle we find a vision of the birth of the *conch horn* [mussel shell horn]:

Perhaps we may not stray too far from the truth, however, if we permit our eager eyes to see mirrored in the surface of that magical spring an ancient fisherman: splashed by the foaming surf, wading knee-deep in warm, tropical waters, he has just salvaged a triton's shell, its tip broken off, that has washed up on the beach. In order to clean it out, he presses its jagged rim to his parched, salt-stained lips and blows into it. A strong blast of air from his lungs unexpectedly sets the walls of the shell into rapid vibration. In accordance with nature's immutable laws, the vibration is transmitted to the column of air within; and thus, in an alarmingly loud voice, the shell of a dead sea-creature, now become an instrument, announces to its terrified discoverer the birth of the horn.

Just as one can view the alphorn as being interconnected with the universal tree symbol, so does the conch shell horn relate to another fundamental, universal symbol—water.

Water symbolizes the richness of all possibilities. We know water as the primary material in creation myths. It is the element of fertility and purification and occurs as the "water of life," a symbol of eternity. In the Christian baptismal rite the person is delivered symbolically to the water and emerges purified and strengthened in the name of the Father, the Son, and the Holy Spirit. Water is also associated with the Moon, which determines the times when it ebbs and flows.

Water also has, however, another symbolic aspect. Its unformed and indomitable mass can be destructive, as is expressed in the story of the Great Flood. The movement of water does not lead to stability [as the tree does], but, on the contrary, its movements are of themselves constantly changing waves and swirling eddies.

In the *Triton shell horn*—the name itself points to its [three] tones—water assumes a solid shape. Its form is a perfectly conical tube with mathematically exact windings. The result is an instrument, which I like to call "the voice of the water." And again it is a horn!

The following analogy will perhaps no longer surprise you: just as phylogenetic evolution developed land-based animals, an organ in the inner ear developed, in which acoustic waves are transformed chemically and reach the brain as signals, symbols of sounds. The result is hearing! In accordance with immutably valid natural laws, this organ is a spiral. The voice of the water finds its analogy in physiology.

A Japanese friend has kindly reported to me on the use of the conch horn in Shintoist rites. She writes:

The conch horn is used in Japan by a mountain priest called the Yamabushi of Shugendo. Shugendo is a religious sect whose origin lies in a primitive mountain religion. The mountain priest periodically undergoes disciplinary training, in order to gain supernatural powers on the summit of the high sacred mountain. At the beginning of the ascetic training, the Yamabushi blows the conch horn. It is believed that the sound of the conch horn blast drives out evil desires from the priest's thoughts. The conch horn symbolizes the message of the Buddha, who represents the macrocosm.

Also here we find the belief that the sound of the conch horn can overcome evil forces, as we observed in the verse about the alphorn.

Another fact is remarkable: the Yamabushi ascends the summit of a sacred mountain and blows the horn that originates from the depths of the water. With the sounding of the horn, he brings together symbolically that which is nor-

mally opposite in all symbolic ideas and experiences: sea and mountain, fluid and firm; the horn through its very resounding is the bridge.

Last, but not least, we want to consider the *animal horn*.

The animal horn has given our instrument its name, or better, its name has remained identical with the name of the instrument. That is a phenomenon which I cannot find with any other instrument. The International Horn Society decided to use the archaic, simple name "horn" without any explanatory adjective [French]; a wise decision, I think.

In a magazine I found an article entitled: "Horn is the Oldest Word in the World." I am rather careful in such use of superlatives. However, the word horn does indeed ap-

pear to me to be really very old, perhaps it does belong in fact to the oldest words in existence. In Ancient Greek it is "kerans," in Celtic "corn," in Latin "cornu," in French "cor," in the Germanic languages (English, German etc.) "horn." I do not know whether my language association leads me astray; in any case, it occurred to me while writing (this lecture), that the animal with the horn has the same name as the grain that feeds it ["Korn"]. Moreover, in the Hebrew the root is the same; in the Bible it is called "queren." And, in Hungarian, which does not belong to the Indo-European language family, the horn is called "kürt." Linguists assume that the Indo-European root of horn is approximately "ker" with the meaning of "top part of the body," "head," or "tip." The Hebrew word "queren," as it occurs in the Old Testament, has multiple meanings: "animal (cow, bull, goat, ram) horn,"

also "drinking vessel," "music instrument," "light ray," "power," and "force."

If one goes still further back, namely to the symbolic meaning of the language sounds themselves [phonemes], one finds that the "-r-" is the expression of will and power. That "-r-" is a constituent element in each version of the word horn in the different languages. That "-r-" is the consonant with which one can produce a continuous sound.

For prehistoric people horns were threatening attack and defensive weapons of animals. They tamed these animals, and they became for them a guarantee for survival. With regard to the usefulness of the horned animals, their horns became a symbol of strength and power, not only in the physical sense, but also in the spiritual and hierarchical sense. Rulers in ancient Mesopotamia, for example, wore

horned crowns as insignia of the divine power granted them by the Gods. In the Middle Ages the Emperor granted a horn to vassals as a symbol of distinction and elevation into aristocratic status.

Horned animals were—and still are—a strong symbol of fertility. The bull is seen as an animal with powerful, uncontrolled sexual power. In English "horny" is an obscene sexual expression. In this connection we must therefore recognize that connotations of nonsense and primitive nature adhere to the animal horn. In German it is not sufficient to scold a boor or lout as an "ox"; one calls him a "horned ox"! The Finnish word for horn is "käyrätorvi," and this word also designates a stupid, awkward person.

The sacrificial altar of the Israelites was adorned with four horns, which pointed in the four cardinal directions; they symbolized the omnipotence of God. The Israelites incorporated the pagan conceptions of the horn into their beliefs and rituals. The holy instrument of the Jews is the shofar. It is blown at Yom Kippur, the New Year Day's service. It is blown to call believers to prayer and penitence; it greets the New Moon. The sound of the shofar will announce the Day of the Last Judgment.

Abraham Ben-David Portalion, a doctor and scholar, wrote a book around 1612 in Mantua, Italy. In the chapter about old Hebrew instruments he distinguishes between the so-called "royal instruments," like the harp and other string instruments, and the minor, "bad" instruments, among which he includes the shofar. He says: "And these are the bad, inferior instruments which have

no share in song: the shofar is not blown for the playing of a melody ... Its purpose is to shake the heart and not to play music."

We should remember this statement well; for it is a hint about how different instruments are valued. Down to our generation hornists have not enjoyed the same regard as string players and pianists. For example, when my husband began his career in the orchestra, he found himself at a rather inferior place in the hierarchy.

In their reviews critics don't tire of comparing Mozart's horn concertos to his piano concertos from the same time period. Naturally, the horn concertos come away badly in comparison. Triumphantly they push into the limelight the hapless Leitgeb, of whom Mozart gleefully made fun with his strange sense of humor and satire. From these inane jokes



Playing the "Kelphorn" in Durban, South Africa in 1973

they simply conclude that Leitgeb was really an "ass" and that Mozart did not take his compositions for the horn and Leitgeb, who performed them, seriously.

But, if one examines more closely the often-cited teasing comments that Mozart scribbled into the horn part, it becomes clear that they refer to performance practice—namely to the limitations of the natural horn—and also perhaps to bad habits in Leitgeb's style of playing. Yet, that Mozart has written so much very beautiful music for Leitgeb and the horn remains an insoluble paradox, or does it?

Could Mozart have, consciously or unconsciously, considered the horn as both an archaic, heathen instrument which is far from being sophisticated, perhaps even "dumb," but also as an instrument capable of shaking a person's heart with its magical sound and its similarity to the human voice? I have made a huge leap from the Jewish shofar to Mozart's horn concertos. Between them lie centuries of Christian culture.

Christians did not include the horn in their religion. The pagan horn with its affinity to non-Christian symbolism was banished to the Underworld. The Christian devil is horned;

Jewish evil spirits have no horns! In depictions of the Witches' Sabbath one sees hordes of horned devils and animals. In Middle High German there is the word "hornblase." For example, she is a "hornblasende" woman means "she is a witch." One burned witches, female and male, by the thousands. Was it the fear of these persons? They were knowledgeable about nature. They got their healing powers not through magical power from devils, but rather through knowledge of medicinal plants, perhaps also through psychological suggestion for their suffering patients.

In the myth of the *unicorn* Christians included the idea of the horn. The imaginary unicorn with its mythical powers is a symbol found in many cultures. The unicorn has magical power. The one horn, often wound, grows from its forehead, the site of the spirit and mind. In Christian mythology the unicorn

symbolizes the sublimation of sexual power and represents chastity and purity.

The horn has survived all of this.

Is it not significant that the horn made its entrance into the orchestra at the time of the Enlightenment? It came to its true worth as an art instrument in the music of the Baroque. Bach created a monument in his cantatas. In his high Mass in b minor the horn sings the movement "Tu solus es sanctus" ("You alone are sacred") along with the baritone soloist. The horn begins with an octave leap which encompasses the tonal world.

Now I come to Romanticism. Romanticists sought to reconcile humans with nature. They revealed feelings, dreams, that which cannot be recorded rationally. The horn corresponded to—and corresponds still today—with this feeling for life.

Cecilia Baumann-Cloughly, a friend, not a relative, wrote [in 1965] a thesis: "The Sounding Bridge, the Horn in the Writings of Joseph von Eichendorff" [an early German Romantic poet, 1788–1857]. Cecilia writes:

I believe that Eichendorff uses the far-sounding, mysterious, versatile sound of the horn in the distance to create an intangible, but nevertheless existing bridge between the symbolic "Diesseits" [here, reality) and "Jensseits" [the "Great Beyond"].

Then further:



Hermann Baumann with his first small collection in 1965

The horn constantly reappears with differing symbolic and contextual significance. The specific names given to the instrument, often depended on its use and the context; i.e. horn, bugle, hunting horn, post horn, alphorn, night watchman horn, war horn, magic horn, exultation horn, miracle horn.

With this enumeration of the names of the horn Cecilia presents the whole wealth of the horn's versatility.

The Romanticists were conscious of the multi-faceted wealth of the horn. The horn expressed for them a large variety of moods and symbolized many aspects of human life and behavior: grief, delight, aggressiveness, peace. They knew no limit as to how the horn should sound. They heard the diversity of its sound qualities and included the horn's full range of various sounds in their works.

I would like to contribute to stopping the abuse of the concept "Romanticism," at least where it concerns the horn. Schumann said: "The horn is the soul of the orchestra." I believe he did not mean this to say that the velvet sound of the horn is the sole valid one. At another place Schumann wrote: "I can't stand the word Romantic any more; I have not used it more than ten times in my life."

We cannot pass over the well-known fact that composers have written works for the horn which are supremely masterful and virtuoso, yes, even going beyond the technical limits of the instrument. That is valid for Baroque, Classical, and Romantic music, as well as for Modern music. Virtuosity is an element of life and art. It is a permanent challenge to reach and, yes, even to surpass what is humanly possible.

The word "virtuoso" comes from the Latin word "vir," that is "man," and in it resonates the idea of the hero. Bach demands heroic accomplishments in his Brandenburg Concerto No. 1, and even more in a number of his cantatas. Karl Maria von Weber demands an extremely high degree of virtuosity in his Concertino. Schumann composed the Concert Piece for Four Horns and his Adagio and Allegro for Horn and Piano. Since the valve horn had already been invented, Schumann challenged it to extreme difficulties, although the recently developed valve horn had not yet reached the technical facility of present-day horn construction.

When the F valve horn was blown in the late nineteenth century, its soft, velvety sound corresponded to that which one considered "Romantic."

The idea of the "soul of the orchestra" was well disseminated, but, unfortunately, the [F valve horn] dogmatism also spread widely. The F horn does not allow the possibility to play solo concerts; it is too placid and inflexible.

In the second half of the nineteenth century and at the beginning of the twentieth, the hornist had disappeared as soloist. The horn as a solo instrument did not step again into the limelight until the dogmatic belief in the F horn was overcome. The pioneer for the horn as a solo instrument in the twentieth century was the unforgettable Dennis Brain.

There would be still much to say about the variety of horn types nowadays, about the efforts of instrument builders to develop better and better horns, and about the education of young hornists. However, I prefer to leave these topics to the experts.

In conclusion, I would like say something about Schubert's song *Auf dem Strom* (On the Stream). Here is the poem of [Ludwig] Rellstab [Berlin, 1799–Berlin, 1860] which Schubert set to music.

Take the last farewell kisses and the waving, the greetings, which I still send to the bank before your foot in departing turns!

Already the small boat is being pulled Quickly by the waves of the current. However, the yearning pulls back to my gaze, dark with tears.

And so, the wave carries me away with unyielding speed.
Alas, the meadow, where I found her happily has already disappeared.

Eternally gone, you days of bliss! Hopelessly my lament echoes around the beautiful homeland where I found her love.

Look how the shore flies by and how it pulls me over with mysterious ties to land at the cottage there,

To sojourn in the bower there; however, the stream's waves hurry further without rest and peace, leading me towards the ocean of the world.

Alas, for those dark wastelands far from that cheerful coast, where no island is to be seen, O, how terror seizes me with trembling!

No song can reach me from the shore to bring forth softly tears of melancholy; Only the storm blows coldly through the gray heaving sea.

Since the yearning wandering of my eye can discern the shores no more, now I look towards the stars in those holy distances!

O, by their mild shining I first named her mine; there perhaps, o comforting luck, there I may encounter her gaze.

At first glance this poem appears to be one of many farewell songs, a literary form about sadness and grief at the separation from a beloved person and the hope for a reunion. Even if that were everything that the poem says, the fact that Schubert chose the horn as the accompanying instrument to the voice would have symbolic meaning. This combination of horn and voice is unique among his works.

The horn is the instrument that signals arrival and departure. Through its far-reaching tone it connects one place with another, forms a sounding bridge from here to there. But don't you also feel that in this poem there is a still deeper meaning which is not included if one sees it only as a poem of farewell?

Yes, it is a strange journey which the person undertakes. Why does he really leave? Although he despairingly complains and doesn't want to leave at all, an irresistible force drives him out of his beautiful homeland, separating him cruelly from his beloved. The circumstances of his journey are simply absurd: he sits in a small boat; he has no possibility to steer or to halt this "nutshell" [of a boat]. It is carrying him out into the open sea, where there is no island or coast to provide him shelter. He is lost in the immeasurable gray water. I cannot listen without getting goose-pimples during the passage where the horn goes into the low range with the piano; this hollow sound symbolizes dreadful fear. Thank God, that the traveler comforts himself with the sight of the heavens over him, with the soft light of the stars.

This poem is a vision of an archetype. An archetype is just as undefinable as a symbol. People recognize them; some consciously, others unconsciously. An archetype has lasting power and expresses itself in symbol-laden phenomena. Art thrives on archetypes. People experience them and keep them silently for themselves, as the departure here [into the sea].

In myths which emerged independently of each other throughout the world, one finds the symbol of the crossing of the water, the "river of death," whenever a person dies. The water symbolizes submersion into nothingness. The person is delivered to the chaos; he loses his consciousness. He will be invincible when he emerges again, like Siegfried after the bath in the dragon's blood. Hail Siegfried, the hero with the horn!

In Rellstab's poem are found both elements: crossing of the water to enter the realm of the dead, and also the possibility of heroic rebirth by orientation in the cosmic order of the stars. In heaven the hero may again find his beloved in the mystical union of souls; on earth he could embrace her as a reward for his heroic, manly manner.

In the archetypal symbol of the crossing of water there is always a ferryman; he, Psychopompos, the leader of the soul, accompanies the person, the soul, on the dangerous way into the unknown.

Another composition was written under the influence of a death: Johannes Brahms wrote his Trio for Horn, Violin

and Piano after his beloved mother had just died. In the third [Adagio mesto] movement his experiences with death are expressed: grief, lamentation, questions and answers, and promises. Brahms, like Schubert, assigns the role of the ferryman to the horn; the task is to accompany the soul as it confronts death.

There is still another, more idyllic song by Schubert's contemporary [Benedikt] Randhartinger [Ruprechtshofen, Lower Austria, 1802–Vienna, 1893], "Slumber Song." The horn accompanies; it symbolizes the passage from consciousness to sleep. Hypnos is the God of sleep and dreams, the soft brother of death; his symbolic attribute is the horn!

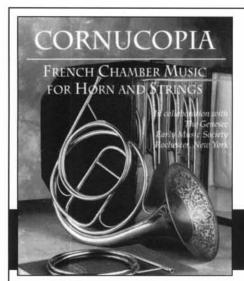
The dark menacing sea and the consolatory order of the stars are symbols of absolute contrast. Together, both form the whole entity of the world and life: chaos and order, movement and rest, darkness and light, unconsciousness and consciousness, death and life.

Schubert composed his song *Auf dem Strom* shortly before he died; Brahms expressed his mourning in the Horn Trio. They gave us a testimony of what the horn meant to them under the shadow of death.

The sounding horn, given to us by nature, has been our friend since humanity began to think.

May you experience the glory of the horn during the days of this workshop!





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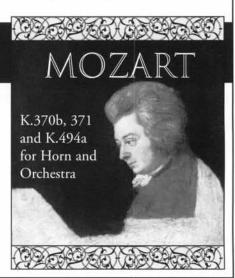
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Schallplatten-Einspielungen Commercial LP Recordings

Abendlieder, Liebeslieder und Romanzen von Benedikt Randhartinger

Schlummerlied mit Klesie Kelly, sopran; Ian Patridge, tenor; Hermann Baumann, horn; Werner Genuit, klavier 1977 EMI 1 C 065 - 10 731

Bayern's Schlösser und Residenzen * Oettingen-Wallerstein Konzerte von Rosetti und Reicha, Kammermusik von Nisle und Amon

Rosetti, Konzert F-dur für Horn und Orchester. Hermann Baumann, Concerto Amsterdam, Leitung Jaap Schröder Johann Andreas Amon, Quartett F-dur für Horn, Violine, Viola, Violoncello. Hermann Baumann, horn; Jaap Schröder, violin; Wiel Peter, viola; Anner Bylsma, violoncello

1973 BASF 29 21189-4

Bayern's Schlösser und Residenzen * Würzburg

Kammermusik und Konzerte von Friedrich Witt, Joseph Fröhlich, Joseph Küffner

Friedrich Witt, Konzert F-dur für 2 Hörner und Orchester. Hermann Baumann, Mahir Cakar, horn; Concerto Amsterdam, Leitung Jaap Schröder 1973 BASF 29 21194-0

Bayern's Schlösser und Residenzen * Thurn und Taxis Konzerte von Hoffmeister, Pokorny, Schacht, und Abel Franz Xaver Pokorny, Concerto F-dur für 2 Horner, Streichorchester und 2 Flöten. Hermann Baumann, Christoph Kohler, horn; Concerto Amsterdam, Leitung Jaap Schröder 1973 BASF 29 21191-6

Bayern's Schlösser und Residenzen * Augsburg Konzerte von Leopold Mozart, Kammermusik von Bühler und Graf

Leopold Mozart, Konzert Es-dur für 2 Horner, Streicher und Basso continuo. Hermann Baumann, Mahir Cakar, horn. Sinfonia di Camera D-dur für Horn, Violine, 2 Violen und Basso continuo. Hermann Baumann, horn; Jaap Schröder, violine.

Sinfonia da Caccia G-dur für 4 Hörner, Streicher, Pauken und Basso continuo. Hermann Baumann, Christoph Kohler, Mahir Cakar, Jean-Pierre Lepetit, horn Concerto Amsterdam, Leitung Jaap Schröder 1973 BASF 29 21195-9 Bayern's Schlösser und Residenzen * Augsburg H. Backofen *Konzert F-dur*. Concerto Amsterdam; Leitung Jaap Schröder 1973 BASF 29 211 93-2

Johannes Brahms Trio Es-Dur für Klavier, Violine, und Waldhorn, Op. 40

Malcom Frager, klavier; Stoika Milanova, violine; Hermann Baumann, horn

1971 MPS 168 007 1971 MPS BASF 2521184 -3

Beethoven - Rossini - Strauss - Czerny - Krufft Works for Horn and Piano

Karl Czerny, Andante e Polacca; Beethoven, Sonata in F, Op. 17; Rossini, Prelude, Thème et Variations; von Krufft, Sonata in E; R. Strauss, Andante Op. posth. Hermann Baumann, Leonhard Hokanson 1986 Philips 416 816-1

Concertos: Abrechtsberger, Wagenseil, M. Haydn M. Haydn, Adagio und Allegro molto für Horn, Altposaune und Orchester. Armin Rosin, posaune; Hermann Baumann, horn; Philharmonia Hungaria; Dirigent Yoav Talmi 1979 Telefunken 6.42419 AW

Aerztliche Doppelbegabung Fa. Sandoz (Arznei-Fabrik) Alexander Borodin für Horn und Klavier: *Nocturne, Masurka, Intermezzo, Reviere, Serenade.* Hermann Baumann, horn; Eckhard Besch, klavier Kleine Platte (17 cm) Contra Copyr TST78032

Die schönsten Konzerte, W. A. Mozart

Konzert für Horn und Orchester Nr. 3 Es-dur KV 447. Mozarteum-Orchester Salzburg; Dirigent Leopold Hager 1979 Teldec Telefunken noblesse 6.48188 DM

Franz Schubert und seine Freunde Consortium classicum Franz Schubert, *Auf dem Strom*, D. 943. Ian Partridge, tenor; Werner Genuit, klavier; Hermann Baumann, horn 1977 EMI Electrola GmbH I C 151-30 736/39 Q

Friedrich Wilhelm Zachow, Zwei Kantaten

Lobe den Herrn, meine Seele; Kantate für Soli, Chor, 2 Horner und Orchester. Hermann Baumann, Willy Rütten, horn; Heinrich-Schütz-Chor Heilbronn; Südwestdeutsches Kammerorchester Pforzheim; Leitung Fritz Werner

1964 Erato * Christophorus CGLP 75834

Georg Philipp Telemann Violinsuite F-dur.

Hermann Baumann, Adriaan van Woudenberg, horn; Concerto Amsterdam; Gustav Leonhardt, cembalo; Dirigent Frans Brüggen

1967/68 Das alte Werk Telefunken royal sound SAWT 9541-B

Georg Philipp Telemann, Tafelmusik Teil III

Konzert Es-dur für 2 Horner, Streicher und Basso continuo.

Hermann Baumann, Adriaan van Woudenberg, horn;

Concerto Amsterdam; Leitung Frans Brüggen

1965 Teldec Telefunken-Decca TK 11564/1-2

Georg Philipp Telemann, Tafelmusik

Konzert Es-dur für 2 Horner, Streicher und Basso
continuo. Adriaan van Woudenberg, Hermann
Baumann, horn; Concerto Amsterdam; Leitung Frans
Brüggen
1966 HÖR ZU Teldec SHZT 526 Ste LP 071 297

Händel Concerto grosso Nr. 29 F-dur für Horn und Orgel. Rosetti Hornkonzert d-moll; Haydn Hornkonzert Nr. 1 D-dur. Hermann Baumann, horn; Herbert Tachezi, orgel; Concerto Amsterdam; Konzertmeister Jaap Schröder Teldec 642 326 AH Aspekte, 1969/1975 MC 442 326

Händel, Concerto grosso Nr. 29 F-dur, für Horn und Orgel.
Telemann, Konzert für Horn und Orchester D-dur.
Corelli, Sonate für Horn (Violine) und Basso continuo Nr. 5 g-moll Op. 5.
Förster, Konzert für Waldhorn und Orchester Es-dur.
Hermann Baumann, horn; Herbert Tachezi, orgel 1975 Teldec 641 932 AW, MC 441 932 CX

G. F. Händel Juilius Caesar

Münchener Bachchor und -orchester; Leitung Karl Richter; Arie mit obl. Horn; Fischer Dieskau, Hermann Baumann 1970 DGG 2711 009

Haydn, Hornkonzerte Nr. 1 und Nr. 2.
Danzi, Hornkonzert E-dur; Rosetti, Hornkonzerte d-moll, Es-dur; Mozart, Hornkonzert Es-dur KV 417. Concerto Amsterdam; Konzertmeister Jaap Schröder 1966/1969 Teldec 635 057 DC (2 LP)

Hermann Baumann, Music for Horn by Leopold Mozart, Francesco Antonio Rosetti, Johann Andreas Amon Concerto Amsterdam; Jaap Schröder, conductor 1978 hnh records 4033, 1972/1973 Acanta Stereo 20 227 529

Hermann Baumann, Mozart, Beethoven

Mozart Quintett für Horn, Violine, 2 Violen und Violoncello, Es-dur, KV 407.

Beethoven Sonate für Klavier und Horn F-dur Op. 17. Beethoven Quintett für Oboe, 3 Horner in Es und Fagott Es-dur.

Hermann Baumann, Adriaan van Woudenberg, Werner Meyenclorf, naturhorn; Mitglieder des Quartetto Esterházy; Stanley Hoogland, hammerflügel, Ad Mater, oboe; Brian Pollard, fagott 1979 Telefunken SLA 6419

Hermann Baumann

Händel Concerto grosso Nr. 29 F-dur. Antonio Rosetti Konzert d-moll für Horn und Orchester. Joseph Haydn, Konzert Nr. I D-dur für Horn und Orchester Hob. VIId Nr. 3.

Hermann Baumann, horn; Herbert Tachezi, orgel; Concerto Amsterdam; Konzertmeister Jaap Schröder 1978 Teldec Telefunken-Decca 6.42326 AH

Hornkonzerte Haydn, Mozart, Rosetti, Danzi Haydn Konzert für Horn und Orchester Nr. 1 D-dur. Danzi Konzert für Horn und Orchester E-dur. Rosetti Konzert für Horn und Orchester d-moll. Rosetti Konzert für Horn und Orchester Es-dur. Haydn Konzert für Horn und Orchester Nr. 2 D-dur. Mozart Konzert für Horn und Orchester Nr. 2 Es-dur, KV 417.

Concerto Amsterdam; Konzertmeister Jaap Schröder 1969 Teldec TK 11 540/1–2 6.35057 DX

Hornkonzerte von Danzi, Rosetti & Haydn
Haydn Konzert Nr. 1 D-dur für Horn und Orchester.
Danzi Konzert für Horn und Orchester E-dur.
Rosetti Konzert d-moll für Horn und Orchester.
Concerto Amsterdam; Konzertmeister Jaap Schröder
1969 Telefunken Royal Sound Stereo SAT 22 516
1969 Telefunken (Das alte Werk) Reference 6.41288 AQ

Hornkonzerte der Romantik

Schumann Konzertstück F-dur Op. 86 für 4 Horner und großes Orchester.

Schoeck Konzert D-moll Op. 65 für Horn und Streichorchester. Weber Konzert E-moll Op. 45 für Horn und Orchester. Hermann Baumann mit Mahir Cakar, Werner Meyendorf, Johannes Ritzkowsky, und Jean-Pierre Lepetit; Wiener Symphoniker; Dirigent Dietfried Bernet 1969 MPS 168 015, 1970 BASF CRO 834 MPS 13005 St

Horn und Orgel

Telemann-Corelli-Händel-Förster Hermann Baumann, Herbert Tachezi 1975 Telefunken 6.41932 AW, 1984 Teldec 66.235474 1976 Telefunken SLA 1092

Italienische Solokonzerte (um 1700 Musik und ihre Zeit) Torelli, Vivaldi, Locatelli

Vivaldi, Konzert für 2 Horner, Streicher und Continuo F-dur. Hermann Baumann, Adriaan van Woudenberg, horn; Concerto Amsterdam; Konzertmeister Jaap Schröder 1966 Telefunken Royal Sound Stereo (Das alte Werk) SAWT 9499-A

1966 Telefunken (Das alte Werk) Reference 6.41217 AQ

Jahrhunderthalle Farbwerke Hoechst Ausgewählte Veranstaltungen

Tschaikowski, C. M. von Weber, Britten W. A. Mozart, *Hornkonzert Nr. 4 Es-dur KV 495* Romanze, Rondo.

1965

Johann Sebastian Bach Brandenburgische Konzerte

Nr. 2 F-dur BWV 1047. Nr. 4 G-dur BWV 1049.

Nr. 1 F-dur BWV 1046 (à 2 Corni di Caccia, 3 Hautbois, è Bassono, Violino piccolo concertato, 2 Violini, una Viola & Violoncello, col Basso Continuo).

Nr. 3 G-dur BWV 1048. Nr. 6 B-dur, BWV 1051. Nr. 5 D-dur BWV 1050.

Original instruments; Hermann Baumann, Marcus Schleich, corno (handhorn); Concentus Musicus Wien; Leitung Nikolaus Harnoncourt 1982 Teldec Telefunken - Decca 4. 35620-00-501 1982 Das Alte Werk, Teldec 6.35620 FID

J. S. Bach 6 Brandenburgische Konzerte

Münchener Bachorchester; Leitung Karl Richter; Hermann Baumann, Werner Meyendorf, horn 1970 DGG 2708 013

J. S. Bach *Brandenburgische Konzerte* 1, 3, 6 DGG 198 487

I. S. Bach Weihnachtsoratorium

Lübecker Knabenkantorei; Leitung Hans-Jürgen Willie; Elly Ameling, sopran; Helen Watts, alt; Peter Pears, tenor; Tom Krause, baß; Hermann Baumann, Willy Rütten, horn; Stuttgarter Kammerorchester; Dirigent Karl Münchinger
1968 Decca SET 346

Johann Sebastian Bach Weihnachtsoratorium BWV 248
Teil IV

Regensburger Domspatzen, Collegium St. Ermmeram; Hermann Baumann, Ab Koster, corno (handhorn); Leitung Hanns-Martin Schneidt 1979 Archiv Produktion 2723 057, 2710 024

Johann Sebastian Bach, Der zufriedengestellte Äolus Nr. 1; 2; 11: 15

Concentus Musicus Wien; Leitung Nikolaus Harnoncourt

1983 Teldec 6.42915 AZ Das alte Werk

Das Schaffen Johann Sebastian Bachs Wie schön leuchtet der Morgenstern, BWV 1.

Dietrich Fischer-Dieskau, bariton; Edith Mathis, sopran; Ernst Haefliger, tenor; Hermann Baumann and Werner Meyendorf, horn; Münchener Bach-Chor; Münchener Bach-Orchester; Dirigent Karl Richter Achiv198 465 (1968)

Johann Sebastian Bach, Das Kantatenwerk Vol. 1 Kantate I, "Wie schön leuchtet der Morgenstern" BWV 1 Nr. 1; 6.

Concentus Musicus Wien, mit Originalinstrumenten; Gesamtleitung Nikolaus Harnoncourt 1971, Teldec Telefunken-Decca SKW 1/1-2 BR 2

Johann Sebastian Bach, Das Kantatenwerk

Kantate BWV 140 am 27. Sonntag nach Trinitatis "Wachet auf, ruft uns die Stimme."

Der Süddeutsche Madrigalchor, Das Consortium musicum; Dirigent Wolfgang Gönnenwein ca. 1973 Electrola, EMI, SME 91 658

Johann Sebastian Bach, Das Kantatenwerk Vol. 7

Kantate 24 "Ein ungefärbt Gemüte" BWV 24 Nr. 3 Coro, Nr. 6 Choral.

Kantate 27 "Wer weiß, wie nahe mir mein Ende" BWV 27 Nr.1 Coro, Nr. 6 Choral.

Concentus Musicus Wien mit Originalinstrumenten; Gesamtleitung Nikolaus Harnoncourt 1973 Teldec SKW7/1-2 BR 2

Johann Sebastian Bach, Das Kantatenwerk

"Gott, der Herr ist Sonn' und Schild" BWV 79.

Der Süddeutsche Madrigalchor, Consortium musicum;
Dirigent Wolfgang Gönnenwein
1967 Electrola EMI SME 91 657

Johann Sebastian Bach, Kantaten

Sonntage nach Trinitatis Vom 6. Sonntag bis zum 17. Sonntag nach Trinitatis "Herr, gehe nicht ins Gericht" Kantate zum 9. Sonntag nach Trinitatis BWV 105, Nr. 5. Arie (Tenor) (Hermann Baumann)

"Was Gott tut, das ist wohlgetan" Kantate zum 15. Sonntag nach Trinitatis BWV 100, Nr. 1. Chor (Hermann Baumann, Christoph Brandt)

" Wer weiß, wie nahe mir mein Ende" Kantate zum 16. Sonntag nach Trinitatis BWV 27, Nr. 1. Chor (Hermann Baumann)

Münchener Bach-Chor, Münchener Bach-Orchester; Dirigent Karl Richter

Archiv Production 2564 172/3 1978 Polydor International GmbH

Johann Sebastian Bach, Das Kantatenwerk (14, 16) Vol. 4 *Kantate 14 "Wär Gott nicht mit uns these Zeit," BWV 14*,
Nr. 1. Coro; Nr. 2. Aria (Soprano); Nr. 5. Choral (Coro). *Kantate 16 "Herr Gott, dich loben wir" BWV 16*, Nr. 1. Coro;
Nr. 3. Aria (Basso) und Coro, Nr. 6. Choral (Coro).
Das verstärkte Leonhardt-Consort mit originalinstrumenten; Corno da caccia, Hermann Baumann;

Gesamtleitung Gustav Leonhardt 1972, 2/1975 Teldec Telefunken-Decca 6.35030-00-501 (SKW 4/1-2 BR 2)

Johann Sebastian Bach, Das Kantatenwerk (52) Vol. 14 *Kantate* 52 "Falsche Welt, dir trau' ich nicht" BWV 52 Nr. I. Sinfonia: Nr. 6. Choral.

Das verstärkte Leonhardt-Consort mit originalinstrumenten; Hermann Baumann, Ab Koster, corno (handhorn); Gesamtleitung Gustav Leonhardt 1976 Teldec Telefunken-Decca 6.35304-00 501 (SKW 41/ 1-2 BR 2)

Johann Sebastian Bach, Kantaten

"Wer weiß, wie nahe mir mein Ende" BWV 27.
"O Jesu Christ, mein's Lebens Licht" BWV 118 für Chor, Horn, Zink oder hohe Trompete, Posaune, Orgel.
Concerto Amsterdam; Konzertmeister Jaap Schröder 1966/67 royal sound Stereo Teldec "Telefunken-Decca" SAWT 9489-B

Johann Sebastian Bach, Kantaten

"Was soll ich aus dir machen, Ephraim" BWV 89 für Soli: Sopran, Alt, Baß; Chor; Oboe I/II; Horn; Violine I/II; Viola; Continuo.

Leitung Joachim Martini (Nr. 89); Monteverdi-Chor Hamburg; Leitung Jürgen Jürgens (Nr. 90 u. 161); Concerto Amsterdam, Konzertmeister Jaap Schröder 1965 royal sound Stereo SAWT 9540-B Das Alte Werk

Johann Sebastian Bach, Les grandes Cantates de J. S. Bach Cantate BWV 79, "Gott, der Herr ist Sonn' und Schild" pour la Fète de la Réformation, Nr. 1, 3, 6. Chorale Heinrich Schütz de Heilbronn, Orchestre de Chambre de Pforzheim; Hermann Baumann, Willy

Rütten, horn; Direction Fritz Werner 1966 Erato Artistique - Gravure universelle STU 70 222

Johann Sebastian Bach, Les grandes Cantates de J. S. Bach Cantate BWV 1 "Wie schön leuchtet der Morgenstern" Nr. 1. Chorale Heinrich Schütz de Heilbronn, Orchestre de Chambre de Pforzheim; Hermann Baumann, Willy Rütten, horn; Direction, Fritz Werner 1966 Erato Stu 70 284 Artistique Gravure universelle

Johann Sebastian Bach, Les grandes Cantates de J. S. Bach Cantate BWV 118, "O Jesu Christ, mein's Lebens Licht" pour choeur, 3 hautbois, 2 cors, basson, orchestre à cordes et continuo.

Chorale Heinrich Schütz de Heilbronn, Orchestre de Chambre de Pforzheim; Hermann Baumann, Willy Rütten, horn; Direction Fritz Werner 1965 Gravure Universelle Erato STU 70 342

Johann Sebastian Bach, Les grandes Cantates de J. S. Bach Cantate BWV 40, "Dazu ist erschienen der Sohn Gottes" Nr. 1, 7.

Chorale Heinrich Schütz de Heilbronn; Orchestre de Chambre de Pforzheim; Direction Fritz Werner 1964 Erato Stereo STE 50 223 Artistique

Johann Sebastian Bach, Les grandes Cantates de J. S. Bach "Also hat Gott die Welt geliebt" BWV 68 Nr. 1. Chorale Heinrich Schütz de Heilbronn; Orchestre de Chambre de Pforzheim; Direction Fritz Werner 1963 Erato LDE 3281 STE 50181 Artistique Konzerte für 2 Hörner, Hermann Baumann

Leopold Mozart, *Konzert Es-dur* für 2 Hörner, Streicher und Basso continuo. Hermann Baumann, Mahir Cakar, horn

Franz Xaver Pokorny *Concerto F-dur* für 2 Hörner, Streichorchester und 2 Flöten. Hermann Baumann, Christoph Kohler, horn

Friedrich Witt *Konzert F-dur* für 2 Hörner und Orchester. Hermann Baumann, Mahir Cakar, horn

Concerto Amsterdam; Conductor Jaap Schröder 1972/73 BASF Stereo 20 22433-3

1972/73 Fono team, Acanta DC 22 433, MC DF 22 433

Leopold Mozart, *Sinfonia di caccia G-dur* für 4 Hörner, Streicher, Pauken und Basso continuo.

Rössler (Rosetti), *Konzert F-dur* für Horn und Orchester. Leopold Mozart, *Sinfonia di Camera* für Horn, Violine, 2 Violen, und Basso continuo.

Amon, *Quartett F-dur* für Horn, Violine, Viola und Violoncello. Hermann Baumann, Mahir Cakar, Christoph Kohler, Jean-Pierre Lepetit; Concerto Amsterdam; Konzertmeister Jaap Schröder

1972/73 Fono Team, Acanta DC 22 752, MC DF 32 752

Ludwig van Beethoven, Kammermusik des jungen Beethoven auf Originalinstrumenten 1792–1800 Sonate für Klavier und Horn, F-dur Op. 17 Quintett für Oboe, 3 Hörner in Es und Fagott in Es-dur. Ad Mater, oboe; Brian Pollard, fagott; Hermann Baumann, Adriaan van Woudenberg, Werner Meyenclorf, naturhorn; Stanley Hoogland, hammerflügel 1977 Telefunken, Das alte Werk royal sound stereo SAWT 9547-A

Luigi Boccherini

Cellokoncerte C-dur Nr. I & 2. Anner Bylsma, Violoncello; Hermann Baumann, Adriaan van Woudenberg, horn; Concerto Amsterdam, Konzertmeister; Jaap Schröder 1965 Telefunken, Das alte Werk, Reference 6.41197 AQ

Mozart Die 4 Hornkonzerte. Mozarteum-Orchester Salzburg Dirigent Leopold Hager 1986 Teldec 642 360 AW, MC 442 360 CX (1978) Teldec aspekte 6.43320 AH

Mozart Die 4 Hornkonzerte

Concentus Musicus Wien; Leitung Nikolaus Harnoncourt (Serie "Das alte Werk") 1973 Teldec 641 272 AW, MC 441 272 CX

Mozart: *Hornquintett KV 407* Hermann Baumann, horn; Strauss-Quartett 1964 Telefunken Royal Sound Stereo SLT 43 090-B

Mozart Hornquintett Es-dur, KV 407 Quartetto Esterházy, original instruments 1977 Das Alte Werk, Telefunken 6.42173 AW

Mozart, Haydn, Sinfonia Concertante

Mozart Sinfonia Concertante in E flat Major, K. 297b Württembergisches Kammerorchester Heilbronn; Jörg Färber, conductor 1964 Vox Pl.14.180

Mozart *Symphonie concertante KV 297B in Es-dur* für Flöte, Oboe, Horn, Fagott und Orchester.

Academy of St. Martin-in-the-Fields; Conductor, Neville Marriner

1984 Philips 411 134-1

Originalinstrumente: Horn. Werke von J. S. Bach, Beethoven, Mozart

Mozart Hornkonzert Nr. 1 D-dur (Allegro). Concentus Musicus Wien; Conductor Nikolaus Harnoncourt Mozart Quintett für Horn, Violine, 2 Violen und Violoncello Es-dur. Mitglieder des Quartetto Esterházy und das verstarkte Leonhardt-Consort; Conductor, Gustav Leonhardt

J. S. Bach Kantate "Wär Gott nicht mit uns these Zeit," BWV 14. Aria (Soprano), "Unsre Stärke heißt zu schwach." Das verstärkte Leonhardt-Consort mit originalinstrumenten; Conductor, Gustav Leonhardt

Kantate "Ein ungefärbt Gemüte" BWV 24. Coro "Alles nun, das ihr wollet." Wiener Sängerknaben, Leitung Hans Gillesberger; Concentus Musicus Wien; Leitung Nikolaus Harnoncourt

1973 (Serie "Das Alte Werk") Teldec 642 321 AP MC 442 321. CR (1969-1977)

Saverio Mercadante (1795–1870)

Concerto in Re Minore per Corno e Orchestra da Camera. Hermann Baumann, corno; The Masterplayers; Direttore Richard Schumacher 1978 Italia Fonit Cetra Itl 700 29 Stereo HiFi

Stamitz: Hornkonzert E-dur.

Johann Michael Haydn *Concertino D-dur*. Teyber *Konzert Es-dur*. Philharmonia Hungarica; Dirigent Yoav Talmi 1978 Teldec 642 418 AW, MC 442 418 CX

The Virtuoso Horn 2

Haydn Horn concerto Nr. 1 in D Major. Danzi Horn Concerto in E Major. Rosetti Horn Concerto in D Minor. Hermann Baumann, horn; Concerto Amsterdam; Conductor Jaap Schröder 1974 Telefunken SLT (T) 2357 SLC (T) 2356

Virtuose Romantische Hornkonzerte.

Cherubini Sonate I F-dur für Horn und Streicher. Cherubini Sonate II F-dur für Horn und Streicher. Kalliwoda Introduction und Rondo für Horn und Orchester f-moll/F-dur.

Reger Scherzino für Streichorchester und Horn.

Schumann Adagio und Allegro für Horn und Orchester Asdur.

Weismann Concertino für Horn und Begleitung von kleinem Orchester Es-dur, Op. 118.

Münchner Philharmoniker; Dirigent Marinus Voorberg 1972 MPS 168 016

Virtuoses Horn

Vivaldi Konzert für 2 Hörner F-dur. Mit Adriaan van Woudenberg

Rosetti *Hornkonzert Es-dur*. Concerto Amsterdam; Konzertmeister Jaap Schröder

Mozart Hornquintett KV 407. Mit dem Strauss-Quartett. 1964-1966 Teldec 641 158 AN, MC 441 158 CO

Virtuoses Horn

Anton Rosetti Konzert für Horn und Orchester Es-dur. Haydn Konzert für Horn und Streichorchester D-dur (Nr. 2).

Mozart Konzert für Horn und Orchester Nr. 2 Es-dur KV 417

Concerto Amsterdam; Konzertmeister Jaap Schröder 1967 Telefunken Royal Sound Stereo SLT 43 102-B 1974 Japan Nr. SLC (T) 2356

Virtuose Hornkonzerte

Haydn Konzert für Horn und Orchester D-dur Nr. 2 Hob. VIId 4

Mozart, Konzert für Horn und Orchester Es-dur Nr. 2 KV 417.

Danzi Konzert für Horn und Orchester E-dur.

Concerto Amsterdam; Konzertmeister Jaap Schröder 1970 Aus dem fono-ring Programm SFGLP 78102

Virtuose Kammermusik

G. P. Telemann Concerto a tre F-dur.

G. P. Telemann Concerto für Blockflöte, Horn, Cembalo und Violoncello.

Joseph Haydn, Zwölf Nocturnos für 2 Flöten und 2 Hörner. Gottfried Heinrich Stölzel, Sonate F-dur für Horn, Violine und Generalbaß.

Joseph Haydn, Sonate Es-dur für Cembalo, 2 Hörner, Violine und Violoncello.

Das Stuttgarter Kammermusik-Ensemble Intercord Best.-Nr. 944-09 K (J 944)

1964 Intercord Klassische Diskothek Int 120. 868 Virtuose Kammermusik

Vivaldi - Händel - Mozart - Gluck

J. D. Heinichen Sonata ed Aria.

Elly Ameling, Hermann Baumann, horn; Gewandhausorchester Leipzig; Kurt Masur Philips 412 233-1

W. A. Mozart Sinfonia concertante Es-dur, KV 297b

Dieter Klöcker, Gernot Schmalfuß, Hermann Baumann, Karl Otto Hartmann; Mozarteum-Orchester Salzburg Leopold Hager 1977 Telefunken 6.42131 AW

Commercial CD Recordings

Mozart Horn Concerti

St. Paul Chamber Orchestra; Conductor Pinchas Zukerman

Philips Nr. 412-737-2 1984

Mozart Sinfonia Concertante KV 297b

Nicolet, Holliger, Baumann, Thunemann; Academy St. Martin-in-the-Fields; Conductor Neville Marriner Philips Nr. 411-134-3 1983

Mozart Wind Serenades KV 375 and 388

Holliger and Louise Pellerin; Brunner and Elmar Schmid; Thunemann and Matthew Wilkie; Hermann Baumann and Radovan Vlatkovic Philips Nr. 420-183-2 1986

Leopold Mozart, Fasch, Mouret Concerti da caccia

Baumann, Vlatkovic; Les Trompes de Chasse, France; Leader Pierre Dornez; Academy St. Martin-in-the-Fields; Conductor Iona Brown Philips Nr. 416-815-2 1986

C. M. von Weber Concertino

Richard Strauss *Hornkonzerte 1 and 2* Gewandhaus Orchester Leipzig; Conductor Kurt Masur Philips Nr. 412-237-2 P 1983

Richard Strauss

An Alpine Symphony. Horn Concerto Nr. 2. Gewandhaus Orchester Le

Gewandhaus Orchester Leipzig; Conductor Kurt Masur Philips Nr. 454 524-2 P 1984, 1996

G. P. Telemann Horn Concerti

Hermann Baumann, Timothy Brown, Nicholas Hill, horn; Academy St. Martin-in-the-Fields; Conductor Iona Brown Philips Nr. 412-226-2 1984

Grande Mass de St. Hubert

Folkwang Horn Ensemble, W. Klasener, organ; Hermann Baumann, conductor und solist Philips Nr. 426-301-2 1990

Haydn, Pokorny

Haydn Concerti Nr. I and II.

Pokorny Double Concerto.

Hermann Baumann, Timothy Brown; Academy of St. Martin-in-the-Fields; Conductor Iona Brown

Philips Nr. 422-346-2 P 1989

Haydn Concerti I and II

Trumpet Concerto (Hardenberger); Cello Concerto in C (Schiff); Academy of St. Martin-in-the-Fields Philips Nr. 432-060-2; Nr. 783639 P 1989

Mozart & Beethoven Quintets for piano, oboe, clarinet, horn, bassoon

Brendel, Holliger, Brunner, Baumann, Thunemann Philips Nr. 420-182-2 1986

Glière, Chabrier, Dukas, Saint-Saens

Glière Horn Concerto.

Chabrier Larghetto.

Dukas Villanelle.

Saint-Saens Konzertstück.

Hermann Baumann; Gewandhaus Orchester; Conduc-

tor Kurt Masur

Philips Nr. 416-380-2 1985

Mozart, Beethoven, J. Haydn, M. Haydn, Reicha

Mozart Horn Quintett.

Haydn Divertimento.

Beethoven Sextett.

M. Haydn Romance.

Reicha Quintett.

Hermann Baumann; Gewandhaus Quartett

Philips Nr. 426-440-2 1992

J. S. Bach The Brandenburg Concertos

I Musici di Roma

Philips Nr. 412-790-2 1984

Mozart Sinfonia Concertante

Mozarteum Orchestra Salzburg; Conductor Leopold Hager Teldec Nr. 6. 42. 13 1. AW 1977

Mozart 4 Horn Concertos

Hermann Baumann, natural horn; Concentus Musicus Wien; Conductor Nikolaus Harnoncourt Teldec Nrs. 8. 41272 XH and 242 575-2 and 0630-17429-2 Das Alte Werk and 2292-42757-2 Das Alte Werk

Mozart 4 Horn Concertos

M. Haydn Concerto D-major.

Mozarteum Orchestra Salzburg; Conductor Leopold Hager Teldec Nr. 9031-73743-2 1977

Horn Concertos

J. Haydn Nr. 1, D-dur.

Danzi Konzert E-dur.

Rosetti Konzert d-moll.

Hermann Baumann, horn; Concerto Amsterdam; Conductor Jaap Schröder

Teldec Nr. 8. 43629 P 1969 C 1987 (Das alte Werk reference)

J. S. Bach Brandenburg Concerti 1, 2, 4

Original instruments; Hermann Baumann, horn; Concentus Musicus Wien; Conductor Nikolaus Harnoncourt Teldec Nr. 9031-75858-2 P 1981/1984 C 1992

Mozart Bläserkonzerte

Hornkonzerte Nr. 1, 2, 3, 4. Hermann Baumann, horn; Mozarteum Orchester Salzburg; Conductor Leopold Hager Teldec Nr. 9031-73743-2 P 1979 L. Mozart, F. X. Pokorny, Fr. Witt, F. A. Rosetti

Double concertos combined with L. Mozart *Sinfonia da caccia*. Baumann, Chr. Kohler, Mahir Cakar, J. P. Lepetit; Concerto Amsterdam; Conductor Jaap Schröder Acanta Nr. 43278 P 1988

Live in Luzern

Ein Weihnachtskonzert aus der Jesuitenkirche José Carreras; Hermann Baumann mit W. Kläsener, orgel; Sebastian Baumann, Trompete Polyphon Nr. 51330 - 2 1990

G. Ligeti *Trio for Violin, Horn and Piano* S. Gawriloff, Baumann, E. Besch Wergo Nr. Wer 60100-50

Hans Georg Pflüger

"Impeto" for horn and piano. (1986) World premiere, live; Baumann, L. Hokanson

Concerto for horn and orchestra. (1983) World premiere, live; Stuttgarter Philharmoniker; Conductor Hans Zanotelli Bayer Records Nr. BR 100 m 40 P 1989

Hans Georg Pflüger Konzert for horn and orchestra 1983; First world performance; Hermann Baumann, horn; Stuttgarter Philharmoniker; Conductor Hans Zanotelli Bayer Records Nr LC 8498; BR 100 024 CID1988

Virtuose Hornkonzerte

C. M. Von Weber Concertino E moll.

R. Schumann, Konzertstück F-dur.

L. Cherubini, Sonate I Sonate II F-dur.

J. Weissmann Concertina Op. 118 Es-dur.

Solist Hermann Baumann; Wiener Symphoniker, Dirigent Dietfried Bernet; Münchner Philharmoniker, Dirigent Marius Voorberg

Karussell Klassik Gala Nr. DDD 429 299-2 1970, 1972

Holiday For French Horn

Mendelssohn, Arr. Baumann Saint-Saens, Arr. Baumann Johann Strauss II Marais Arr. Baumann Rachmaninoff Arr. Baumann Kreissler, Arr. Baumann

Scriabine

Folksong, Baumann

Mozart, Arr. Baumann

Borodin. Arr. Baumann

Rossini, Arr. Baumann

Hermann Baumann, horn; Reiko Honsho, piano; Made in Japan 1982

Karussell Klassik Gala; King Record Co LTD 92521

Hans Georg Pflüger Konzert für Horn und Orchester (1983) Klangfiguren-Horn und Orgel (1975)

Hermann Baumann, horn; Hans Georg Pflüger, orgel; BBC Philharmonic Orchestra; Conductor Sir Edward Downes; live 1992 TDK Teldec CD-W 12 Mozart Bläserkonzerte

Hornkonzerte Nr. 1, 2, 3, 4.

Hermann Baumann, horn; Mozarteum Orchester Salzburg; Conductor Leopold Hager TDK Teldec Nr. 9031-73743-2 P 1979

Robert Schumann Concertpiece for 4 horns and Orchestra Hermann Baumann, Wilhelm Bruns, Herbert Grüneberg, Lukas Christinat; Südwestfunk Orchester; Conductor Hans Vonk

Arte Nova Nr. 74321 27803-2 P 1985 C 1995

Bernhard Krol Corno Concerto (study in jazz)

Radio Symphonieorchester Stuttgart; Conductor Willy Mattes

Audite Nr. 95. 439 1967

Archival LP Recordings

The 12th Annual International Horn Workshop June 15.02. 1980 Indiana University presents (Side four):

1. Karl Heinz Köper *Coup des cors for 12 horns*. Hermann Baumann, Alan Civil, Shirley Civil, Philip Farkas, Peter Gordon, William Lane, Francis Orval, Meir Rimon, Lowell Shaw, Paul Straka, Andre van Driessche, Frøydis Ree Wekre, horns; Michael Hoeltzel, conductor

2. Joseph Rheinberger *Sonata*, *Op. 178*, Finale (*con fuoco*). Hermann Baumann, horn; Nancy Johnston, piano

- 3. Alexander Borodin *Serenade*. Hermann Baumann, horn; Nancy Johnston, piano
- 4. Gioachino Rossini *Le Rendezvous de Chasse*, arr. Baumann. Hermann Baumann, solo horn 1980 Audio Village

Archival CD Recordings

Schweizerische Horntage 8. bis 11. Mai 1997

9. Mai, Samen

Chabrier, Glazunov, Mozart Nr. 3. Hermann Baumann, naturhorn; Anne de Dadelsen, klavier Magnon Nr. CD R 74 650 MB

10. Mai, Kirche Kerns

J. L. Krebs, G. F. Händel, A. Körling, G. P. Telemann. Hermann Baumann, Thomas Müller, horn; Cornelia Dillier, Orgel

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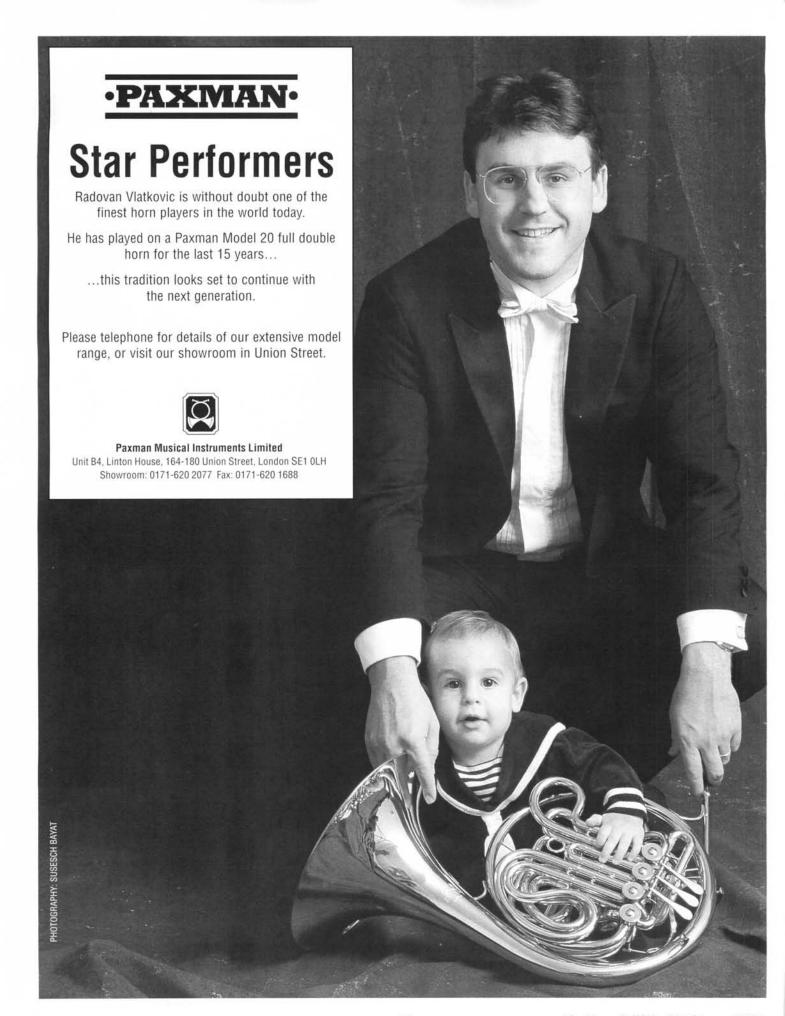
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Laudatio for Hermann Baumann

Jean-Luc Darbellay, Jan Koetsier, Bernhard Krol, György Ligeti, and Hans-Georg Pflüger

March 29th, 1998

"It all began here," Hermann Baumann said, pointing at the Hotel Bellevue Palace as we walked over the Kirchenfeld Bridge in Berne, Switzerland. We had just rehearsed together and it was March, 1998.

He was right! It had been the Fall of 1982. Herman was teaching master classes at the Berne Conservatory. During that time, he had a very painful rash on a finger and he was worried about the pain he had when pushing down his horn valves. His concert with the Camerata Bern playing the Othmar Schoeck Horn Concerto, a work he really enjoyed, was in danger of being canceled. He was taken to the University Clinic where they let him wait for two hours. He finally returned to the Conservatory and demanded to see a doctor.

In all of the confusion, the school called me. I thought, "Oh sure, another sick artist trying to get in line in front of every one else." But I did go to the Bellevue Hotel and Hella Baumann opened the door. The consultation took place, the finger was bathed and massaged with salve—and it was concert time.

Of course, we talked. I told of my double life as doctor and musician. And when we discussed the bill, I suggested that Hermann pay his bill by playing with my amateur orchestra. Hermann happily agreed to perform the Weber Concertino and the Schumann Konzertstück together with three of his Swiss pupils at the next possibility.

Said and done. In June of 1984, we played for a crowded church and were a triumphant success! One detail is worth mentioning: Hermann wanted to play the last movement of the Schumann a bit faster than on his recording and warned us of this long ahead of time. We prepared it that way and offered him a *very* quick tempo at first rehearsal. A surprised Hermann cried out, "Ho, Ho, it's a wild tempo but its got pep!"

Our friendship grew over the years. Letters and cards were sent from all over the world during his concert tours; there were pilgrimages with our entire family to his concerts in Switzerland, Germany, and France.

More concerts in Berne, a French program with Chabrier, Dukas and Saint-Saens. In June 1989 Glière and Pflüger.

I composed various works for Hermann in those years: *Espaces* for horn alone, first performed at the Cloppenburg, Germany Horn Workshop, and *Spectrum* for natural horn, a required composition for the Natural Horn Competition in Bad Harzburg, Germany.

As I received this last commission, I wondered what one could possibly compose for an instrument with just a few natural tones and a couple of nasal stopped notes?! This was certainly no copious menu for a modern composer. But

Hermann explained it all to me, and I will never forget that evening of learning over a table of raclette and wine.

Then the news about his stroke came. Everyone thought it was all over. An unbelievable shock. Hermann couldn't speak and I couldn't ask any questions. And I had only just begun to write my piece.

Luckily, I was able to ask hornist Thomas Müller detailed questions about the natural horn. Thomas is our son Olivier's horn teacher and an expert on natural horn himself

Hermann discovered Olivier's talent when he was eight years old during our visit to Kettwig. Hermann listened to Olivier's first attempts at trying the various horns in the Baumann home, and replied that the child is a natural talent and should be taught to play horn!

Now, Olivier is principal hornist with the Berne Symphony Orchestra. Tonight Hermann will be playing the Strauss first horn concerto and then Olivier will join him to play the Double Horn Concerto in D Major by Telemann. On natural horn—naturally!

Jean-Luc Darbellay Berne, Switzerland

Concertino for Horn and Orchestra Jan Koetsier, Opus 74 (1977)

I first met the famous hornist Hermann Baumann in Munich, Germany. It was 1976. To my surprise and joy, he asked me to write a piece for horn and orchestra.

My concept was to differ from that of most of the concerti for horn. I wanted the horn soloist to be accompanied by strings only. This way the sound of the horn could unfold freely. In addition, it would be an advantage to need only a chamber orchestra to perform the work.

This Concertino has a traditional structure. All three movements allow the soloist an opportunity to show every element of his virtuosity. Cantabile sections alternate with virtuosic passages. The half-stopped and completely-stopped notes in the slow movement conjure a feeling of impressionism.

The first performance took place in 1979 at the Concertgebouw in Amsterdam with Hermann Baumann and the Netherlands Chamber Orchestra.

Laudatio for—and from—Hermann Baumann

Although we were colleagues for only a relatively short time, Hermann Baumann had a very important and unforgettable influence on me.

We first met in 1962 after I became a member of the South German Radio Orchestra in Stuttgart. My position in the Berlin State Opera ended with the building of the Berlin wall. Now I had found employment in Stuttgart and Hermann Baumann was solo-horn. As a colleague he was sincere, helpful, and sensitive to making my becoming a part of the horn group easy and enjoyable. When he formed his Hermann Baumann Hornquartet, I was honored to be his fourth horn player.

Not only was I his team-mate but I was fortunate to be able to write musical compositions for his instrument. The Corno Concerto, a study in jazz, was recorded three times at that time by him: for Südwestfunk, for Süddeutscher Rundfunk, and for the Studiowoche der leichten Musik at the SDR Stuttgart. He has played every version of the piece and it is also available on CD (Audite 95.439).

Hermann Baumann was not the only artist to perform my works. When he was doing a radio recording in Berlin, he mentioned that he needed another five minutes worth of music and suggested I write something for him. *Laudatio* for Horn Solo was that piece and has been played all over the world ever since, something that neither of us ever expected. Also the *Cantico* for Horn and String Quartet was written upon his request. He needed a piece for a performance in Stuttgart with the famous Stross Quartet. This piece is also now known outside of Europe.

Hermann's preparation for the ARD-Competition in Munich, which I followed with great interest and respect, was very intensive. During rehearsal breaks (ex. the "Festspiele" in Schwetzingen) he practiced and learned the entire program from memory—even the chamber music pieces. He received a well-deserved first prize at the competition and of course later a professorship at the Folkwang School in Essen, Germany.



Rehearsing Bernhard Krol's Horn Concerto in 1964 with the composer

After leaving the orchestra in Stuttgart our paths were destined to cross again—at the Stapelfelder Horntage which he started and is organized by the very capable Helmut Krause. We met regularly at this biennial event. Once, on the final day, Hermann played the *Laudatio* from the balcony while I was present. I was deeply touched and knew that our friendship was everlasting.

With affection and admiration I pay tribute to my friend, Hermann Baumann.

Professor Bernhard Krol

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1982 I composed a Trio for Horn, Violin and Piano. Hermann Baumann played the first performance in Hamburg-Bergedorf. It was absolutely wonderful. I was worried beforehand that I wrote some technically [impractical] passages. But Baumann played everything. He gave his knowledge, heart—and of course his lips (with some drops of blood)—for the piece. I will never forget this event. The pianist was Besch, the violinist Gawriloff. Baumann contributed to *horn history* and I deeply love him.

György Ligeti



Eckhart Besch, Hermann Baumann, György Ligeti, and Saschko Gawriloff in 1983

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Hans-Georg Pflüger Organist and Composer (Born 1944)

A horn and organ recital in Cannstatt, Germany was the beginning of the close friendship between H. G. Pflüger and hornist Hermann Baumann. Since that first concert, they have often performed together in Germany and on various European concert tours. Hermann Baumann was the most important influence for all of Pflüger's horn works; from him, the composer learned many of the important elements

of horn playing that helped him to compose for horn. His first two works for horn, *Klangfiguren* (Figures of Sound) composed in 1975 and a horn concerto finished in 1983, were both written for and first performed by Baumann. A Rhapsody for violin, horn and piano was recorded by Baumann for Radio France with violinist Saschko Gawriloff and Eckart Besch, piano. The international natural horn competition in Bad Harzburg, Germany listed Pflüger's *Kaleidoskop* as a required piece for all competitors. The most recent work composed for Baumann is *Impeto*, written in 1986 for horn and piano.

Pflüger's compositions have become an important addition to the horn repertoire. All of these works are in print (Publisher Bote & Bock) and CD recordings are available by various artists.



With composer Fritz Werner and Uri Segal in April 1977, Süddeutscher Rundfunk, Stuttgart. Photo by Hugo Jehle



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Hermann Baumann: A Pioneer on Natural Horn

Stefan Blonk, Javier Bonet-Manrique, Oliver Kersken, and Thomas Müller

A Worthwhile Experience

When I was a second-year student at the Royal Conservatory of Music in The Hague, Holland, Hermann Baumann came to give a master class. I was already a fan, having heard him play Strauss Second in Rotterdam and having collected all of his recordings.

Still, meeting him in person was an experience that I shall never forget and it gave me a wonderful goal in my

practicing. After the lessons, he played the Beethoven Sonata on a handhorn. It was the first time I heard it. Not much later there were quite a few students buying handhorns and I was one of them. Alternating instruments became a habit for me, and I still frequently play the handhorn. Although there are now many very good handhorn players, Hermann Baumann's recordings on the handhorn are and will always remain of exceptional quality both technically and musically. I was playing the astonishing recording of "Unsere Stärke heisst zu schwach" from the Cantata BMW 14 to my students and they asked to hear it again!

Hermann Baumann made me forget how hard the horn is. He was playing music, and his charisma on stage, as well as off stage, was extraordinary. It was my wish to study with him, and after my studies at The Hague I studied with him at the Folkwang Hochschule for four years. After a few months I won the audition for a principal horn job in Holland. I was a lot

more amazed than he was! He had prepared me both technically and mentally and I was hardly aware of it.

I think back to the time in Essen with great pleasure. Although it was extremely tiring having a two-hour lesson with such a demanding teacher after a morning rehearsal in the orchestra, plus a two-hour drive from Holland, it was always worth it.

Stefan Blonk First Horn, Arnhem Philharmonic Orchestra of the 18th Century (original Instruments) Horn Teacher, Arnhem Music College

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Thank you Hermann

I couldn't imagine how my vision of the French horn and music in general was going to change when I was eighteen years old (fifteen years ago) and I left my chair in the Liceo Orchestra of Barcelona and packed up my bags in order to head off from Spain to Essen, Germany.

What did I learn in those two unforgettable years I spent there? One word tells it all—MUSIC. MUSIC in capital letters is the best word to describe Hermann Baumann. It

wasn't just that he was the French horn player who could play more notes, faster, higher, and louder than any other. And, it wasn't just that he was a teacher who could show you how to make the right sound, which fingerings to use or how to slur from note to note. No, each one of his classes was a master class of musical interpretation. There doesn't exist a passage of solo-literature or chamber music which Baumann doesn't know in depth. His solutions to interpreting technical problems come from his great knowledge of historical basis and hundreds of concerts which he has performed all over the

The other great mark which Baumann left on my life was that of the natural horn. Thanks to him, I began to study this instrument, which up till then was unknown to me. I became so captivated by this instrument that the study of it became my principal occupation besides my work as a symphony horn player. Now knowing the natural horn, I have resolved

many technical problems and have come to a better understanding of standard classical interpretation.

But finally I had to return to Spain, having taken up a horn position with the National Orchestra of Spain. But Baumann always has had some spare moments of his precious time for me, whether in Essen or in other European cities between concerts while on tour. Seeing him on stage



Hermann Baumann with his Courtois Neveu Aine Rue Des Vieux Augustine a Paris

in concert summarizes his teaching goals and reminds me once again of the importance of making music, musically.

For this and uncountable other reasons after many years may I say,

Thank-you Hermann, above all for teaching me not to be just another French horn player!

Javier Bonet Manrique

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Essen 1993

A Festival Is Born

Hermann Baumann had been my teacher since 1987. In the horn studio at the Folkwang Hochschule, under the grand piano, there were always two natural horns packed up in their cases and complete with crooks—one horn was a copy by Yamaha and the other, a Meinl & Lauber. Now and then, I would take them out and try to play this or that piece on an "original" instrument. We also used the horns for a number of our musical examples when we performed our program "The History of the Horn" with the Folkwang Horn Ensemble. My own attachment to these horns began as I jumped in for Michel Gasciarino for the German Natural Horn Soloists. He had called in sick and Wilhelm Bruns decided to throw me right into the cold water. Without any practical experience, I had to learn the "Rondeau Caleideoscopique" by Harry Höfer. This is a contemporary quartet written for four natural horns in different keys and it was almost unplayable for me at that time. This first taste of natural horn playing left a lot of black and blue marks, but I was hooked! I soon had my own instrument and sometimes even took it along to my lessons. Baumann did not expect us to learn the natural horn, but he would devote time and great enthusiasm to anyone who showed a desire to learn it. His love of the instrument was always visibleand audible—and it was catching. I decided to compete in the Bad Harzburg Natural Horn Competition in 1990. Baumann was the head of the jury, having founded the competition in the early 1980s. Two of us students prepared with Baumann's help. The first round was a bitter disappointment, as I flew right out of the competition with a whole line-up of other hornists. I was just too green for this difficult instrument, but the atmosphere of this international competition still fascinated me. Later, as I walked through the nearby Hartz hills, a wonderful idea came to me to present the natural horn in a huge festival on an international level. What better place to hold the festival than at the Folkwang Schule? And who was more suited to be the symbolic figurehead than Hermann Baumann?

We students had many discussions before I finally dared to present my ideas to Hermann Baumann. He didn't laugh at me, as we walked that afternoon along the Ruhr River, and didn't brush my plans aside. In fact, he listened intently and was soon excitedly organizing with us. With the help of Frau Baumann, we were able to convince the school director to allow the festival to take place in the Folkwang



Playing Luren with Emil Fridfinnsson in Iceland

Schule, and he too caught our enthusiasm. Hella Baumann, along her husband, was a key figure in planning the festival. She could handle any situation with people, especially musical people, and had a really deep, philosophical understanding of the natural horn. She gave us invaluable help. I will never forget the long afternoons spent upstairs at the Baumann home, all seated around a coffee table and making our plans for the festival. We had no problems because we could solve anything with our excitement. All of the invited artists promised to come—no one turned down Hermann Baumann!

It did take three years to finish planning but setting up the concert programs went really quickly. Baumann would be playing a Mozart Concerto as the main work in the final concert. In order to show our tremendous respect for him and his life's dedication to horn, we wanted him to be the only hornist to perform a solo concerto.

All other works would involve more than one hornist. It was, therefore, a terrible shock when a sad but composed Hella Baumann called to inform me in the spring of 1993 that her husband had suffered a massive stroke and was in an American hospital.

Our world was shattered. Yet after a short time, there was a shimmer of hope. It became a goal for all of us students to organize an unforgettable festival and dedicate it to Hermann Baumann and his work. But who ever would have thought that his health could improve so steadily? This man, with his iron discipline, managed to become the central focus of the natural horn festival after only six months convalescence!

Hermann Baumann surprised us all. We visited him in the rehab clinic in Bonn and he began immediately to go on organizing the festival. September came closer and closer, and we became more excited than ever. But all our planning had long taken place and soon the 1993 International Natural Horn Festival began. One great hornist after another was heard that week, and in the middle of it all—a well recovered Hermann Baumann. Still unable to take part as a player, he was nevertheless the revered expert and advisor and the human being who was the indisputable center of attention at the festival.

Oliver Kersken 1998

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1989 in Austria

Hermann Baumann

by Thomas Müller December 28, 1997

The Myth (inapproachable?)

It was a Monday, the second day of August in 1976. The scalding heat burned my thinning scalp without pity.

I was late.

The horn master class in Sion, in my native Switzerland, was to begin before noon, but it was already after that; I was still struggling to get over the Greyer mountains in my overheated convertible (1963 model).

It was already dusk as I finally arrived in Sion, way up on the market place next to the church in the glorious old part of the city.

After I turned off my tired motor, I entered the church with a flushed head tinted with exhaust, following that horn sound which would from now on decidedly steer my life. There he sat—next to the master violinist, Tibor Varga—rehearsing the Brahms horn trio, this figure that I knew only from countless record jackets; alive, the embodiment, the myth, Hermann Baumann.

Traveling (by night)

It was the night of October 17th, 1976.

It was awful.

Leaving Basel's train station, shortly before midnight.

"Tickets please!"

"Is this place taken?"

Wham! Sliding door open. Wham! Sliding door closed.
Zap! Compartment light on. Zap! Compartment light

Unbearably hot, heating out of order, sweaty feet, endless minutes, dozing off.

6:55 A.M. Arrival in Düsseldorf, Germany.

7:12 A.M. Tram leaves Düsseldorf.

Thousands, as if controlled by Time itself, resolutely hectic human forms, apparent shadows of themselves.

Briefcases, drowsy empty faces.

7:44 A.M. "Next station, Essen-Werden!"

Wet storm. Rainv.

Weather only for worms.

The Folkwang Schule, what an impressive building, deserted.

At last, with a hot chocolate in a nearby cafe, I begin to be my old self again. I had no premonition that this travel ritual would continue for the next two years, repeating itself again and again with unnerving regularity.

Lessons (in Essen)

"Moor-ning!"

It was this word, always a perfect minor third, that allowed us horn students to forgive the common lateness of our professor. In addition, this "Moor-ning" filled the dis-

mally cold foyer of the school's concert hall, where lessons took place, with the finest, warmest light of human nature, and like a fatherly affection, it captivated us with its confidence, and its lust for life, therefore with lust for music.

It was always the same—after some small corrections in the time schedule, the day began its continuous coming and going and Horn, Horn, Horn. Wonderful!

Singing (physically)

"That is not just a piece of brass piping, that is an extension of your body, consequently your soul!"

"Look out the window and play the green of the trees for us!"

"Your body pulls you downwards, your music wants you to arise. Don't hinder the music!"

"Simply play what you feel. That will always be honest!" "Sing!"

Hella (the uncomparable!)

What a fascinating woman! For Hermann Baumann as well as for his innumerable students, she was of inestimable significance and importance to them all. She sparkled with the most of life, with conscious and enlightened experience.



Hermann Baumann with Ib Lansky-Otto's father Wilhelm in May 1990

No one could come up with—often as brief side remarks—so many on-the-money, original observations about individuals in just a few seconds, observations that would subsequently prove to be increasingly meaningful to the future of each of them.

Her letters—I still have all of them!—Splendid, a refined humor, vivacity in its original form, imaginatively clad in words, embellished.

Her death in 1997, left a huge gap, but all of us who had the honor of having once known her, will not withdraw from her meaningful influence and will continue in that direction.

Thank you, Hella!

Natural Horn (unconquerable?)

It was in Basel through my first teacher, Josef Brejza, that I first came into contact with natural horn. But Hermann

Baumann was that contemporary that succeeded in removing this instrument from museum display cases and brought it to the concert stages of the entire world—surely not an easy task! From him, I learned how to come to terms with the dangerous cliffs of natural horn playing, how to avoid the reefs, and to know the importance of tone and musicality.

For me, this was the beginning of a time of development, also personal, a long path that I would never like to have end.

Tomato (his!)

Every month I would spend a few days in Essen for horn lessons. The Baumann family offered me a place to spend the night. My bed stood in a corner of son Sebastian's basement room. It was here that I slept contentedly after a companionable and abundant evening meal. In the morning, a plentiful breakfast was served—with strong coffee (coffee grounds right in the pot!), bread from the north of Germany, real butter, jam, cheese, ham and—yes—tomatoes.

If only one single tomato was left, it was untouchable. But lacking this knowledge, I once happily consumed exactly that last tomato, just as Hermann Baumann came down from his bedroom. (He was always the last to get up.)

"Where is my tomato!?"
Like a scene from a comedy.

Diploma (the end?)

On July 3, 1978 I ended my two years of horn studies in Essen and received my diploma. In those two short but intense years, I noticeably changed my horn playing and myself. As a hornist, I attained new technical skills as well as musical knowledge; personally, I learned from Hermann Baumann how to express myself and to stand up for it.

One of his innumerous strong points in teaching was not to have us copy him, but to probe into his own definition and combine that with his unlimited respect for each personal individuality.

I am still joined today with my teacher in an affectionate and close friendship. I am very proud of that!

Hermann Baumann, the man, the teacher, the hornist, is for me the same as he was then—a myth, but approachable and living myth.



Growing tomatoes for Thomas Müller!



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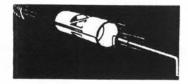
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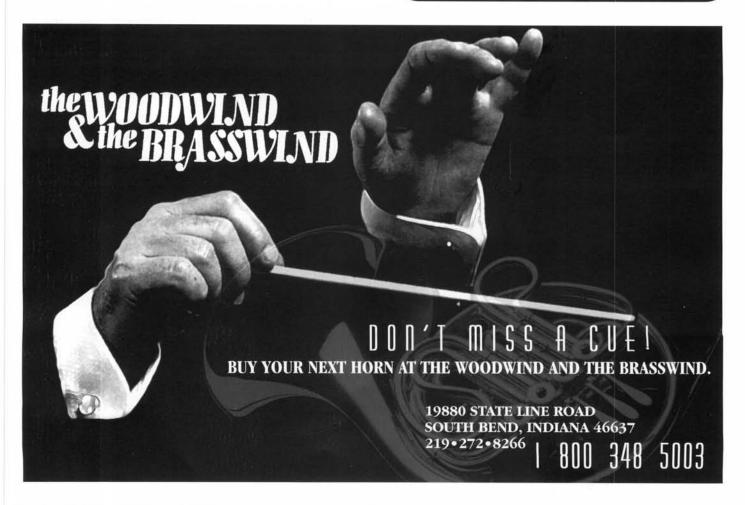
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Reflections: Students and Colleagues from the 1960s

Mahir Cakar, Annelore Lepetit, Ab Koster, and Adriaan van Woudenberg

Dear Hermann,

As I left Izmir, Turkey thirty years ago to come to Essen with a German DAAD scholarship, I still couldn't believe that I was now to be counted as one of your pupils.

My experiences in those following years and working together with you—it has all influenced me to this day. A deep friendship has grown out of the once classic student-teacher relationship.

I thank you for those very instructive years.

Your confidence in me and my abilities combined with the ambition of my younger days, helped me to achieve every success that a young musician could dream of.

I like to remember one particular time:

I was extremely proud and honored as you asked me to spend the Christmas holidays watching your house and caring for your children's pets—a guinea pig, two birds and a couple of mice—when the family was away on vacation.

In our youthful carelessness, another student, Juergen Bertelmann, and I decided to throw a party. Hella's new dishes were shattered and a guinea pig was trampled in all the uproar and intoxicated enthusiasm.

It was decided around midnight to take a last-minute, three-day winter vacation trip.

Conscious of our duties, we cleaned up the worst of the mess, turned off the heat and carefully made sure that the front door was locked correctly.

When we returned a few days later, we were unprepared for the site of destruction and bitter cold that greeted us. Even the mice and birds couldn't bear an existence in such desolation.

In hope that you and your family would find your house as you had left it, an immediate clean-up took place. Even the animals were replaced.

But when the children later noticed that the animals had changed considerably during your vacation, my guilt pangs overwhelmed me. I confessed everything to you. And I thank you for your understanding and sympathetic reaction, for it could have ended quite differently.

With love and best wishes,

Mahir Cakar Bilkent University, Ankara, Turkey

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When I was asked to write an article about Hermann Baumann, my first thought was:

When and where did I hear the name of that man, who personally became so very important for me and generally has had so much influence on the art of horn playing over the last thirty years?

It was in The Hague in Holland. In 1968 I still lived with my parents and studied at the Royal Conservatory with my teacher, Piet Schijf. One morning, I heard a horn player on the radio who played more artistically than I had ever heard before. Hermann Baumann was playing the horn concerto from Franz Danzi accompanied by the Concerto Amsterdam. His spectacular way of playing was very convincing. After hearing him on the radio, I had a great desire to meet this man and take lessons from him.



In 1963 with his Alexander B-flat horn. Photo by Hugo Jehle

After Hermann won the first prize at the ARD competition in Munich in 1964, he quickly became well-known to horn players in Germany, but was not yet acclaimed worldwide. My teacher for chamber music at that time was the flute player, Frans Vester. He was a member of the worldrenowned woodwind quintet, The Danzi Quintet, with Adriaan van Woundenberg on horn. Frans Vester recorded the Mozart flute concertos on the original traverso, accompanied by one of the first orchestras playing on original instruments. At that time natural horn playing was relatively

unknown, with very few performers. So when I curiously asked Frans Vester who was going to play the horn for the recording, he told me it would be a German horn player, Hermann Baumann, with whom he had already recorded some other pieces. I told Mr. Vester that I had just recently heard the Danzi recording on the radio and that it was my ambition to meet Hermann Baumann, Frans Vester invited me to Amsterdam and offered to introduce me to Herr Baumann. I went to the church where the recording was being made. I was quite nervous about meeting this ingenious musician after hearing his impressive radio broadcast. Together with a student from Essen, Hermann Baumann entered the church. Frans Brueggen was supervising the recording. He was a pioneer, working with original instruments in those early days. During the break I was introduced by Frans Vester to Hermann Baumann. This was one of the most exciting moments of my life.

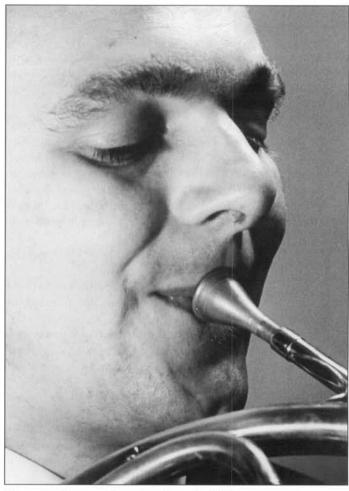
I am sure that those who have met Hermann will agree that he has a very impressive personality which, remarkably, is immediately apparent. Hermann is about one foot shorter than I am, so it certainly wasn't the physical prowess which impressed me so much. During our first conversation, I immediately realized that this was a very special person. I had never met anyone like him before in my life. His eyes were beaming. An impressive and positive power came from this person who was in perfect mental balance. At that moment I felt myself at least two feet shorter than Hermann! I asked him if it might be possible to have some lessons with him, and he asked what I would like to study: orchestral excerpts, solo literature, or other special problems. I answered that I would like to learn to play the horn as well as possible. He looked at me, told me what he charged per lesson and said that he didn't have time in the foreseeable future. Nevertheless, he would think it over. Call him in six months time and arrange for an appointment to play for him. Also, he was playing the Strauss Second Horn Concerto two days later in Gelsenkirchen, Germany. If I would like to hear him live, then, he advised me, I should attend the concert.

At that time I already had an engagement as a third horn player in the "Residentie-Orkest" in The Hague, next to my father who played second. I told my father that Baumann was playing in two days in Gelsenkirchen and that I would like to go. He let me take his car (a VW Beetle) which was a bit faster than my Citroen 2CV. My father had to play that night, but I was off. My mother, who was very supportive of our horn playing family (my father, myself, and two uncles) came with me. Together we drove about 250 km to Gelsenkirchen on Wednesday May 19th, 1971. The concert series was titled, "Young Soloists in Concert." Hermann was thirty-six at the time and in my youthful eyes of nineteen he wasn't so young. Now, forty-six years young myself, I see things differently.

Of course I expected a fantastic player that night. It was more than I dreamed of. His playing was phenomenal. Not only his superb playing, but his stage presence was equally convincing. I wasn't able to talk about anything else for the next two weeks.

Last year, on September 15 and 16, 1997, I too played the Strauss Second in Gelsenkirchen in the same hall (Hans Sachs Haus) with the same orchestra. Both evenings were full of memories and because I kept the ticket from the Baumann concert, I could see exactly where I sat more than twenty-six years ago. I mentioned my experience to the conductor and he recounted it to the audience just before I went on stage.

Half-a-year after I first heard Hermann Baumann live, I called and asked for a lesson. I am sure he took me on because I showed genuine interest attending that concert in Gelsenkirchen. I went to Kettwig where Hermann still lives today for my first lesson. It was rather difficult to find his house, so I went to the railway station to call. It was Hella's voice on the phone. Hermann was still on his way home from the music school and I could wait out at the road with my horn case. He was coming that way and would see me and stop immediately. Sure enough it was exactly as Hella had prophesied.



Hermann Baumann's embouchure in 1961

It would take too much time now to write about all the details of his teaching. For me, most important was his spirit, which always made me leave his house filled with musical energy, enthusiasm, and new ideas. Most of the time my lessons were at his home on Sundays because it was the only day I had free and the school was closed on Sundays.

Hella and Hermann have always been very hospitable. I never left their home after a lesson without being invited to stay for lunch or supper.

At that time Hermann's horn class was already very

international, comprised of a Canadian, an American, a South African, Swiss students, and for quite a long time, Australian private students, who stayed with the Baumanns for half-a-year or more. There I met Victor Grieve, at that time a horn player with the Sydney Symphony. We are still good friends and when I tour Australia we take time to see each other. The other Australian student was Garry Freebury. Garry was an excellent high horn player. The extreme register above the top C up to a high G seemed to be very easy for him. After studying for about one year with Hermann, he was prepared to go home again. He went for a short holiday and the Baumanns were away too. Carolyn Sturm, also a Baumann student now playing in Frankfurt, was looking after the house while they were gone. She was a vegetarian. Rex, the family dog, became a vegetarian too while they were away. When the Baumanns and Garry returned after their respective trips, Hella decided to make dinner and was boiling some soup bones. Rex was guarding the door to the kitchen expecting to get a bone after two weeks with no meat. Garry came in and greeted the dog. Suddenly and unexpectedly Rex bit Garry's upper lip, right where the mouthpiece sits. What a shock! Fortunately, after being treated in the hospital it was clear that no nerves or muscles were damaged.

I recall the time our horn class with friends and girl-friends went to the carnival celebrations in Duesseldorf. We met a tuba player in the street who made a game out of inviting people to make a sound on his big tuba. The one who could play a note would win some money. Of course Hermann could not resist this invitation and to the surprise of all the people gathered around he put all his energy into playing that tuba. Of course, he was very successful and played several melodies to everyone's enjoyment.

When I was together with Hermann and several other people, it was natural for Hermann to be the center of interest. He is one of those few people to whom everybody listens when he is talking. Certainly not for fear of being impolite, but simply because of his very exact and concentrated manner of telling things with an urgent sense of importance. It is impossible not to pay attention. It is this natural power which he also exhibits on stage. You have to listen to this man. Hermann Baumann is the central figure who dominates the entire concert hall. What is the reason for his incredible success? It is this aspect of his personality as well as his phenomenal musicianship. Philip Farkas once said to me, "You know Ab, when Hermann plays a certain musical phrase, I always think to myself-of course! ... that's the way it has to be done. Why didn't I ever think of it?" Surely there will be many horn players around the world who can play high or low with great virtuosity; however, these other qualities are an innate talent which cannot be learned.

Hermann's wife Hella, too, was greatly responsible for his successful career. She was one of the first to recognize Hermann's talent. She was convinced that Hermann wasn't only a superb horn player but also had the ability to be a unique soloist on this very difficult and not so common instrument. She was also his secretary, coordinating his schedule with agents all over the world. Thus, Hermann was able to concentrate on performing and teaching.

When Hermann decided to leave the orchestra and pur-

sue a career as a soloist, there was only one well-known name at the time: Barry Tuckwell. After the untimely death of Dennis Brain, Tuckwell became his successor. Now Hermann was also at the top. These three soloists, all playing differently, have helped shaped the horn world over the past forty years.

Hermann was a pioneer on the natural horn. Nobody expected its popularity to increase as much as it has. Only a fine, respected horn player could have had the chance of being taken seriously on the natural horn. Without Hermann Baumann's contribution, today's standard of performance on original instruments would be much lower. He made the first recordings of Bach cantatas and Mozart horn concertos on the original instrument, showing that it was possible to play them well. One of the best examples is the Cantata BWV 14 No. 2. It is an aria with a boy soprano: "Unsere Stärke heißt zu schwach." Hermann plays elegantly on a natural horn in B-flat on this recording. The part goes up to a high G above the top C! And yet, he still plays musically with beautiful phrasing.

Hermann has always explored new possibilities on the horn. He recorded not only on the natural horn, but on the descant horn as well. Depending on the style and period of the piece of music, he would choose an instrument best suited to give him the tonal colour and character he desired. A collection of his recordings should be in every horn player's possession.

In 1977 I left Holland to become solo horn with the NDR Symphony Orchestra in Hamburg, Germany. I was looking for a house and found one in the country about twenty-five miles (40 km) from Hamburg. It happened to be situated right across the river (Elbe) from where Hermann's mother, a professional pianist, still lived. As a young choir boy and later as a horn player, Hermann was always accompanied by her. She always attended our Sunday morning concert series and when I played in Hamburg as a soloist with the orchestra, I could be sure to have support from the Baumann family. Hermann's mother and his brother, Cord and wife were always there.

Hermann could celebrate great parties. I remember when he played as a soloist in Holland. He played Strauss No. 2 and Mozart KV 447 with the Rotterdam Philharmonic Orchestra conducted by Willem van Otterloo. It was an afternoon concert. Hermann was staying at our apartment and in the evening after the concert he played my wife's guitar and we all sang along. We had a great time! It must have been after 11 P.M. Our landlady who lived below us was so upset that she asked us the next day to look for another apartment. (Hermann never knew this!) That was the reason we bought our first house, which was a good decision after all.

When Hella and Hermann had their twenty-fifth wedding anniversary, they invited many friends to celebrate with them somewhere in central Germany. We stayed together with them in a beautiful hotel. There we played many pieces for horn and piano and to our surprise, in the middle of the night, Hermann stood on a table playing popular songs on a trumpet! What memories!

His first performance of the Glière Concerto was in Amsterdam at the Concertgebouw. He stayed with us again,

only this time at our newly built house, which we bought after we had to leave our apartment. Hermann was wearing a long fur coat and a fur hat at the time. He was keyed-up for the Russian concerto and wanted to look and feel Russian, days before the performance. The concert was an overwhelming success.

Since coming to Hamburg my life has become very busy. Playing in the orchestra, performing as a soloist, being a member of the 18th Century Orchestra and teaching at the Hochschule für Musik in Hamburg have made it impossible to attend Hermann's concerts on a regular basis. Nevertheless we still see each other once or twice a year. Sharing our experiences, it always seems as though it were yesterday since we last met.

When Hella died last June, I shared my sympathy and sorrow with Hermann at the funeral. Life has changed very much for him, but I am sure he will have the strength to manage. Hopefully young horn players from around the world will have the opportunity to learn from him personally or by listening to his wonderful recordings. Many have never been recorded before. Undoubtedly, his high standards will be very difficult for future artists to equal.

Ab Koster 14.12.1997

Annelore Lepetit Roudelle 2 CH2533 Evilard

How I met Hermann Baumann: It was in September 1964, when my husband, Jean Pierre Lepetit (Frenchman and horn player with his first prize of Paris Conservatoire) and me (pianist) went to Munich to participate at the famous ARD Competition. The first horn player we listened to after having failed the first tour was a young German who came there on stage, a born soloist, and presented by heart the very difficult solo sonata by Fricker. "That will be the first prize," we exclaimed at the same time, "but he plays with such an open sound, more French than a French horn player and how he sings with his horn!"

From my studies in Germany, I knew the accompanist of Hermann Baumann, who indeed made the first prize—so I asked him if my husband could turn the pages for the Strauss Concerto, to be able to observe what Baumann did with his right hand in the bell of the horn—this was the beginning of a long and intense friendship till today.

Our first Hermann Baumann LP (record) was the Contata by Zachau (teacher of Handel) where Baumann played on an Alexander Bach G horn the main Aria with Tenor: "Komm jauchzet, jauchzet, jauchzet" in such a singing way to take you off the chair, surpassing in expression the (singing) Tenor!

In 1968 we went to see Hermann at his home in Essen [where he said]: "you will accompany my student Johannes Ritzkowsky (actually first solo horn at the Bavarian Broadcasting Symphony Orchestra) at the ARD Competition."

(The second time in 1972 or 1973, when Hermann Baumann had been for the first time in the jury.) Ritzkowsky won his prize.

Recordings on four horns followed in the seventies—Schumann the concert piece; Leopold Mozart with Jean Pierre Lepetit welcome at the fourth horn with his Conn horn.

There was a tour to Russia with Karl Richter.

I was beginning to know well the horn literature on the piano (all the concertos included) and I loved the bright and warm sound of this instrument—so I accompanied many of Hermann's masterclasses.

Then Jean Pierre started to make mouthpieces with Hermann consulting and trying the results.

From 1964 to 1997—33 years of friendship which had formed and enriched very strongly Jean Pierre's and my life—I am so grateful for it—thank you Hermann.

Annelore Lepetit

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Adriaan van Woudenberg Born November 5th 1925 1943–1986 Solo-Hornist at the Royal Concertebouw Orchestra in Amsterdam

How a great friendship between Hermann Baumann and Adriaan van Woudenberg has flourished since their first meeting up to the present day is to be explained as follows.

At the time the Danzi Wind Quintet yearly made recordings under Tel-Dec, the record producer Mr. Erikson asked me to partake in a recording of the Horn Quintet by Mozart, quite apart from the Danzi Quintet. I reacted enthusiastically and committed myself to play in this recording.

Half a year later Mr. Erikson contacted me by telephone to ask, whether I might be willing to yield my written contract concerning the Mozart Quintet in favour of Hermann Baumann, then newly awarded with the first prize of the renown concours of the Bavarian Broadcast Company in München. As a compensation I was to be engaged in a later recording project. Without hesitation I declared myself willing to cede the said contract to Hermann Baumann.

Later on Mr. Erikson proposed by way of compensation to engage the undersigned Adriaan van Woudenberg together with Hermann Baumann as soloists in a new recording of the Concerto in Es-dur for Two Horns and Basso Continuo by George Philippe Telemann.

Thus the two of us came to combine fraternally our musical endeavours in a recording that has become quite an artistic success and resulted in our lasting friendship up to the present day. I still am very proud of my performance on this record with the prize-winner at my side. Little did I know then that Hermann Baumann was to acquire world fame as "the King of the Hornists!"

Adriaan van Woudenberg



Recollections: Students and Colleagues from the 1970s

Jacques Adnet, Rigmor Heisto-Strand, Jakob Hefti, Hector McDonald, Joseph Ognibene, Carolyn Sturm, and Tom Swartman

It is with the greatest of enthusiasm and sincerity that I take up my pen to write of my friend Professor Hermann Baumann.

I first met him at the Munich International Music Contest in 1969 where he was a member of the jury. I wanted to work with him and I thus went several times to study with him in Essen. I immediately became friends of both him and his wife Hella (for whom I have the fondest of memories).

During his frequent travels to France, I always tried to attend his concerts. The first of which was on November 24th 1966 with L'Orchestre de Chambre pour l'ORTF conducted by André Girard. He played the Second Concerto by R. Strauss. In 1965 he had recorded, this time accompanied by piano, the Concertino by Weber, followed by les Trios de Duvernoy and de Berkeley and finally the Elegy of Durino by Pierre Capdevielle. I also remember an extraordinary L'Oratorio de Noel by J. S. Bach performed in the Madeleine Chapel in Paris. Once again for the French Radio he made a recording accompanied by piano, played by Fabienne Fournier, wife of André Fournier, French Horn Soloist of L'Orchestre National de France, of le Concerto de Pierre Hasquenoph; Sonata de Rheinberger, l'Andante



Baumann in 1972 with his new Wendler model Kruspe. Photo by Manfred Ehrich

Posthume de R. Strauss, Sonata de Reinecke, and La Reverie de Glazounov. During a concert on the Champes Elysées with L'Orchestre Philharmonique de Radio France conducted by F. Leitner on January 11th 1985, he performed a magnificent interpretation of the First Concerto de R. Strauss in the series "Prestige de la Musique." He also interpreted chamber music, notably quintettes for wind instruments and piano by Mozart and Beethoven, with Brendel, Holliger, Bruner, and Thunemann at the Theatre de Champs Elysées on November 25th 1988.

He also gave concerts in Provence: in Mans (Strauss, Glière, Mozart), Le Havre, Metz, Nancy, and Bordeaux. During his tours, especially with Sandor Vegh, he traveled France using a very rich repertoire: Telemann and Haydn, amongst others. He also regaled us all with la Sérénade de Britten which he played with l'Ensemble Orchestral de Paris at le Théatre du Rond Point as well as with l'Orchestre Philharmonique du Radio France.

He was invited to give a conference at le Conservatoire Nation Superieur de Musique in Paris to the students of G. Barboteu and A. Cazalet. After his sad illness, he came back to Paris to give a concert at La Villette, accompanied by piano, he performed Mouret, Mozart, Beethoven, Jadin, Mendelssohn, and Glazounov.

Hermann never fails to impress me by his eternal optimism, his feel for life, his pleasure in sharing his art, and his capacity to mold his music to the mood of the moment. As soon as he appears on the stage, even before playing, he captivates and fascinates his public. I remember his Second Concerto by Strauss which he played for a school concert in a suburb of Bordeaux. His audience was composed of young students, and yet a religious silence hung in the room throughout his playing.

I can never forget his performance in Lyons. He had been invited to lecture at the Conservatoire Supérieur de Lyon on two occasions. The first time he played Ravel and the Second Concerto by Strauss. The second is engraved in my memory: Sonata by Beethoven, Adagio and Allegro by Schumann, Larghetto by Chabrier, Concerto by R. Glière, followed by five encores including Glazounov, Mendelssohn, etc.

On his first trip to Lyon, he had quite an incredible mishap. During the lessons given to the students of le Conservatoire Supérieur, he found his own instrument to be less and less [functional]. He tried one of his student's [instrument], then another, and found them to be better than his own. Then, that evening just before his performance of the Second Concerto by Strauss he found that he couldn't play in the key of B-flat [on the B-flat horn] so he had to transpose everything to the key of F [on the F horn]. Then when he got home, he cleaned out his horn and discovered a cork washer had been placed inside the instrument. Such a talent frequently provokes jealousy but the joke was on the prankster if he had been present during the concert.

Thank you Hermann for your fabulous talent and the emotion it arouses.

Fraternally yours

Jacques Adnet

French Horn Soloist L'orchestre de L'Opera de Paris Professor at the Conservatoire National Supérieur de Paris 1111

Impressions of Hermann Baumann from Jakob Hefti

The first time I saw Hermann Baumann was in a record store. I saw a young, pleasantly smiling gentleman in a sports jacket holding a shiny new horn on the front cover of a record. Until then, I had only seen old gray-haired individuals dressed in black from Berlin with a contemplative look, pictured on record jackets and now—a horn player! What was on the recording? Works from Vivaldi, Mozart, and Rosetti. My musical training on the horn until now had been in the old German-romantic style of playing. I envisioned a big Mahler sound—and then this recording. I was amazed with this new horn sound—staccato clear as glass, an effortless upper register, incomparable technical ease, and a floating vibrato—a singer on the horn. I wanted to play like that. I wanted to be a soloist, too. I simply had to meet him

The wife of a horn player in Biel who on occasion accompanied Hermann Baumann helped arrange a meeting at a villa near Zurich. There he was playing the Brandenburg Concerto No. 1 with the Zurich Chamber Orchestra. I was quite nervous before we met, but was quickly reassured after an elegantly dressed man entered and greeted me with a radiant smile—Hermann Baumann the great soloist!

He asked me to play for him, which I did. My sound, just as my physique, was far too fat. I had gained quite a few pounds "stress-eating" during my first few years in the orchestra. He offered to give me lessons in Essen, Germany but because I was already solo horn in the Bern Symphony Orchestra, I couldn't enroll as a student. He took me on privately.

I remember how we talked about phrasing in classical concertos and how he taught the aria in Bach's b-minor mass.

Staying with the Baumanns was a joy. There were always several horn students at his country home in Kettwig—in particular my very dear Swiss friend, Francesco Raselli, who sadly passed away. We made music together, laughed a lot, and went for walks in the nearby woods with Leslie, a charming young horn student from America. Ab Koster from Holland was there. He played like Dennis Brain. After his final recital we had a big celebration at Baumanns, which lasted until the early hours of the morning.

We all belonged to the Baumann family and to "Buma Hermi," a Swiss pet name which Francesco and I called him. His own four children were still quite young. Hella kept house, cooked wonderful meals, and often had philosophical discussions with us. There was also an Australian horn player who stayed with the Baumanns. Shortly before he returned home to Australia, he was bit in the lip by the dog.

Over the years I have seen Hermann Baumann periodically and have never ceased to admire him. His inner strength, which has helped him overcome many hardships in his life such as his illness and the loss of his wife, is especially commendable. Hermann Baumann has become a well-loved and deeply respected teacher for many Swiss horn students.

Jakob Hefti
1. Solohornist, Tonhalle Orchester, Zurich
Teacher for Horn and Chamber Music, Luzern
Conservatory.



When I first met Hermann Baumann in 1973, I knew I had found the teacher that I had been looking for. His concept of tone and musicality impressed me at the horn master class he gave in Oslo, Norway that year and I could see that he was simply a very nice man that would also be concerned about the human side of his students.

I particularly remember playing in a concert at the University of Münster in Germany during my student years. Professor Baumann was lecturing on the history of the horn and had brought along many of his historical instruments and several horns from different lands. Guy Carmichael (Canada), a fellow student, and I stood on opposite sides of the stage and played excerpts from the 25th symphony of Mozart. This work has one horn part in the key of G and the other in the key of B-flat, and by having us stand apart from each other, Herr Baumann could emphasize how Mozart used the different voices. The last piece on the program was the Leopold Mozart Sinfonia da Caccia performed by four of us students with a chamber orchestra.

One of my nicest memories from that time was a serenade in my honor. After my very last horn lesson at the Folkwang Hochschule in Essen, I remember leaving the building and crossing the parking lot, as I saw Herr Baumann throw open a window and together with the next student, Carolyn Sturm (USA), play the minuet from Beethoven's 8th symphony. It was a sad but beautiful Adieu!

Rigmor Heisto Strand Oslo, Norway 1998

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Vienna, 6 February 1998

It's a great pleasure and an honour to write a few words about Hermann Baumann, the remarkable horn player and very special human being. I first met Hermann in January 1975 at the age of twenty-one when I went to Essen to study privately with him. I spent six months studying very intensively and another six months on a semi-regular basis. Hermann was a great inspiration to me and taught me many things far too numerous to mention here. Suffice to say that after just one year he had turned me from a rough colonial boy from the Australian bush to a cultivated European hornist capable of winning the prestigious position of second horn in the Berlin Philharmonic, exactly one year to the day after arriving in Germany. I shall always be in his debt for the patience and friendship he showed me at that time.

Hermann's recordings and countless solo performances speak for themselves, and his standing as one of the finest horn players in the world is justly deserved. For me one of the most inspiring aspects of his playing has been his extraordinary pioneer work in the field of authentic instruments. The first recording I ever heard of Hermann was his rendition of the Beethoven Sonata on natural horn. I was fascinated by the myriad of sounds he was capable of producing on such a primitive instrument. And although I never actually studied the natural horn with him, he has been the inspiration behind all my endeavours in the old instrument field.

I spend most of the 1980s as Head of Brass and Lecturer on Horn at the Canberra School of Music, Australia. One of the highlights of this period was performing the Schumann Konzertstück for four horns and orchestra with students of my class with most of the leading symphony orchestras in Australia. In the span of six years we performed it thirteen times. However, probably the most difficult and most important of those performances was a live telecast with the Queensland Symphony Orchestra in 1987. As luck would have it Hermann was touring Australia around this time and during his three-day visit to the School in Canberra he took extra time to help us prepare for this most difficult and challenging of performances. We were all extremely grateful and benefited enormously from his wealth of experience and expertise.

Hermann's enthusiasm and passion for the horn in all its forms is extremely infectious and has inspired countless horn players all round the world. His virtuosity and musicianship combined with his charismatic personality have earned him a very special place in the hearts of all those who've known and heard him. May he be with us for many years to come.

Hector McDonald Solo Horn Vienna Symphony Orchestra First Horn Concentus Musicus, Vienna Professor for Horn: Hochschule für Musik, Graz; Konservatorium für Musik, Vienna

תתתתת

Hermann Baumann: A Tribute from Iceland

I'll never forget the first time I heard Hermann Baumann play. It was during the Summer of 1975 at the Claremont Music Festival on the Pomona College campus near Los Angeles. I had heard of him, of course, and owned a number of his recordings. (The Weber/Schumann album was a particular favorite with me and my fellow horn students!) Students and professionals alike, we were all excited about Baumann's US West Coast debut, and looking forward to hearing him live, in concert.

Nothing could have prepared me for the thrill of that first rehearsal in Little Bridges Hall of Music. I was so overwhelmed by his lyrical, extroverted playing, that I soon decided to go and study with him in Germany. Upon arriving in Essen in 1977, I was welcomed into the Baumann family of students and experienced his artistic generosity first hand. I found him to be a strict, dedicated, and inspiring teacher. I had been brought up and trained in the Los Ange-

les/Hollywood tradition, complete with a big Conn 8D, but we quickly found common ground to work on, proving once again that music is the universal language. Hermann's concepts of musicianship, technique, and tone production were a natural continuation of what I had learned in the USA.

Hermann and Hella had always been big fans of Iceland, and it was Hermann who encouraged me to join the Iceland Symphony back in 1981. (Hella found it rather amusing that a California sunshine boy would end up living in the cold North Atlantic land of Vikings!) Over the years, I have sent Hermann some of my most promising pupils. Through these connections and his appearances here as soloist—including our memorable 1991 collaboration in Schumann's Konzertstück—he has had a profound influence on the Icelandic horn community, thus following in the historical footsteps of Willhelm and Ib Lanzky-Otto. All of us here in the Horn Society of Iceland (HORNIS) and the Iceland Symphony Orchestra would like to take this opportunity to send greetings and express our gratitude to a truly great artist, friend and pedagogue.

Joseph Ognibene Principal Horn Iceland Symphony Orchestra



In Iceland (from top, left to right): Joe Ognibene, Jón Sigurdsson, Lilja Valdimarsdottir, Hermann Baumann, Svanhvít Frídrikdottir, Anna Sigurbjörnsdottir, Thorkell Jóelsson, Herbert H. Águstsson, and Emil Fridfinnsson

Hermann Baumann was unknown to me in 1974 when he arrived a the Institute for Advanced Musical Studies in Montreux, Switzerland where I was a student. I soon realized that I had been missing something. At our very first master class with him, he picked up his horn and played a few bars of the Bach B-Minor Mass, and I immediately knew that greatness was in that room. But when, a few days later after many wonderful lessons, he played the beginning of the Bruckner 4th for us with an energy and musicality that was simply breathtaking, I was convinced that this man had to be my future teacher. Five months later that dream came true and I began my studies in Essen, Germany at the Folkwang Hochschule.

The closely knit horn class was a handful of hornists from a variety of countries. My first-year class was home to a French Canadian, a Norwegian, a South African, a Dutchman, an Australian, two Germans, and myself, an American from Wisconsin. We had weekly private lessons with Herr Baumann and the entire class met once a week with an accompanist in order to perform our concertos and sonatas, followed by two hours of group lessons on orchestral excerpts. I think that we probably learned the most though by traveling with Herr Baumann to his nearby concerts. He would often cram us into his Mercedes and drive to a concert that he was performing with one of the ninety German orchestras, a relatively common occurrence. I think he enjoyed our company as well as the well-deserved praise that followed each concert. We really worshipped him. Hella Baumann, Hermann's wife, was usually at the concerts too, keeping us away from Herr Baumann once we reached the concert hall. He needed the solitude to concentrate and to prepare for the concert. Once on-stage though, he sought us out and always acknowledged our presence in the audience with a wink or a smile. Afterwards, he was always relaxed and in a good mood. I remember the musicality and his wonderful technique at these concerts but the recollection of his graceful yet supremely confident stage presence is foremost in my memory. I heard him play the Mozart, Strauss, and Haydn concertos many times, and even heard lesser known works like the Weissmann, Foerster, and Schoeck concertos. My favorite at these concerts was one of his encores, a Rossini piece he played on a bit of kelp he had gathered on the beach in South Africa. I also heard chamber music concerts with the Beethoven Sextet and the Brahms Trio, and recitals with piano. His masterful interpretation of the beautiful Krufft Sonata and the Schumann Adagio and Allegro astonished me. Even the concerts performed in small churches with organ showcased his technique and presence. Hella didn't drive and when Herr Baumann couldn't drive all day before a grueling performance, I sometimes acted as chauffeur. One trip took us to Rotterdam, Holland for the Strauss 2nd and immediately to Braunschweig across Germany for a chamber music concert with the Brahms Trio and Schubert Octet. Always we talked horn during these trips, and Herr Baumann discussed the works he was performing or perfecting.

We students were often entertained by the Baumanns. One February, we were told to dress up silly to attend the



The 1975 Bad Harzburg Musiktage

Dusseldorf Rhine Carneval. Hella had drawn huge eyeglasses around her husband's eyes with black eyeliner. Ten of us took the train so that no designated driver would miss the festivities. We hit practically every bar in the old part of the city and drank a beer at each stop. We were invited to many parties at their house too—I remember one in particular with the entire horn section of the Philadelphia Orchestra. Herr Baumann played the Beethoven Sonata on his alphorn and Mason Jones was at the other end stopping the bell with a book!

We laughed a lot at lessons too. On once occasion, Herr Baumann was working on excerpts from *Der Freischutz* with us and since only three of us students were present, he jumped in and played next to me on the fourth [part] for the Hunter's chorus. He played so well that I had to look over at him as I was playing and let him know that I noticed his great low range. My acknowledgment cracked him up and he couldn't play another note. He slowly and deliberately put down his horn, and then punched me in the arm.

One particular lesson I remember quite well—I was listening to another pupil's lesson, something that we often did in order to learn as much as possible from Herr Baumann, and he asked me to take the next lesson because one student didn't show up. Unfortunately, I didn't have my horn with me and told him so, but he said that he had his own there and I could play it. But I don't carry my mouthpiece around in my pocket and told him that it was still home in my horn case. Well, that didn't bother him at all, nor did the fact that I had none of my music with me! I had

a lesson on his horn, with his mouthpiece, and I played from memory. Lessons like that teach one to be flexible!

Carolyn Sturm

### תתתתת

When I think back to the time I spent in Essen, Germany studying with one of the all-time great horn players, Hermann Baumann, probably the one thing that struck me most was his stage presence—gracious, warm and radiant. I had heard and greatly admired his many recordings, but to see and hear him live on stage was a wonderful experience for me. Whether he played Mozart, Weber, Schoeck, or Glière, he did so with great technical ease and fine musicianship. Always playing in a singing style, it was obvious he enjoyed himself immensely on stage. As students, we often traveled in admiration and respect with him to his various concerts and recitals. Very few other live performers have the charisma of Hermann Baumann.

After the performances it was tradition to go out to a restaurant and celebrate. I remember asking him about eating that late at night. (Where I came from we had supper at 6 P.M.) 11 P.M. was quite unusual. Growing up during the war was for Hermann Baumann quite different. After anxiously waiting out the bomb raids in the dark cellar of their home in Hamburg, the family would then go upstairs and have a late meal, thankful and relieved for being spared after the ordeal that night. This family custom continued until today, where his family and friends dine late after concerts.

Not only his performances were of superb quality, but also his teaching and master classes as well. He knew the problems of the instrument as well as the physical and psychological capabilities of his students. His sincerity and desire to help, along with his never-ceasing energy, had a great motivating influence on me and my development as a horn player and musician.

Hermann Baumann was a musician first and used the horn as an instrument for his musical expression. In his youth he played cello, sang in the choir, and played drums in a dance band. It wasn't until he was seventeen that he took up playing the horn. His "all-round" musical talent became very evident at our wedding in 1983 where another friend of ours played Hammond organ at the reception. Hermann Baumann got out his horn and played everything from folksongs to waltzes. The wedding guests listened and danced to his music all evening. The high-point came when my brother-in-law played the clarinet polka with him. Hermann Baumann played a second part to the melody—above the clarinet—and that after five hours of playing!

In closing, I am happy to have had the opportunity to study with Hermann Baumann. We still remain in close contact—a friendship for which I am greatly thankful.

Tom Swartman Staatstheater Mainz, Germany Horn Teacher, Peter Cornelius Conservatory, Mainz and Johannes Gutenberg- University, Mainz



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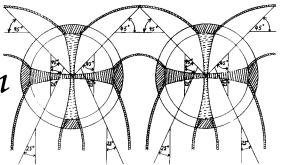
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# Impressions: Students and Colleagues from the 1980s

Lucas Christinat, Prerad Deticek, Michel Gasciarino, Julia Heirich, Susanna Wich, and Paul van Zelm

Hermann Baumann, one of the great horn players of our time

Memories from Lukas Christinat

As a thirteen-year-old student of the horn, I first heard Hermann Baumann live in concert in Bern, Switzerland. After the concert I rushed to get an autograph, but Herr Baumann had already gone. After receiving his address from Willi Aebi, I sent a program from the concert with a short letter. Not expecting an answer, I was surprised to hear from him eight days later. Enclosed were the program and an invitation to a master class in Lenk. I finally got to meet him after I turned fourteen—his playing was amazing!

After the untimely death of my former horn teacher, Francesco Raselli, who also studied with Herr Baumann, I studied for another half-year with Jakob Hefti before finally beginning my studies with Hermann Baumann in 1984 in Essen, Germany. Being unable to find accommodation in Essen, the Baumann family offered me a room at their home in which I stayed for 1 1/2 years. In that short time, I had many wonderful experiences which would certainly fill a book! One example: One evening we had German asparagus (called "Spargel"). Hella Baumann asked me to peel the asparagus, but since I had never eaten fresh asparagus, I was uncertain as to how to prepare it. While she was about to show me how to start, the telephone rang and she went to answer it. I continued preparing the meal by myself. The call was longer than expected and I had the asparagus already cleaned and cooked by the time she was finished. After everyone sat down at the table, I served the asparagus. The Baumanns looked at the platter in amazement. "Where are the asparagus tips?" Herr Baumann demanded. Not knowing that the tips are the most delicate and savoured part of the vegetable, I had inevitably cut them off thinking they were the roots. Both Herr and Frau Baumann broke out in laughter and I knew I still had a lot to learn—not only on the horn!

In my lessons I learned to combine technique with a musical line and how to produce a musical sound that would carry in a large hall, even while playing at a piano dynamic. Herr Baumann always told me to sing on the instrument, work with the air, and try to phrase the music. Through his warm-ups, which I still use today and also teach to my students, I achieved the flexibility essential for a solo horn player.

My low register needed some work, and Herr Baumann showed me some exercises for improving low playing—with a full, rich sound. I was fortunate to be a part of the 1985 radio-recording of the Schumann Konzertstück with the Hermann Baumann Hornquartett—on fourth horn! Unfortunately I had worked so intensively on my low register that I was much too loud on the recordings and Herr Baumann had to have the tone technician turn the fourth horn microphone—almost to zero! We went on tour—throughout Germany with that piece—Herr Baumann played it superbly five times in just one week—what a fantastic achievement!

In order to bring the French horn closer to the audience, Herr Baumann often gave concerts with our horn class. Being Swiss, I played the alphorn, a Spanish student played on a conch shell, and so on. Each student played on the instrument peculiar to his own country.

Listening and watching Herr Baumann's solo concerts gave me the opportunity to study and learn from his stage presence as well as enjoy the beautiful music certainly a wonderful experience for me.

In the summer of 1987 I was called to do my Swiss military service and afterwards completed my horn studies with Jakob Hefti in Luzern. It was a great shock to hear of Herr Baumann's stroke in America and I wished more than anything that he would get well. Thanks to his strong will and stamina he was able to fully recover and lead a normal life.



Folkwang Horn Ensemble

In May 1997 I organized the first "Schweizerische Horntage" with Hermann Baumann as lecturer and performer. His lectures, his beaming personality, his love of life, and his love for the horn were still fascinating to me.

Hermann Baumann still today has a great influence on me and my horn playing. Hopefully he will be with us a long time to come—at lectures, master classes, and of course in concert.

Best wishes for the future and thank-you for many wonderful years,

Lukas Christinat Solohorn, Luzern Symphony Orchestra, Switzerland

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#### A Tribute to Hermann Baumann

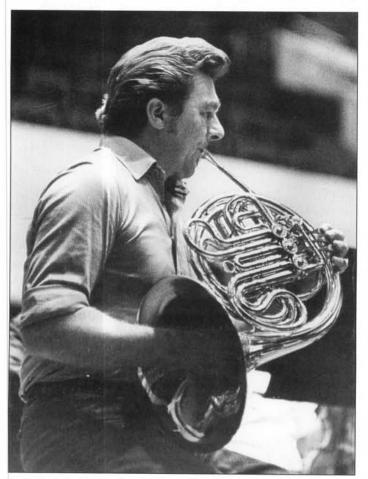
It is not easy to write anything new about the world class horn player, Hermann Baumann, because so much has already been said.

I first became aquainted with Hermann Baumann in the 1970s when I met him and his wife, Hella. She was a fine woman—quiet, dependable, devoted, and understanding. His first visit in former Yugoslavia, in Belgrade, was for students and professional horn players alike, a wonderful revelation. He spoke knowledgeably with kindness and sensitivity and played splendidly on his instrument. With each encounter our friendship has deepened and endured.

Our artistic and professional cooperation naturally followed our first meeting. I had the seldom honor of being able to perform in several concerts with Hermann in Dubrovnik, Kettwig, and Bad Harzburg. Hermann's Christmas concerts with horn and organ are very special and have become an annual tradition in Kettwig.

Graciously, Hermann has often returned to Croatia, where he is always invited to participate in the Dubrovnik Summer Festival. On one occasion we played the Telemann Concerto for two horns and organ.

Hermann is also a great lover of the natural horn. Whenever possible, he performs baroque and classical pieces on that instrument. His lectures and performances regarding the development of the horn are well-known. The competition for natural horn in Bad Harzburg was organized by



In Leipzig in September 1983, performing Strauss and Weber. Photo by Barbara Stroff

him and it offers young artists the opportunity to compete and helps to encourage young horn players to attempt the natural horn.

He is inspiring and captures one's attention. He has shared many secrets with respect to tone production on the French horn, which is the one most important aspect of horn playing and of which Hermann Baumann is a great master.

His innate talent for teaching was experienced on several occasions at the international courses in Groznjan, and we are greatly indebted to him for teaching there during the Croatian war of independence. During the past 30–40 years Hermann Baumann has had a great influence on students, colleagues, and music-lovers. He has touched many listeners with his music.

Hopefully I can do him justice with my brief account of our friendship. I am convinced that he, being well respected by his friends, will remain creative, honoring a most wonderful instrument.

Prerad Deticek Professor, Music Academy Zagreb, Croatia

## תתתתת

In 1980, I left Marseille, France for Stuttgart, Germany to study with Hermann Baumann. I already knew, of course, what a magnificent soloist he was, but I had no premonition at the age of 17, that he would become the most important person in my personal and musical life.

The special aspect of his lessons, besides his profound technical knowledge and his incomparable musicality, was his ability to approach each of his pupils personally and individually. He rid us of every doubt that can ravage a young musician, and he shared the thrill of success with us without any reservations. We weren't just given an hour's lesson each week; we were under his protection during our entire education.

For Hermann Baumann, it went without saying that each student learned not just the etudes and solo literature for the horn, but also mastered the art of playing natural horn and worked on orchestral excerpts, chamber music, and horn ensembles.

The founding of the Folkwang Horn Ensemble was originally planned to improve performance techniques; with Hermann Baumann's guidance, it soon became a mature group, performing regularly and bringing us much gratification. It is important to note that for me personally—besides the normal, healthy competition among fellow students—a feeling of togetherness was very evident.

A list of horn graduates accepted into orchestral positions was printed in the school paper and clearly showed Hermann Baumann's success as a teacher:

Michel Gasciarino Principal Horn Tonkünstlerorchester Vienna

Paul van Zelm Principal Horn Radio Hilversum Holland Gerard Patacca Second Horn Niederrheinisches Sinfoniker Mönchen-Gladbach, Germany

Susanna Wich Principal Horn Staatstheater Karlsruhe, Germany

Wilhelm Bruns Principal Horn Nationaltheater Mannheim Germany

Julia Heirich Third/First Horn Philharmonia Hungarica, Germany

Oliver Kersken High Horn, European Community Youth Orchestra (Abbado)

Isabelle Bourgeois Second Horn, Orchestre de la Suisse Romande, Geneva, Switzerland

Dear Herr Baumann!

As your student, I learned to love and respect our profession. You provided us with the prerequisites for our trade, and followed each of our lives with a very personal interest and for this, I would like to thank you from the bottom of my heart!

Michel Gasciarino
Principal Hornist with the Tonkünstlerorchester in
Vienna, Austria

### עעעעע

Throughout my career, I have been blessed with many wonderful teachers, and of all of them, Hermann Baumann has had the most continuous influence on my musical development. As many other horn players all over the world have done, I grew up listening to Baumann's recordings. Thanks to one of my first teachers, Louis Stout, I had the opportunity while I was still in high school to hear Professor Baumann play live and observe master classes that he gave at the University of Michigan. The absolute highlight of my young horn-playing years was hearing him play the Haydn concertos in concert, and then lining up with all the other horn players from within a 200 mile radius to shake our hero's hand at a reception given by Professor Stout. After having been heartily greeted by at least twenty-five large midwestern men and women, Baumann turned to me (probably the only one in the room smaller than himself) and before offering me his hand, said loudly, "Please don't squeeze too hard. I still need this hand." Needless to say, all were charmed. At the time, I had no idea that my career would take me across the ocean.

Shortly before beginning my studies in Essen, I met my former teacher, Charles Kavalovski, and told him that I had been accepted to study with Hermann Baumann. His comment was concise and to the point: "He's a real mensch." I

didn't believe him at the time, because I couldn't quite imagine that such a star would actually be an approachable human being. The first lessons, however, soon proved his point; though still performing internationally with great frequency, Professor Baumann would take the time to eat in the cafeteria with his students in order to spend more time with us. Though the food was dreadful, he claimed that it was a good change since he ate so well so much of the rest of the time. Once, when he was to perform in my hometown, he offered to take something to my family, since I didn't see them very often. He flew off to Detroit with his suitcase full of chocolates. The atmosphere in the studio in Essen was always intense (with other students and auditors usually present at each lesson), but never lacking in humor. His humor was of a warm, easy type, never punitive or mocking, even when it involved one of the foreigners making an especially good mistake in German.



Teaching a lesson in Sofia, Bulgaria in 1983. Photo by Ivan L. Stolmenov

Professor Baumann is a teacher who builds horn players technically, musically, and psychologically, without ever losing track of the individual person before him. I always had the impression that my future quality of life and individual well-being were of more importance to him than the possibility that my success might reflect well on him as a teacher. The encouragement that I experienced in my lessons helped me find enough self-confidence to launch a professional career and to pursue my ambitions farther than I had imagined possible. He helped me prepare not only for my solo diploma in Essen, but also for various solo competitions, even after my studies with him were finished. It was he who encouraged me to audition for the orchestra in Maastricht, The Netherlands, where I had my first principal horn position and gained invaluable professional experience. From Maastricht, I went to Baumann's native city, Hamburg, where I played principal horn at the Staatsoper. During my stay there, I learned a very important practical tip from him: Sushi is one of the best things to eat before playing a long Wagner opera. (He also introduced me to one of the best Japanese restaurants in Hamburg.)

While playing a solo competition, I was approached by horn players of the Orchestra de la Suisse Romande, who asked me whether I would be interested in auditioning for their vacant principal horn position. To my great fortune, I decided to do so, and have been here ever since. In my section, I have the pleasure of working with my colleague Isabelle Bourgeois, who studied with Baumann in Essen at the same time that I did. I would say that Baumann helped me win this job in helping me prepare the solos from the Franck Symphony, or Mahler's Ninth, or the concertos while I was in Essen, but that, though true, would be too simplistic. Each time that I hear his playing, I'm reminded of the great gift that Hermann Baumann has brought to all horn players: the hope that our instrument can soar above the accompanying role that we often play. To him I owe my inspiration.

Julia Heirich, Premier Cor Solo Orchestre de la Suisse Romande

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I had just begun my musical studies in Dusseldorf. My father was conducting a concert in Vienna in which Hermann Baumann was a soloist playing the first Strauss horn concerto. I attended the concert where I first met Herr Baumann. When I left after the performance he told me if I had any problems to feel free to call him. Sure enough, not long after, I became a student of his in Essen, Germany. Just as that city changed my life, I am sure it also played a major role in Hermann Baumann's life as well.

Seventeen days before Herr Baumann was to play the Strauss second horn concerto in Vienna in 1967, he broke his arm while skating with his nine-year-old daughter. Even with his arm in a cast, he didn't cancel the concert. Since he couldn't sleep nights, he picked away at the plaster until he was able to move his fingers freely. He practiced finger exercises and continued to pick away at his cast until finally one day before the concert his arm was free! Alexanders in Mainz constructed a special holding device so that he could



A performance of Strauss Concerto No. 2 with the Gewandhaus Orchestra and Kurt Masur, 1983

play his horn. He cut open the seam on his jacket to allow room for the bandages and of course played superbly. It goes to show, he jokingly told us years later, that it pays to learn the pieces well in advance. That was the beginning of many return visits to Vienna, where he played concerts with many different orchestras (for example, the Wiener Symphoniker, Tonkünstlerorchester, the ORF Radio Orchestra, and the Südwestdeutsche Kammerorchester Pforzheim). The heading of one of the reviews he received after a concert with his accompanist, Leonard Hokanson, stated that he was the "King of the Horns." Two of his former students play in Viennese orchestras: Michel Gasciarino and Hector McDonald. The latter is also solo-horn with the Concentus Musicus, Hermann Baumann's former position.

I personally have the fondest memories of the time I spent studying with Hermann Baumann. There I learned what studying meant. In my first week I received twentythree hours of instruction. These were divided up in individual lessons, many ensemble lessons, and cleaning the horn at Baumann's while savouring the wonderful cake baked by Hella Baumann. We were encouraged to practice together, so the whole horn class was together from morning until late at night. He would often ask who would like to go with him to his concert on a given night. His car was always full when he traveled to concerts in Germany. One of my most humorous experiences with Hermann Baumann as a teacher was when I didn't feel like practicing and went home and turned on the television. No sooner did I have my feet up, when there on the large screen was Hermann Baumann in concert! Needless to say, I packed up my things and headed down to the music school to practice.

Thanks to his inspiring influence as a teacher, I now have achieved a wonderful position in a wonderful orchestra.

Susanna Wich Solo-horn, Badische Staatstheater, Karlsruhe

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Hermann Baumann—life-artist

During the years 1986–1990, I studied with Hermann Baumann at the Folkwang Musikhochschule in Essen, Germany.

What I remember very clearly from these lessons is the following situation, which occurred frequently: I would play something difficult and ask him how he would play that (or just look at him with that question in my mind). He would get little lights in his eyes, grab a horn from the table, look up at the ceiling, lick his lips, and start to play—for me!

Whether an etude, any horn concerto, a warm-up exercise, an orchestral excerpt, or even an embouchure problem, he knew it all and always had something good to tell me about it, always trying to let me benefit from his own experience.

I think that is one of the most important qualities of Hermann Baumann—he is a giver. He is always busy giving his music and his experience to his audience, his students, the microphones, and the cameras. But also as a person, he is always interested in the people around him and always trying to give something, in my case mostly in the form of good advice. So, after a lesson, I often drove back home having discussed (or even solved) instrumental, musical, career, and emotional problems.

A person who has so much to give must have enormous strength for himself. That, I think, is illustrated by the following: in 1993 he had a stroke and about six weeks after that happened, I visited him. He told me that his body had been paralyzed on one side and that he had to learn a num-

ber of things over again. "But look" he said to me with the familiar little lights in his eyes, "I can walk a straight line again! And listen! I can pronounce a proper 's' again."

It is this strength and optimism with which he masters his life that I admire so much about him and that makes him much more than a great musician—he is a life-artist.

Paul van Zelm Principal Horn, Netherlands Radio Philharmonic









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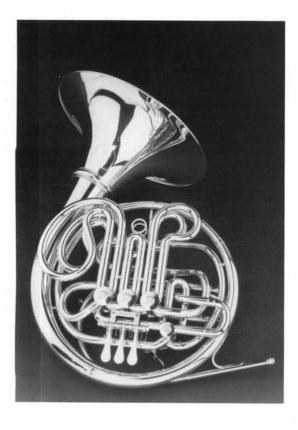
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## Tributes from Friends and Collaborators

Stanley E. George, Nikolaus Harnoncourt, Leonard Hokanson, Reiko Honshoh-Chiba, and Engelbert Schmid

March 5th, 1998

Dear Hermann:

Life has become quite different for you and me since we lost our wives—your Hella last summer and my Maria two years ago. But we are both carrying on as they would wish us to.

We have met a number of times since that first time in May 1979 in Essen when Ron was studying with you at the Music Academy. Often our wives were with us and we all became good friends and had great fun.

The places that come to mind are Groningen, Holland; Bellingham and Seattle, Washington; San Diego, Monterey, San Francisco and Wawona, Yosemite Park, all in California; and Courtenay, Vancouver Island, B.C.

Some of the highlights of those meetings were your playing of Mozart's 4th in San Diego on your valved horn and then repeating the Rondo and *Le Rendez-vous de Chasse* on your 200-year old natural horn. At the end the audience were standing on their seats. The bears, deer, squirrels, and birds in Yosemite enjoyed your practicing as did us humans.

Another highlight was the playing in Courtenay of Schumann's Concertstuck with Ron, Bob Creech, and a fourth horn—can't remember who.

All those great visits came to an abrupt end in January 1993 with your tragic stroke, from which you have made a miraculous recovery, thanks to your strong body and mind, and your indomitable will to return to your horn playing. There are not many miracles these days, but I'm sure all horn players the world over will agree that your recovery is one.

I understand from Bob Creech that you will be returning to Courtenay this coming July. That is great news, not only for me, but for Ron and all the horn students and the many friends you have in this part of the world.

Affectionately yours,

Stanley E. George

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May 6, 1998

Dear Herr Baumann,

It's unbelievable how "the Past" accumulates over the decades! The Mozart Horn Concerti together with you

played a major role. When I think back to the hours we spent here in St. Georgen—I think it was the summer or the fall of 1973—and how we went through these works together ... I heard for the first time what Mozart *really* composed. Your insights, your experience, and your vast knowledge of the instrument—above all, your utterly fantastic hornistic abilities, which are able to make all of this knowledge become a sounding reality. This was all a new experience for me and it was simply great.

How exciting, how wonderful it was to record at the Bavarian Court later on in December. The concert which followed was an artistic climax. Unforgettable.

I will always be thankful to you for that concert and all the recordings and concerts that followed it. But the true adventure, the great experience was the very first meeting with the wonderful works of Mozart on the natural horn—presented to me by Hermann Baumann.

I was happy to hear from you again and to hear of the conquest of your stroke, and that you are able to play again.

I wish you all the best and sincere greetings, also from my wife.

Nikolaus Harnoncourt St. Georgen, Austria



I am an inveterate record collector, and whenever I am traveling, I make it a point to visit record stores. A couple of decades ago, on one of my many visits to Munich, I was perusing the LP's at Musikhaus Bauer and ran into Hermann and Hella Baumann, who were doing the same. We had known of each other previously, but this was our first extended meeting. During our conversation, Hermann asked me if I would be interested in playing a duo recital with him. Of course, I happily answered in the affirmative! That was the beginning of a long musical and personal relationship that still continues today.

I remember after our first rehearsal how impressed I was with Hermann's deep musicality ... not that the horn playing was not mightily impressive. But for me, Hermann Baumann is a great musician who could express himself on any instrument of his choosing. It didn't come as a surprise to learn that he is also an excellent singer and had much experience conducting choirs (and since then, orchestras).

Another impressive feature was the fact that Hermann always emphasized that we were a *duo*. He stresses the importance of the piano part as an integral part of performance. This attitude is most heartwarming for a collaborative pianist. Together, we have offered master classes for horn-piano duos in Germany and in America.

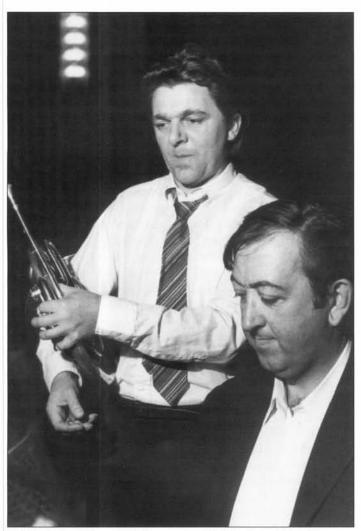
I learned much repertoire with him that I would not have otherwise played—pianistic blockbusters like the Czerny Andante e Polacca and the Sonata in E by Nikolaus von Krufft, And what a pleasure it was to spend a couple of snowy days in La Chaux-de-Fonds, Switzerland, while recording these two compositions in addition to other music of Beethoven, Strauss, and Rossini for our Philips CD—one

of my favorite recordings. Hermann's sense of humor and general affability stood me in good stead playing these difficult pieces for a microphone.

Another wonderful memory is our concert at the Kennedy Center in Washington, DC—and staying at the notorious Watergate Hotel, enjoying good food and drink—Hermann and Hella were incomparable gourmets in that regard.

The fact that Hermann is now playing again and wonderfully is a tribute to his strong will to perform after a stroke which would have debilitated any normal musician. I look forward to playing with him soon again and for many more years. Such an all-round musician with such a warm outgoing personality is hard to find, and I feel very privileged to call Hermann Baumann my friend and musical partner.

#### Leonard Hokanson



With pianist Leonard Hokanson in 1971 in Ostwall-Aula, Dortmund

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Hermann Baumann-Laughing Memories

We met each other for the first time in 1974. Hermann was on his first visit to Japan to play a recital, with works of

Beethoven, Hindemith, and Brahms. I was to be his accompanist.

Our first musical rendezvous took place in a rehearsal room of the NHK Symphony Orchestra in Tokyo, of which I am a member. We played through the Hindemith and he asked me how I happened to know the horn literature so well. I answered that although one couldn't know from my maiden name, I was married to Chiba, a hornist. Hermann burst out laughing and said, "Oh, your husband is the wonderful principal hornist of the NHK that Keilberth told me about!"

Each time we have met, we have always had so many good laughs. Hermann laughed when I took him to a fish restaurant for lunch (instead of a hamburger place) and told me how silly he thought I was to think that a German would want to eat raw fish for lunch! Once we were recording a CD—Holiday for French Horn—and I had to take a four-hour break in order to play in my orchestra. Later, that day, Hermann and I had a chat with Heinz Wallberg, the conductor of the NHK orchestra, and we happened upon the subject of this four hour "holiday" from recording. Wallberg replied that it would have been no problem for the orchestral strings to rehearse without the harpsichord. Hermann and I looked at each other and all three of us laughed!

Hermann visited Japan nine times and each tour always went so easily, thanks to his wife, Hella. It must have been quite a sacrifice to leave four children at home to accompany Hermann on long trips, but she never complained. She was able to smooth out any problems or difficulties that arose during the tours, whether it had to do with Hermann, his manager, or myself. My last meeting with Hella was in 1997, when I visited her at their home in Kettwig. She spoke for long time about her experiences in Japan, and I can still hear her saying how she would love to return to Nara and to the hot springs of Hakone once more.

Nothing delights me more than knowing that Hermann is resuming his energetic solo career. I look forward to laughing with him once again during his next trip to Japan. That, I am sure, would be Hella's wish too.

Reiko Honshoh-Chiba, pianist Tokyo, Japan

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Dear Hermann,

What a spirit and spark always leap over to the audience when you perform on stage! And also your numerous recordings sound so lively! The perfect soloist!

In 1980, at the occasion of the horn workshop in Trossingen, I heard Phil Farkas saying: "My friend Hermann has the ability to play passages in a way that everybody in the audience thinks nobody else could play it with such a brilliance!"

In my opinion it is due to your positive thinking, the rejection of mediocrity, your knowledge, your ability to hit the different styles of music, and the firm will to bring a special message to the audience. And what is more, you give

so much joy, optimism, and courage to face life to horn players and audiences as well!

With my very best wishes for your future endeavors!

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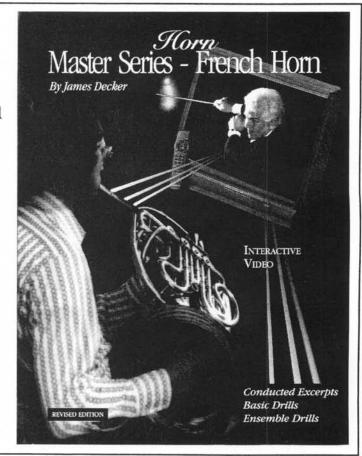
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Lieber Johnny Phenigo,

am Ende einer schönen, unglanblich intensiven Zusammarbeit, mochte ich Dir danken. In den vielen Beiträgen sehe ich, daß es wichtig ist, die Zeit einmal anzuhelten und rückwärts zu schauen.

Und mein Dank geht an Carolyn Sturm, Tom Swartman, Triedel Perlevite, Hans Joachin Vrentzer und Cecilia Cloughly.

Ich blicke in die Zukunft mit Frende und schönen Konzerten





#### **President's Letter**

Dear Friends of the Horn,

Greetings from your new president! I have accepted this task with a lot of respect and humility.

The status of our organization seems stable and healthy at the moment. Many issues have found satisfying solutions under the leadership of Nancy Cochran Block. We have found a new place for the IHS archives at Eastman; we have found a great new executive secretary in Alaska (Heidi Vogel) and we have found a—hopefully equally great—new editor for *The Horn Call* in the state of Washington (Jeffrey Snedeker). I would like to take this opportunity to send a special "Thank You" to the leaving officers, Nancy Cochran Block, Johnny Pherigo, Peter Kurau, and Virginia Thompson. At the same time I welcome back in new capacities Peter Kurau as Vice President and Virginia Thompson as Secretary/Treasurer. Also good bye for now to Advisory Members Soichiro Ohno (who will continue to serve as our Global Representative for Asia), Lisa Bontrager, Barry Tuckwell, and Greg Hustis.

Interestingly, no instructions or guidelines exist for the president. Therefore, I intend to consult with former presidents concerning what they did and what they feel is most important. I will also, however, depend heavily on the other members of the Advisory Council, and especially on the elected officers to help this somewhat unorganized European figure to do her job. I will certainly do my best; we can only hope that that will be good enough.

From a musical and physical point of view, I will wish everybody a happy summer with at least one mouthpiece in the case and one in the pocket—it's more fun when those chops are kept up at all times.

Horn Greetings, Frøydis Ree Wekre

#### **Advisory Council Election Results**

Randy Gardner and Milan Yancich have been elected by the IHS General Membership to the Advisory Council for a three-year term of office July 1, 1998 to June 30, 2001. Virginia Thompson was re-elected to serve a second consecutive term.

New council members elected by the Advisory Council include Michel Garcin Marrou of France, Ab Koster of Germany, and Paul Meng of the Peoples Republic of China.

Officers elected for the two-year term of office July 1, 1998 to June 30, 2000 include Frøydis Ree Wekre, President; Peter Kurau, Vice-President; and Virginia Thompson, Secretary/Treasurer.

## **IHS News**

The first call for nominations for the three-year term of office July 1, 1999 to June 30, 2002 appears below.

#### **Call for Nominations**

According to the IHS Bylaws, the Advisory Council (AC) is "responsible for carrying out the aims and purposes of the Society and for determining Society policy." It has "ultimate and final charge in management of Society affairs." Most of the members (nine of fifteen) of the AC are nominated and elected by the members of the IHS and, therefore, represent their interests.

Individuals nominated for the election must be willing and able to assume the duties and responsibilities of the position. The AC determines (through discussion and vote) the policies and budget allocations for IHS programs such as the composition contest, the Meir Rimon Commissioning Assistance Program, the large IHS commissions, scholarships, workshops, archives, and honorary memberships and other awards. The AC members work in subcommittees, prepare for the annual meetings by studying the agenda book, and attend the annual meetings which start immediately before the annual workshop and continue throughout the entire week. The AC members also nominate and vote for the rest of the AC members not elected by the IHS members (six of fifteen), the AC officers, and any vacancies in unexpired terms. Lastly, the AC members must respond to queries, calls for action, and votes throughout the year between workshops.

Nominations for election to the Advisory Council three-year term of office July 1, 1999 to June 30, 1902 should be sent to Executive Secretary **Heidi Vogel** by **December 1, 1998**.

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

Nominations must include the nominee's full 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, 1999: Kendal Betts, Ádám Friedrich, Marilyn Bone Kloss, and Paul Mansur. Betts, Friedrich, and Mansur are completing second terms of office and are therefore ineligible for re-election at this time. Marilyn Bone Kloss is eligible for renomination.

#### **New Horn Call Editor**

Submit manuscripts for the November, 1998, Horn Call to Jeffrey Snedeker, Dept. of Music, Central Washington University, Ellensburg, WA 98926. Telephone: 509-963-1226. Fax: 509-963-1239. E-mail: snedeker@cwu.edu

## 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.

If you will be moving from your current address before you receive the November mailing, please submit an address correction by the end of September.

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): Miri Bachar, Dana L. Eckensburg, Ethel O. Epstein, Christopher A. George, Laura D. Gilmartin, Judith Gorman, Robert A. Gregory, Robert Grishkoff, Patrick R. Heseltine, Carlotte Lambert, Ryan T. Leslie, Didac Monjo, Alexsander Sapozhnikov, Brian N. Sarvis, Barbara Jaskot Speare, Paul W. Taylor, Geoffrey S. Trotier.

#### **IHS Website**

Visit the 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 Workshops and Festivals**

A 1998 Brass Master Class Series will be held at Sillico di Castelnuovo Garfagnana-Lucca, Italy. After the success of the 1996 and 1997 courses, this idyllic Italian retreat has again been chosen as the home for a summer school for committed students of brass playing. A tiny jewel of a medieval village situated high in the mountains in warm, fresh air, the atmosphere there is conducive to concentrated study. The excellent quality (largely organic) food, wines, and cooking on the 1997 courses attracted much favorable comment. There are beautiful walks and views to be enjoyed. The courses are intended for twelve players of professional, music college, or excellent pre-college level who wish to improve their musicality, technique, and endurance over a week of intense practice, enjoying the possibility of socializing and comparing ideas with colleagues from a variety of countries, and receiving individual and group tuition from great teachers and performers. Players are invited to bring their modern or baroque instruments, according to their study requirements. Applications are particularly welcome from groups of players who wish to study together. At the conclusion of the week there will be a public performance for which the repertoire will be chosen by the participants. Players are invited to dinner at 8pm on the evening preceding the course, and to stay for breakfast on the following morning. Michael Thompson's Horn, Hand Horn and Baroque Horn Master Class and Simon Wills's Trombone and Sackbut Master Class will be held August 28-September 3. Michael Laird's Trumpet and Natural Trumpet Course will be September 7–13. For registration information, contact Paul Thomas, c/o Paruzzolo via V.E. Orlando, 7; 35100 Padova, Italy, Tel. / Fax 0039-49-8072606, E-Mail parenzan@intercity.it.

The 1999 Southeast Horn Workshop will be held February 4–7 at Louisiana State University in Baton Rouge, hosted by Bruce Heim. Featured artists and guests will include Dale Clevenger, Principal Horn of the Chicago Symphony Orchestra; Carlos Crespo, Principal Wagner Tuba of the Bayreuth Festival and a member of the German Brass; and Don Greene, author of Over the Bridge: Audition Prep for Performing Artists. For information, contact Bruce Heim, School of Music, Louisiana State University, Baton Rogue, LA 70803-2504, Tel. 504-388-2580, Fax 504-388-2562, E-Mail bheim@unix1.sncc.lsu.edu.

The **1999 International Horn Symposium**, the 31st annual IHS workshop, will be held at the University of Georgia in Athens, GA, May 18–22, hosted by Jean Martin. Watch future *Horn Call* mailings for more information as it becomes available.

The Cottbuser Horn Workshop 1999, the second workshop in East Germany for amateurs and younger music school students is planned for July 7–11 and will feature Axel Gruener of the Staatskapelle Berlin, Peter Hoefs of the University of Mainz, Ulrich Koebl of the Conservatory Cottbus, the Hornquartet of the Rundfunk-Blasorchester Leipzig, Gerard Dworek of the Philharmonic Orchestra Cottbus, Sim Chee Ghee of the Malaysian Philharmonic Orchestra, and the Cottbuser Horn/Alphornquartet. For information, contact Cottbuser Horntage, Joerg Wetzel, Rostockerstr. 18, D-03046 Cottbus, Tel. +49-355-790915, or Waldhoerner-Ricco Keuhn, Chemnitzerstr. 68, D-09569 Oederan, Tel. +49-37292-4195, or Sim Chee Ghee at E-Mail cheeghee@hotmail.com. See also "Cottbuser Horn Workshop 1998" in this edition of the IHS News.

#### **IHS Area Representatives**

A Report from Mary Bartholomew

Each state in the USA is represented by an IHS Area Representative. The Area "Reps," as agents of the IHS, encourage new IHS memberships, promote horn playing in their states, and serve as clearing houses for information about horn players and horn playing. They carry out these general responsibilities in a variety of ways, by publishing newsletters with items of interest, such as announcements of recitals or other special musical events, IHS briefs, classified ads (e.g., horns, mouthpieces, music 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 and workshops.

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. 828-298-8472, Fax 828-298-7999, E-Mail MaryBarth@aol.com.

| AL | Dorrie Nutt       | KY | David Elliott        | ND | OPEN             |
|----|-------------------|----|----------------------|----|------------------|
| AK | Dan Heynen        | LA | Bruce Heim           | OH | OPEN             |
| ΑZ | Barbara Chinworth | ME | Michelle Bolton      | OK | Eldon Matlick    |
| AR | Caroline Kinsey   | MD | OPEN                 | OR | OPEN             |
| CA | Larry Osborne     | MA | Marilyn Kloss        | PA | April Belfiore   |
| CO | OPEN              | MI | Margaret Gage        | PR | Roberto Rivera   |
| CT | OPEN              | MI | Paul Austin          | RI | OPEN             |
| DE | Cynthia Carr      | MN | OPEN                 | SC | Wilbert K. Kimpl |
| DC | OPEN              | MS | Dennis Behm          | SD | Gary L. Reeves   |
| FL | William Capps     | MO | Gary Moege           | TN | OPEN             |
| GA | Jean Martin       | MT | Karl Overby          | TX | Peggy DeMers     |
| HI | OPEN              | NE | OPEN                 | UT | Larry Lowe       |
| lD | OPEN              | NV | Lynn Huntzinger Beck | VT | Alan Parshley    |
| IL | Chris Smith       | NH | OPEN                 | VA | John Cryder      |
| IN | Fred Ehnes        | NJ | George Napuda        | WA | Kathy Farner     |
| IA | Eric Johnson      | NM | OPEN                 | WV | OPEN             |
| KS | OPEN              | NY | Bill Bernatis        | WI | Patrick Miles    |
|    |                   | NC | Leland Bartholomew   | WY | Lucinda Schmid   |

#### New IHS Position Open: IHS Global Rep Coordinator

During the 1998 Advisory Council meetings in Banff, the AC created a new volunteer position, IHS Global Rep Coordinator, modeled after the IHS Area Rep Coordinator position currently held by Mary Bartholomew. This new coordinator will work to establish and develop new IHS Global Representatives whose activities will be similar to those of the IHS Area Reps in the US (see preceding article). The newly appointed IHS Membership Development and Retention Coordinator, Catherine Roche-Wallace, and IHS Area Rep Coordinator Mary Batholomew will provide assistance in the development of this new concept of member representation and involvement in an effort to broaden and increase our international membership. IHS members interested in this coordinator position should contact new IHS President Frøydis Ree Wekre by October 1, 1998. IHS Global Reps will be solicited as soon as the coordinator is appointed.

#### 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.

#### Internationaal Concours Voor Blaasinstrumenten Second International Horn Competition in the Netherlands

The Second International Horn Competition will be held November 22–December 3, 1999 in Leeuwarden in the Netherlands. It is open to hornists of all nationalities who are not over the age of thirty.

The first round of the competition (not open to the public) will be limited to forty competitors who will perform a work from the designated repertoire list with piano accompaniment. The second round, which will be open to the public, will feature the same repertoire and be limited to twelve competitors. The third round, limited to three participants, will feature chamber music by a Dutch composer and written specifically for the competition. For the fourth round, the same three performers will perform at Stadsschouwburg De Harmonie with the North Netherland Orchestra. First prize includes two solo performances with the North Netherland Orchestra.

The first International Horn Competition was held in 1995, the initiative of the Foundation of International Contests for Wind Instruments established in 1990. The first-prize winner in 1995 was Wendy Lelieveld.

For information, contact Stichting Internationaal Concours voor Blaasinstrumenten, Secretariat, Oan 'e Dyk 29, 9083 AB Snakkerburen, The Netherlands, Tel. +31 58 2669796, Fax +31 58 2650060.

#### Eurogigs

**Employment Opportunities in Europe** 

Gewandhausorchester Leipzig (Herbert Blomstedt) Third Horn and Fourth Horn. Applications preferably in German: Gewandhaus zu Leipzig, Orchesterdirektion, Augustplatz 8, 04109 Leipzig, Federal Republic of Germany. Required pieces: (Third) Mozart Concerto No. 4 and Strauss Concert No. 1, (Fourth) Mozart Concerto No. 3, and Neuling Bagatelle.

North German Radio Symphony Orchestra, NDR (Herbert Blomstedt) Third/First Horn and Third 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) Solo Horn. Applications: Magistrat der Stadt Frankfurt am Main, Stätische 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.

Zürich Opera Orchestra (Franz Welser-Moüst) Utility Horn (mostly Third), standard repertoire opera and symphony concerts. Guest conductors: Harnoncourt, Chailly, Dohnanyi, Gardiner, Santi, and others. Annual salary, depending on prior experience, from Sfr. 92,585–111,824 (US \$63,000–76,000). Average of 6 services per week for 45 weeks plus 7 weeks paid vacation. Low Swiss tax rates (20%); generous pension plan. Audition in autumn. Travel costs to the audition reimbursed to a maximum of Sfr. 500 (US \$340). Applications in German, French, Italian, or English: Opernhaus Zürich, Orchesterbüro, Falkenstrasse 1, CH-8008 Zürich, Switzerland. Tel. ++41 1 268 64 52, Fax ++41 1 268 64 01. Required pieces: Mozart Concerto No. 4 and Strauss Concerto No 1. Specific questions may be addressed to the horn section through Edward Deskur, E-mail: EDeskur@compuserve.com, or Tel./Fax ++41 1 362 80 82.

#### Personals

Stephen Nadel, whose article "Life in a Brass Quintet" appeared in the May 1998 edition of *The Horn Call*, will be leaving his position as hornist of Epic Brass after its summer season, and will be pursuing teaching opportunities at Wheaton (MA) College, Bridgewater State College, and Atlantic Union College, which offers an Honors Brass Quintet full-tuition scholarship in horn.



The Horn Section of the Oklahoma City Philharmonic after an April 4 performance of the Schumann Konzertstück Left to Right: Frank Goforth, Nancy Halliday, Maestro Joel Levine, Eldon Matlick, Michael Fox

Prof. Hans Pizka, who has held the Franz Strauss Chair as Principal Horn of the Bavarian State Opera Orchestra since 1967, will be the featured soloist for a February 15 performance of a concerto by Joan Atlisent in honor of the centennial celebration of L'Orquestra AMICS DELS CLASSICS in Barcelona, Spain.

Jim Thatcher performed Solo Horn for the soundtrack of the 1998 blockbuster film *Titanic*. The section included Steve Becknell, John Reynolds, Brian O'Connor, David Duke, Rick Todd, and Jerry Folsom. Jim was a featured artist at the 1997 IHS workshop, and was the subject of an article by Ian Wagstaff in the Autumn 1997 *Horn Magazine*, published by the British Horn Society, which also included a review of his CD, *Now Playing*, available on the Summit label.

#### News Update on Wyner's Horntrio from Marilyn Bone Kloss

Yehudi Wyner's *Horntrio*, the subject of an article in the May 1998 issue of *The Horn Call*) was a Pulitzer Prize finalist. Wyner has also been honored with the Lincoln Center Chamber Society's Elise Stoeger Prize for his contributions to chamber music. The consortium that commissioned *Horntrio* has now also been joined by the Boston Symphony Chamber Players, and Malcome Lowe (BSO Concertmaster), James Sommerville (recently-appointed BSO Principal Horn), and Mr. Wyner performed the trio on June 28th in Ozawa Hall at Tanglewood, the summer home of the Boston Symphony.

#### Tokyo's Shinkyo A Report by Rachel Harvey

Shinkyo (The New Symphony) is the premier amateur orchestra in Tokyo, founded in 1956. It has nearly one hundred musicians, mostly business people, including seven permanent horn players.

We began corresponding with one of the two Americans who play in it before we even went to Japan, and were invited to come observe first a concert and then a rehearsal.

The first performance of Shinkyo that I attended as a spectator bore witness to this: these musicians do indeed have what I would call—for lack of a better phrase—"the inner glow" and, so far as I have seen, have presented some of the most spectacular examples of group music-making I have ever heard. Many professional groups would be hard-put to emulate or even create this kind of dedication that comes from playing for love of the music alone, rather than for making a living from it.

Shortly after the concert, someone contacted us about attending the next rehearsal. We were told not to bring our instruments to rehearsal; however when we showed up, it turned out that they were short a horn player. They brought out a very old Hoyer single B-flat horn with mechanical valves and told me to sit in on Third Horn in the front row.

The section was set up for Smetana's Má Vlast (My Fatherland), the only piece on the program, with two rows of horns. The front row played all of the music, and the back row were the "assistants" who were to play only in fortissimo sections in order to" beef up" the parts. This made perfect sense, because the Smetana horn parts, particularly the first, have very few rests.

After rehearsal ended, they said that if we wanted to be in the orchestra, we would have to audition; however we were invited to "sit in" for all of the rehearsals before the audition. The next week, I brought my trusty Conn 8D and was assigned parts on a rotating basis.

In the audition, the only thing I was asked to play the first movement of Mozart's Concerto No. 1 in front of about fifty orchestra section leaders with no screens. Both my husband and myself were accepted on a trial basis into the orchestra.

This orchestra, as all Japanese businesses, practices nema-

washi which is the term for consensus-building. This is very important in Japanese culture. For instance, before we were finally accepted as permanent members of the orchestra, we had to perform in two consecutive concerts, after which the orchestra committee cast a vote on whether they wanted us to continue with the group. In this manner, they can weed out players who might not work out well in Shinkyo's respective sections, due to playing or personality issues.

Some of the group members make every effort to make sure our translation needs are met, and provide guides to rehearsals that are in odd locations. The players go out to eat and drink at a small restaurant after each rehearsal, as is the custom in Japan on Friday and Saturday nights. Attending these parties helps to establish a further bond among the group members. A number of former Shinkyo members (including one of their Principal Horn players) now play in some of the Japanese professional orchestras or in Europe. Almost every person in this orchestra does some kind of administrative task, from chief financial officer to the people who set up the stage and chairs. Orchestra members are assigned parts according to their respective skill levels and preferences of the section leaders. All of the parts are assigned by the section leader in committee with the other section leaders of the orchestra. I believe that they try very hard to match each player to the parts they can do the best and that fit the orchestra's needs the best.

So far, all of the Japanese musicians in the community orchestra I have worked with here not only show a technical excellence beyond that demonstrated in United States community groups, but have demonstrated a genuine feeling and understanding for their work, including bringing their own scores (different editions at times) to rehearsals.

There are three training conductors to prepare the orchestra for the professional maestros who are hired for the concerts. To conduct a Shinkyo concert, a conductor must have won a prize or have some notoriety in the conducting world. For example, Kobayashi ken-Iichiro, the first conductor with whom I played the Smetana, was also the guest conductor for the Czech Philharmonic, where he conducted the Smetana once again.

The orchestra is having a very interesting 1997–98 season. After the Smetana, we performed Bruckner Symphony No. 7 and a piece by the late Takemitsu. After that, a concert with both Stravinsky's *Rite of Spring* and Shostakovich Symphony No. 5 on the menu! The October concert featured Brahms Symphony No. 4 and Debussy's *Printemps*, and in January we did Britten's *Sinfonia da Requiem* and Sibelius Symphony No. 2. April included a work by Messiaen and Mahler Symphony No. 6; July was selections from *Der Ring des Nibelungen*; October will include Schubert Symphony No. 9, *Die Fledermaus* Overture, and R. Strauss's *Also sprach Zarathustra*.

In 1999, Shinkyo plans to go on tour to Kyushu, performing Tchaikovsky's *Overture 1812* and *Romeo and Juliet*, and a Japanese work, in conjunction with some local orchestras.

## Tokyo Horn Club Recital A Review by Rachel Harvey

The Tokyo Horn Club presented a recital on Sunday, April 19 at Casals Hall, near Ochanomizu Station in Tokyo, featuring professional hornists from the Yomiuri Nippon Symphony Orchestra, the NHK Symphony, the Japan Philharmonic, the Tokyo Kosei Wind Orchestra, the Tokyo University of Fine Arts and Music, and the Tokyo Metropolitan Orchestra, conducted by H. Kondo. The Casals Hall, a beautifully wood paneled hall with a pipe organ, seats about six hundred people, and was filled to capacity.

The program (see below) included many works of a highly amusing nature. The Japanese Horn Society calls themselves *Tsunobue Shudan*, which is a play on the term for *cow horn*.

George Hyde's work, Ein HeldenKlobber, is scored for eight horns, harp, and bass tuba. It is a compendium of excerpts of the following, melded with versions of the opening theme of R. Strauss's Ein Heldenleben, set to a samba/beguine rhythm: Tchaikovsky Symphony No. 5, Siegfried's Call, Mahler Symphony No. 1, Flying Dutchman, Brandenburg Concerto No. 1, "America" from West Side Story, Kopprasch Etude No. 3, Till Eulenspiegel, The Ring Cycle, and Don Juan.

Following the *Lohengrin Fantasie*, the hornists alternately played and sang the parts to *Der Freischutz*, with one deliberately out-of-tune soloist.

The most humorous work was The Golden French Horn. Doctor Saigo walked out onto the stage and gave a short introductory lecture (all in Japanese, of course), which had the audience giggling and laughing. Then, two young ladies dressed in pink tops and purple flowered shorts wheeled a contraption on to the stage: it was made from a lidless toilet bowl with eight feet of curled copper tubing attached to the water inlet. The audience howled with laughter. Immediately following the first toilet, three more were wheeled onto the stage to make a Toto quartet. Toto is the primary manufacturer of toilets and related bathroom articles in Japan. The young ladies paraded a sign in front of the "toilet horns," which probably read, "These horns supplied courtesy of the Toto Company." Next, the Toto soloists were introduced. First was Hiroshi Namiki, who strutted in with all the pomp and circumstance of a great maestro, tails flying. He strolled up to the Principal Toto Horn, and seemingly started to prepare to use the instrument for its original purpose! Then, while Dr. Saigo continued to lecture, Mr. Namiki performed a thorough inspection of the instrument, culminating with the insertion of his head entirely into the bowl of the toilet, reminding us of those special times following too much imbibing at a party. The other three soloists then paraded onto the stage and, without further ado, each carefully fitted a mouthpiece into a Toto Horn, and the quartet performance ensued. Not surprisingly, the tone was reminiscent of someone playing a very small muted horn from the bottom of a sixty foot well, but the quartet ensemble and intonation was quite acceptable.

| Tokyo Horn Club | Casals Hall, | Tokyo |
|-----------------|--------------|-------|
| April 19, 1998  |              |       |

| Alan Civil | Horn Bluff                 |
|------------|----------------------------|
|            | Quartet No. 3              |
|            | Ein Heldenklobber          |
|            | Lohengrin Fantasie         |
|            | The Golden French Horn     |
|            | Toccata & Fugue in D Minor |

Tetsuo Higuchi, Haruki Hiratsuka, Hirofumi, Atsushi Kimura, Iizasa Koj, Tsutomu Maruyama, Hiromi Namiki, Masanori Saigo, Atsushi Sawa, Tetuo Takano, Yuichi Tominari, Toru Nos H. Kondo, conductor



Sculpture in a Manson, WA Park Fanfare for the Common Duck (1994) by Phil Thomas

#### 21st Annual Southeast Horn Workshop A Review by Donald Barnett

The 21st Annual Southeast Horn Workshop, hosted by Alan Mattingly, was held March 6–8, at Western Carolina University, Cullowhee, NC.

As a charter member of the International Horn Society with fading memories of the first five annual workshops, over the years I have been hearing a great increase in the number of people who play the horn well. Although this was *only* a regional workshop, it featured a surprising number of impressive performers and groups.

Michael Thompson was our only international star. He demonstrated his multiphase virtuosity and told us that we can sing on the horn without worrying about missed notes, trusting our bodies to do the mechanics, a la The Inner Game of Tennis. Tom Greer, maker of Moosewood mouthpieces, lectured on mouthpiece design and the silliness of choosing a mouthpiece because someone else uses it.

A nine-member ensemble from the Charleston and Savannah Symphony horn sections treated us to a variety of robust, deep-sounding music in which they doubled the lowest part instead of the highest.

Several professors from regional universities surprised, amazed, and delighted us. My favorite performances were by Bruce Heim of Louisiana State in a great-sounding John Stevens trio for horn, trombone, and tuba; and Mary Burroughs of East Carolina with her former student Cheryle Naberhaus, who sounded like twins in a most stylish Haydn Concerto for Two Horns. Paul Basler, formerly of Western Carolina U, and others played his fascinating compositions.

The performers and teachers were good, as were the students, nipping at our heels for the next generation's horn jobs. I was quite impressed—shocked might be the right word—by the skill of Jean Martin's student quintet from the University of Georgia.

The traditional final concert featured the winner of the student quartet competition: the University of Alabama Quartet with John McGuire, Stephen Mayes, Elizabeth Cullinan, and Radu Rusu. The large ensembles at this concert were conducted by Michael Thompson and our host Alan Mattingly. All in all, I left convinced that the horn and horn playing are in good hands for years to come in the Southeast. Thank you, Alan!

#### The Greater Oklahoma Horn Workshop

The Greater Oklahoma Horn Workshop was held April 3–5 at the Catlett Music Center of the University of Oklahoma, hosted by Eldon Matlick and featuring Ethel Merker. The workshop, which attracted forty-two participants from five states, featured reading sessions, master classes, a "Care, Maintenance, and Customization" clinic by Barry Marshall, a panel discussion, artist recitals, a special concert by the Oklahoma City Philharmonic Orchestra (see photo in "Personals"), and a student concerto competition won by Danielle Adams of Comanche High School, and Jeff Fair of the University of Oklahoma. See Artist Recital Program below.

Artist Recital ...... University of Oklahoma Greater Oklahoma Horn Workshop, April 4

| Eugene Bozza Suite for Four Horns               |
|-------------------------------------------------|
| Tulsa Philharmonic Horn Section: Bruch Schultz, |
| Michelle Johnson, Adam Norris, Richard Wagner   |
| Robert Schumann                                 |
| Susan Gorton                                    |
| Daniel Schnyder Le monde minuscule              |
| Marcia Spence                                   |
| Thomas Dunhill                                  |
| Patrick Hughes                                  |
| Vincent Persichetti                             |
| J. Slawicky                                     |
| Marian Hesse                                    |

#### Northeast Horn Workshop A Review by Marc Guy

Some of the world's great horn players came together last April 16–19 at SUNY Potsdam's Crane School of Music for the Northeast Horn Workshop. It was host Roy Schaberg's final (we imagine!) hosting event, and he can breeze off into his retirement confident that he provided a great time of fellowship, learning, and inspiration for those who attended.

The workshop offered something for everyone. Laura Klock gave some very practical tips to teachers of young students, suggesting ways to help them get beyond the notes on the page. Marilyn Kloss and friends presented a session on free-lancing opportunities, how to be prepared for them, and what to do while waiting for them. Eric Ruske spoke about his approach to music and encouraged us to embrace great music by great composers even in transcription. History buffs enjoyed Andre Smith's presentation on the historical development of brass instruments in Russia. Arthur Goldstein, grand old man of the horn, spoke about our teachers' teachers, and their teachers before them, linking us with players from the past such as Horner, Valkenier, and Prus.

The performances were fabulous and memorable. The list of featured artists was impressive: Adam Unsworth, Richard Seraphinoff, Eric Ruske, Bill Bernatis, David Elliott, Marc Guy, Peter Kurau, Tom Varner, and John Zirbel. The level of virtuosic playing was tremendous and inspiring—a continual lesson in making challenging things look and sound very easy. We were introduced to stunning new pieces by Eric Ewazen, Dana Wilson, and Daniel Schnyder, heard several of our well-worn horn chestnuts, and some old pieces in a new light as Eric Ruske performed flute and violin sonatas by Bach and Mozart. The natural horn was well represented by Schaberg and Seraphinoff, as was the jazz idiom in standards and original compositions by Tom Varner and Adam Unsworth. The Potsdam and Ithaca horn choirs performed, and the final concert featured Crane alumni and the workshop mass horn choir.



Eric Ruske with Olga Gross, piano. Photo by Stanley R. Light

Lots of elements came together to make this event a success. There were opportunities to experiment with new equipment and purchase music. Thanks are due to the Crane School of Music for super facilities and terrific collaborating artists (especially the accompanists!). The food was good and plentiful, and the atmosphere was just right for renewing old acquaintances and making new ones. If you missed it, you missed a good time! Look for information about the next Northeast regional workshop in IHS newsletters and journals. We have a tentative host and date (in April 1999), and they will be announced as soon as they can be confirmed.

#### Cottbuser Horn Workshop 1998

The first horn workshop in East Germany for amateurs and younger music school students was launched in Cottbus, Brandenburg, April 17–19. The workshop took place in the Conservatory Cottbus, with twenty-eight horn players participating. The tutors and lecturers included the Cottbuser Horn/Alphornquartet (members of the State Opera Cottbus), Karl-Heinz Lehnig of the Conservatory Cottbus, Gerard Dworek of the Philharmonic Orchestra Cottbus, Erdmut Philipp of the Volgtlaendisches Theater Plauen, Peter Hoefs of the University of Mainz, Swen Rambow and Steffen Hamp, both of the Rundfunk-Blasorchester Leipzig.

The workshop began with a concert by the Cottbuser Horn/Alphornquartet. After lessons, lectures, ensemble rehearsals and exhibits (including fantastic new double horns from Ricco Kuehn!), the younger participants were able to show off their skills on the Saturday concert. Lars Mechelke, sixteen years old, and Matthias Kamrau, fourteen, were two outstanding young players worthy of special mention.



Ricco Kuehn horns on display at the Cottbuser Horn Workshop

The workshop ended with a final gala concert on Sunday that was accompanied by the Youth Band Conservatory Cottbus, conducted by Hans Huetten. Apart from the band version premiere of the Concertpiece for two horns and piano by Adolphe Henself (published by Loosmann Musik Verlag, Ettenheim-Altdorf), the best public response was for The Hunt of the Young Henry (featuring barking hounds, the whipping of the horses and gun shots!) for horn choir and band by Etienne Nicolas, and Peter Hoefs performing his own arrangement of Vittoria Monti's Csardas for horn and band (available directly from the composer).

The next workshop planned for July 7–11 (see "Future Horn Workshops").

#### Horn Day at Pacific Lutheran University

Co-sponsored by the Seattle Philharmonic and Pacific Lutheran University (Tacoma, Washington), the members of the American Horn Quartet were the featured artists at Horn Day, April 18. The day began with a lecture/demonstration by the quartet with an emphasis on ensemble playing and repertoire. The quartet members then spent two hours teaching private one-on-one lessons to participants. An evening concert with the Seattle Philharmonic featuring Schumann's Konzertstück brought the day to a close.

#### San Diego Regional Horn Workshop A Report from Stephen Rumbold

The First Annual San Diego Regional Horn Workshop on Saturday, May 30 was held at MiraCosta College's San Elijo Campus, in Encinitas, CA. The clinicians for the day were Jim Decker, George Cable, Doug Hall, Barry Toombs, and Stephen Rumbold, with substantial performing assistance from Scott Avenell. The forty-three participants had an opportunity to explore many different aspects of our craft, as well as hear a variety of horn music interspersed throughout the day.

The workshop started with horn duos by Duvernoy and Lowell Shaw, and moved into introductions of the day's clinicians, an open panel discussion, and "Questions and Answers." Jim Decker and George Cable both shared some of their experiences in the professional world of playing, and Stephen Rumbold gave a short segment on the importance of using the abdominal muscles to "save face." The first of the day's Q-and-A were pulled from the fishbowl, with the questions being, "Why are they called French Horns?" (a subject near and dear to our hearts), and "Why do conductors think they are God?"

The second general session explored some of the incredible technology that is affecting our noble art. Jim Decker shared some recorded movie sound track excerpts by Hollywood heavyweight James Thatcher and the techniques used in the studio. Doug Hall gave a short presentation on the "Top Ten" recent horn recordings, and Stephen Rumbold reviewed some of horn-related web sites. The session concluded with an overview and demonstration of the IVASI system by Jim Decker. After a short organizational reshuffling, the group broke into horn choir readings and rehearsals in preparation for the afternoon recital. George Cable directed the student group, while Mr. Decker took some of the more advanced participants through a reading of the challenging *Variations on a Five Note Theme* by Russ Garcia.

The afternoon sessions featured Doug Hall and Barry Toombs. Doug is San Diego's recognized horn "Basso Profundo," and he demonstrated many different aspects of the low/fourth horn player, including the standard audition material and a comparison of the job requirements of the musicians sitting at each end of the horn section. Since he is also a certified horn repairman (having apprenticed with George McCracken), he also lectured on horn making and maintenance. Barry Toombs, the horn in Westwind Brass, focused on quintet and free-lance horn playing. The Hornkonzert at the end of the workshop was an eclectic program featuring a variety of music from many different eras, and it included a short lesson on the techniques and stylist requirements of the Fripperies.

The organizer of the First Annual San Diego Regional Horn Workshop, Stephen Rumbold, would like to thank Lowell Shaw for telephoning from Canada with permission to photocopy his Frippery exercise. Also, special thanks to IHS Secretary/Treasurer Peter Kurau and Executive Secretary Heidi Vogel for their input and contributions toward the success of the day, and to Dr. Kristin Thelander from the University of Iowa for loaning me the only copy of IHS Publication 31c, "How to Host a Regional Horn Workshop and Maintain Your Sanity."

#### Scholarships to IHS Horn Summit

The Northwest Horn Society sponsored two scholarships to the 30th International Horn Summit at Banff. The recipients were Joanna Satomi Schulz from Nanaimo, Vancouver Island, and Kevin Jones from Tacoma, Washington. Joanna is currently studying at the University of British Columbia with Martin Hackleman, and Kevin is a horn performance major at Pacific Lutheran University where he studies with Kathleen Vaught Farner. The applicants were judged on the quality of a taped performance, and an essay describing how attending the Horn Summit would influence their lives. Each winner received \$320 to cover the cost of registration, room and board at the Horn Summit.

#### **Programs**

| Eldon Matlick University of Oklahoma<br>January 18, 1998                                                                                                                                                                                                                                                                                                                                                                               |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Bertold Hummel Sonatine for Horn and Piano, Op. 75A (1981) Sigurd Berge Horn-Lokk (1972) Wilhelm-Gottlieb Hauff Concerto in E-flat major Joseph Rheinberger Sonata for Horn and Piano Alan Abbot Alla Caccia (1963)                                                                                                                                                                                                                    |
| ••••                                                                                                                                                                                                                                                                                                                                                                                                                                   |
| Frøydis Ree Wekre University of Southern Mississippi<br>Guest Artist Recital, April 17, 1998                                                                                                                                                                                                                                                                                                                                           |
| Vaclav Nelhybel Scherzo Concertante Andrea Clearfield Songs of the Wolf (1994) Stanley Friedman Topanga Variations for Horn Alone Vitaly Buyanovsky Scherzo a la Chasse S. Tsintsadse Georgian Dance Vitaly Buyanovsky España for Horn Alone Alexander Scriabin Romance Reinhold Gliere Intermezzo, Op. 35, No. 11 Sergey Slonimsky Allegro arr. Gary Pattison The Beatles for a Whole Lot of Horns with members of the USM Horn Choir |
| 2222                                                                                                                                                                                                                                                                                                                                                                                                                                   |
| Horn Choir Concert University of Northern Iowa April 6, 1998                                                                                                                                                                                                                                                                                                                                                                           |
| Handel/Liz LesterFor Unto Us a Child is Born Andrew VanHooreweghe, conductor                                                                                                                                                                                                                                                                                                                                                           |
| Schubert/Thomas Tritle Eine Kleine Trauermusik transcription premiere Brahms/Kerry Turner Three Choral Pieces                                                                                                                                                                                                                                                                                                                          |
| Matt Shevrin                                                                                                                                                                                                                                                                                                                                                                                                                           |
| Karl Etti                                                                                                                                                                                                                                                                                                                                                                                                                              |
| Timothy Thompson                                                                                                                                                                                                                                                                                                                                                                                                                       |
| Harry Rios/Tritle & Bubke                                                                                                                                                                                                                                                                                                                                                                                                              |

Lovig\*\*, Valerie Lueders-Galloway\*\*, Amanda Post, Christine Sherrod\*\*, Forest Stewart\*\*, Timothy Thompson\*, Andrew VanHooreweghe\*\*, Meridie Williams, Jennifer Young\* \* Guest, \*\* UNI alumnus

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| #*#*##################################                                                                                                                                                                                                                     |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| The Baird Winds                                                                                                                                                                                                                                            |
| Jan Pieters Sweelinck                                                                                                                                                                                                                                      |
| 30th International Horn Summit Recorded Programs (see enclosed form to order)                                                                                                                                                                              |
| Monday, June 1                                                                                                                                                                                                                                             |
| (1) Welcoming Concert  Moos-Ruel                                                                                                                                                                                                                           |
| Martin Hackleman, William Hopson, David Hoyt, Kurt Kellan,<br>Robert McCosh, Joan Watson, horn                                                                                                                                                             |
| Morceau de concert                                                                                                                                                                                                                                         |
| Trio for horn, piano and violin, Op. 110 Trygve Madsen premiere Frøydis Ree Wekre, horn ; Ellen Jung, violin; Peter Allen, piano                                                                                                                           |
| Tuesday, June 2                                                                                                                                                                                                                                            |
| (2) Mastering the Low Register with Randy Gardner Techniques for developing a strong, flexible, and versatile low register along with suggestions for mastering the most frequently requested low horn audition excerpts                                   |
| (3) Master Class with Frøydis Ree Wekre Thoughts and questions on teaching and learning                                                                                                                                                                    |
| (4) Philip Farkas: His Life and Work An open forum about the man and his music with guest panelists Frank Brouk, Nancy Jordan Fako, Randy Gardner, Michael Hatfield, and Kurt Kellan. Includes book launch for Phil Farkas & His Horn by Nancy Jordan Fako |
| (5) Afternoon Concert Elegie, Op. 24                                                                                                                                                                                                                       |
| Nocturne, Op. 35, No. 10                                                                                                                                                                                                                                   |
| Romance, Op. 36                                                                                                                                                                                                                                            |

| Lucrezia Cantata G. F. Handel/Martin Hackleman                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              | En Forêt, Op. 40 Eugène Bozza                                                                                                      |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------|
| In the Wee Small Hours of the Morning                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       | Karl Pituch, horn; Peter Allen, piano                                                                                              |
| Martin Hackleman, horn ; Tomoko Kanamaru, piano                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | Sonata for horn and string quartet (1993)                                                                                          |
| Missa Mater Patris: GloriaJosquin Desprez /B. Richards Impressions sur un divertimento                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      | Metro String Quartet: Daniel Bard & Aisslinn Nosky, violin; Max Mandel, viola; Rachel Mercer, cello                                |
| Béla Bartók/ Nico de Marchi                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |                                                                                                                                    |
| The Liège Horn Quartet: Marc Bouchard, Nico de Marchi,<br>Carlo Pettinger, Bruce Richards                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | Thursday, June 4                                                                                                                   |
| (6) Aspects of 1000 Variance (Harris Dir. 1 1 1                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | (15) Thoughts on Practicing with Nancy Cochran Block                                                                               |
| (6) Aspects of 1000 Years of Horn Playing in England with John Wates                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | Different approaches to practicing and the value of each, using one's                                                              |
|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | practice time most effectively, and how to look forward to and enjoy this                                                          |
| An illustrated look at the origins and development of horn playing with reference to Handel, Haydn, the Brain family and contemporary players                                                                                                                                                                                                                                                                                                                                                                                                                                               | essential part of our musical lives                                                                                                |
| (7) Evening Concert                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         | (16) The Alphorn, Nature's Perfect Horn with William Hopson                                                                        |
| (7) Evening Concert                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         | A conical tube made of wood, the alphorn is designed simply for beautiful                                                          |
| Andante and Variations                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      | sound and musical expression. The instrument's surprising performance                                                              |
| Kathleen Varner, horn; Julie Jung, cello; Rachel Mercer, cello;                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | possibilities are demonstrated with an overview of alphorn history, folk-                                                          |
| Peter Allen, piano; Bernadene Blaha, piano                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  | lore and construction. Dr. Daryl Caswell will discuss alphorn design                                                               |
| Adagio and Allegro                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          | and the aesthetics of the alphorn scale.                                                                                           |
| Sonata for horn and pianoOskar Morawetz                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     | (17) Amateur Session: for all serious amateurs                                                                                     |
| David Hoyt, horn; Bernadene Blaha, piano                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    | •Getting Along in Ensembles: Marilyn Bone Kloss                                                                                    |
| Romances                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    | Effective Practicing on Limited Time: Paul Mansur                                                                                  |
| Sonata for horn and piano Eric Ewazen                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       | •Master Class on Multiple Horn Orchestral Excerpts: W. Peter                                                                       |
| Gail Williams, horn; Mary Ann Covert, piano                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 | Kurau Exception VIII Esterna Exception VIII Teles                                                                                  |
| (8) Breathe New Life into Your Sound                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | (18) Master Class with Frøydis Ree Wekre                                                                                           |
| with Angela Hawaleshka                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |                                                                                                                                    |
| Through a combination of tension balancing and release, freeing of the                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      | (19) Evening Concert                                                                                                               |
| breath, Alexander Technique, and performance anxiety reduction, Dr.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         | Far East UTA for horn and piano Atsushi Yamaji                                                                                     |
| Hawaleshka will help you to free your sound to its full beauty                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              | premiere                                                                                                                           |
| (0) The Herman results Council II II                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | Pavane Variée Jean-Michel Damase                                                                                                   |
| (9) The Horn versus the Concert Hall                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | Telitomii Mariivama horn: Rornadono Rlaha miana                                                                                    |
| ruith Dr. Dawyl Carrell                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     | Tsutomu Maruyama, horn; Bernadene Blaha, piano                                                                                     |
| with Dr. Daryl Caswell                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      | Nocturno, Op. 7 Franz Strauss                                                                                                      |
| Gain a basic understanding of the acoustical requirements for proper                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | Nocturno, Op. 7 Franz Strauss<br>Lars Stransky, horn; Bernadene Blaha, piano                                                       |
| Gain a basic understanding of the acoustical requirements for proper sound reflections and discuss the acoustical principles that must be con-                                                                                                                                                                                                                                                                                                                                                                                                                                              | Nocturno, Op. 7 Franz Strauss<br>Lars Stransky, horn; Bernadene Blaha, piano<br>Carmen Fantasy, Op. 25 Pablo de Sarasate/G. Furuta |
| Gain a basic understanding of the acoustical requirements for proper sound reflections and discuss the acoustical principles that must be conveyed to the acousticians, concert hall technicians and audio engineers                                                                                                                                                                                                                                                                                                                                                                        | Nocturno, Op. 7                                                                                                                    |
| Gain a basic understanding of the acoustical requirements for proper sound reflections and discuss the acoustical principles that must be con-                                                                                                                                                                                                                                                                                                                                                                                                                                              | Nocturno, Op. 7                                                                                                                    |
| Gain a basic understanding of the acoustical requirements for proper sound reflections and discuss the acoustical principles that must be conveyed to the acousticians, concert hall technicians and audio engineers in order to deal effectively with sound reflection problems                                                                                                                                                                                                                                                                                                            | Nocturno, Op. 7                                                                                                                    |
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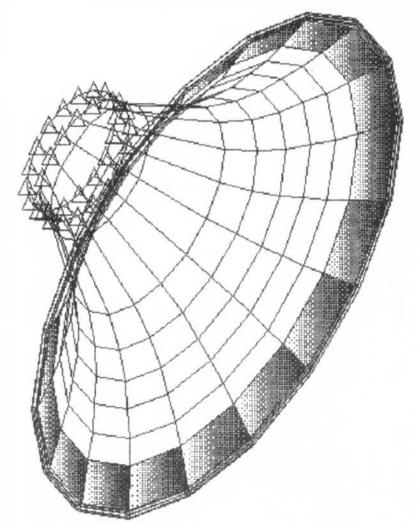
| (24) Afternoon Concert                                                                                                                                                                                                                                                                                                                                                                   |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Adagio and AllegroRobert Schumann                                                                                                                                                                                                                                                                                                                                                        |
| Peter Erdei, 1998 Farkas Competition Winner                                                                                                                                                                                                                                                                                                                                              |
| Sonatine Harald Genzmer                                                                                                                                                                                                                                                                                                                                                                  |
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| Nancy Cochran Block, horn; Peter Allen, piano                                                                                                                                                                                                                                                                                                                                            |
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| Kurt Kellan, Robert McCosh, Joan Watson, horn;<br>Timothy Hurtz, oboe; Daryl Durran, bassoon                                                                                                                                                                                                                                                                                             |
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| Ab Koster, horn ; Daniel Bard, violin; Ellen Jung, viola; Max<br>Mandel, viola; Julie Jung, cello                                                                                                                                                                                                                                                                                        |
| Appalachian Spring Aaron Copland/Bruce Richards                                                                                                                                                                                                                                                                                                                                          |
| Caprice No. 9 Niccolo Paganini/Nico de Marchi                                                                                                                                                                                                                                                                                                                                            |
| Reverie Marc Bouchard                                                                                                                                                                                                                                                                                                                                                                    |
| Trio, Op. 90 "Dumky" Antonin Dvorák/Bruce Richards                                                                                                                                                                                                                                                                                                                                       |
| Meetin' Place "Theme" Thad Jones/Nico de Marchi                                                                                                                                                                                                                                                                                                                                          |
| I've Got Rhythm George Gershwin/Yates Serenade for Hosepipe                                                                                                                                                                                                                                                                                                                              |
| The Liège Horn Quartet: Marc Bouchard, Nico de Marchi,                                                                                                                                                                                                                                                                                                                                   |
| Carlo Pettinger, Bruce Richards                                                                                                                                                                                                                                                                                                                                                          |
| Concertino per Corno e Orchestra d'Archi Jan Koetsier                                                                                                                                                                                                                                                                                                                                    |
| Ab Koster, horn; Ellen Jung, Elissa Lee, Aisslinn Nosky, Vita                                                                                                                                                                                                                                                                                                                            |
| Wallace, Julia Wedman, violin; Asako Matsuya, Max Mandel,                                                                                                                                                                                                                                                                                                                                |
| viola; Julie Jung, Rachel Mercer, cello; Scott Feltham, bass                                                                                                                                                                                                                                                                                                                             |
| (26) Teachers Forum                                                                                                                                                                                                                                                                                                                                                                      |
| (27) Going for Gold with Joan Watson                                                                                                                                                                                                                                                                                                                                                     |
| Goal setting: How to clarify goals, the path to achieving them and obtaining satisfaction with your achievements. Audition Preparation: Inspire the "artist" in each person and detail the path to winning and keeping a job. Nurturing Your Artist: Explore the creative cycle, exercises in unblocking, nurturing your artist and getting satisfaction from practicing and performing. |
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| Gargoyle Valley Shepard William Hopson William Hopson, alphorn                                                                                                                                                                                                                                                                                                                           |
| Timam Hopson, alphorn                                                                                                                                                                                                                                                                                                                                                                    |

| O Canada                                                  |
|-----------------------------------------------------------|
|                                                           |
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| Jeffery Snedeker, natural horn                            |
| Jest Tames in Permanth Deter Schickele                    |
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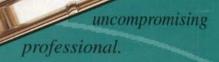


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a variety of
models, these
horns make the
beginner sound
better and the
professional
sound
incredible.



In addition, a range of single, full double, and compensating student and intermediate horns are available.

It's no accident that more professionals and educators are interested in Besson French horns. That doesn't just mean we've captured the regal sound quality sought by horn players the world over - it means we're better by design.