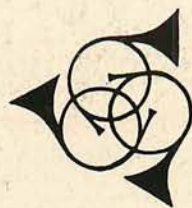


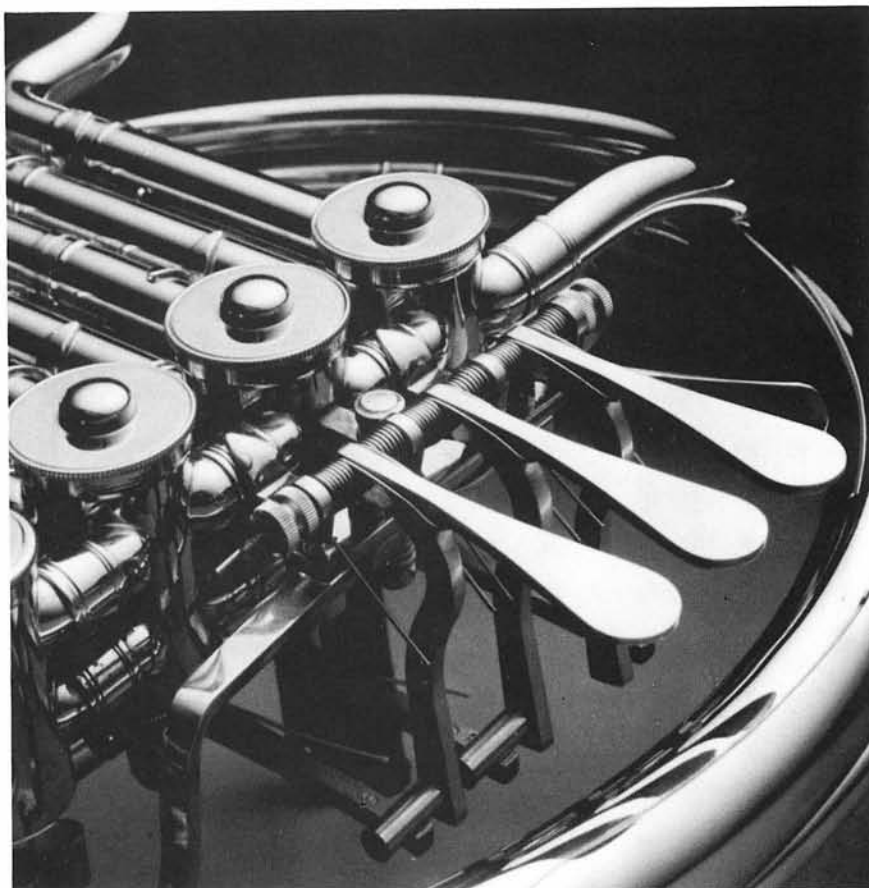
# The Horn Call

Journal of the



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





**S.W. LEWIS**

---

**Orchestral Horns • Chicago**

Maker of the  
finest handcrafted  
custom horns

---

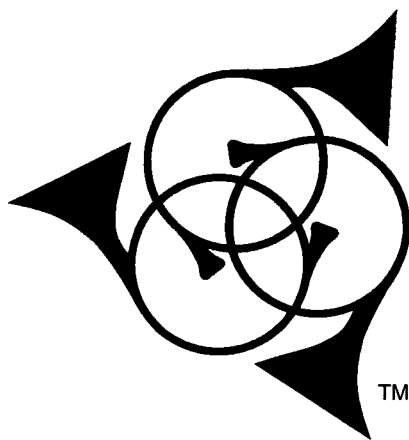
*Established 1977*

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

# THE HORN CALL

*Journal of the International Horn Society*

Volume XXVIII, No. 2, February 1998



Edited by Johnny L. Pherigo

ISSN 0046-7928

© 1998 by The International Horn Society. All Rights Reserved

Kalamazoo, Michigan, USA

Printed by JB Printing

The cover for this issue celebrates horn music of Brazil. The cover background is from the first page of the first horn part to Villa Lobos's *Choros No. 4* (Éditions Max Eschig); the map of South America is based upon the one in *Goode's World Atlas*, 12th ed., (Rand McNally, 1964); the photo of Villa Lobos comes from the book *Heitor Villa-Lobos: The Search for Brazil's Musical Soul* by Gerard Béhague (Southern Music Publishing Co., Inc.).



# International Horn Society

## Officers

### President

Nancy Cochran Block  
UMKC Conservatory of Music  
4949 Cherry  
Kansas City, MO 64110-2229 USA  
Tel: 816-235-2909  
Fax: 816-235-5264

### Secretary/Treasurer

Peter Kurau  
Eastman School of Music  
26 Gibbs St  
Rochester, NY 14604 USA  
Tel: 716-482-5795  
Fax: 716-274-1088

### Vice-President

Ádám Friedrich  
Mártonhegyi Út. 22/D  
H-1121 Budapest, Hungary  
Tel: 36-1-3955-325  
Fax: 36-1-3214-097

### Editor, The Horn Call

Johnny Pherigo  
School of Music, WMU  
1201 Oliver St  
Kalamazoo, MI 49008-3831 USA  
Tel: 616-387-4692  
Fax: 616-345-9802  
Email: pherigo@wmich.edu

### Executive Secretary

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

### Past Presidents

Paul Anderson  
Randall Faust  
Douglas Hill  
Mason Jones  
William Scharnberg  
Barry Tuckwell  
James Winter

## Advisory Council

Kendall Betts  
Minnesota Orchestra  
Lisa Bontrager  
Pennsylvania State University  
Nancy Cochran Block  
UMKC Conservatory of Music  
Ádám Friedrich  
Academy of Music Ferenc Liszt, Budapest  
Gregory Hustis  
Dallas Symphony

Marilyn Bone Kloss  
New England Horn Society  
Peter Kurau  
Eastman School of Music  
Paul Mansur  
Dean Emeritus, SE Oklahoma SU  
Soichiro Ohno  
Orchester des Hessischen Rundfunks  
Hans Pizka  
Bavarian State Opera

Virginia Thompson  
West Virginia University  
Barry Tuckwell  
Soloist & Conductor  
John Wates  
British Magistrate  
Frøydis Ree Wekre  
Soloist & Teacher, Norway  
Gail Williams  
Chicago Symphony Orchestra

## Editorial Staff

### IHS Newsletter Editor

Virginia Thompson  
WVU College of Creative Arts  
P.O. Box 6111  
Morgantown, WV 26506-6111 USA  
Tel: 304-293-4617, ext. 165  
Fax: 304-293-7491  
Email: 71563.1412@compuserve.com

### Music & Books Reviews

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

William Scharnberg  
College of Music  
University of North Texas  
Denton, TX 76203 USA

### Pedagogy Editor

Peter Kurau  
Eastman School of Music  
26 Gibbs St  
Rochester, NY 14604 USA  
Tel: 716-482-5795  
Fax: 716-274-1088

### Recordings Reviews

John Dressler  
Department of Music  
Murray State University  
Murray, KY 42071-3303 USA  
Tel: 502-762-6445  
Fax: 502-762-6335

### Improvisation/Jazz Clinic

Kevin Frey  
San José City College  
2100 Moorpark Ave  
San José, CA 95128-2799 USA

### Natural Horn Column

Jeffrey L. Snedeker  
Department of Music  
Central Washington University  
Ellensburg, WA 98926  
Tel: 509-963-1226  
Fax: 509-963-1239  
Email: snedeker@cwu.edu

### Acoustics Column

Robert W. Pyle, Jr.  
11 Holworthy Place  
Cambridge, MA 02138 USA

### European News Coordinator

Edward Deskur  
Rigistrasse 41  
8006 Zurich  
Switzerland  
Tel: 41-1-362-80-82  
Email: 100016.3121@compuserve.com

### Ensemble Excerpt Clinic

Jean Martin  
School of Music  
University of Georgia  
Athens, GA 30602 USA  
Tel: 706-542-2724  
Fax: 706-542-2773

### Advertising Agent

Paul Austin  
P.O. Box 6371  
Grand Rapids, MI 49516-6371 USA  
Tel: 616-475-5919  
Fax: 616-454-4001

### IHS OnLine Webmaster

Bruce Hembd  
122 E. El Parque #214  
Tempe, AZ 85282 USA  
Email: horndog@asu.edu

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

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



**Y**ou already know the Conn 8D *Connstellation* double horn for its rich tone color, rapid response, volume and intensity. But did you also know that it has tapered rotors and bearings for no-wear, no-drag quiet operation?

Perhaps you're aware the 8D has a seamless bell, as well. And that it has a superior bracing system to stand up under repeated, demanding use. You're probably not all that surprised: after all, this is the famous Conn 8D.

But this might astonish you: we also build every one of those features into our 14D *Director* single horn in F and into our 15D *Artist* single horn in B $\flat$ .

So, when you are asked what single horns to buy, remember that greatness runs in the family.

**GREATNESS.  
IT RUNS IN THE FAMILY.**



**CONN<sup>®</sup>**

*All Conn Instruments are made in U.S.A.*

*Superior Craftsmanship, Tradition and Technology*

*United Musical Instruments U.S.A., Inc.*

*P.O. Box 727 • Elkhart, IN 46515*

*(219) 295-0079 • FAX: (219) 295-8613*



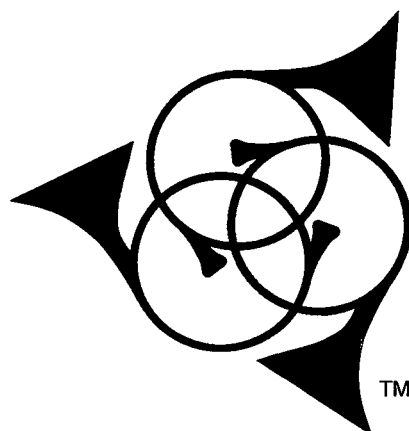


### Honorary Members:

Hermann Baumann, Germany  
 Bernhard Bruechle, Germany  
 Kaoru Chiba, Japan  
 Peter Damm, Germany  
 Mason Jones USA  
 Edmond Leloir, Switzerland  
 Harold Meek, USA  
 Verne Reynolds, USA  
 William C. Robinson, USA  
 Norman Schweikert, USA  
 Lucien Thevet, France  
 Barry Tuckwell, Australia  
 Frøydis Ree Wekre, Norway

### Deceased Honorary Members:

John Barrows, USA  
 Vitali Bujanovsky, Russia  
 Domenico Ceccarossi, Italy  
 James Chambers, USA  
 Alan Civil, England  
 Philip F. Farkas, USA  
 Holger Fransman, Finland  
 Carl Geyer, USA  
 Max Hess, USA  
 Herbert Holtz, USA  
 Anton Horner, USA  
 Wendell Hoss, USA  
 Marvin Howe, USA  
 Fritz Huth, Germany  
 Antonio Iervolino, Argentina  
 Kurt Janetzky, Germany  
 Ingbert Michelsen, Denmark  
 Richard Moore, USA  
 Reginald Morley-Pegge, England  
 Wilhelm Lanzky-Otto, Sweden  
 Max Pottag, USA  
 Lorenzo Sansone, USA  
 James Stagliano, USA  
 Willem A. Valkenior, USA



# Contents

<b>Guidelines for Contributors .....</b>	<b>6</b>
<b>Correspondence .....</b>	<b>17</b>
<b>From the Editor .....</b>	<b>21</b>
<b>Features:</b>	
The Brazilian Repertoire for Horn	
Antonio Augusto .....	23
The Double Horn and Its Invention in 1897	
John Q. Ericson .....	31
A Tribute to Charles Kavalovski	
William Scharnberg .....	35
Ein Heldenleben: The Horn as Protagonist	
Fred Rizner .....	43
Fifty Is Not Too Late!	
Marilyn Bone Kloss .....	49
<b>IHS News:</b>	
Virginia Thompson .....	53
<b>Clinics:</b>	
Improvisation Clinic: Learning Jazz Styles Through the Recordings of Julius Watkins	
Steve Schaughency .....	63
1000 Ways to Teach?	
Frøydís Ree Wekre .....	67
<b>Reviews:</b>	
Book and Music Reviews	
William Scharnberg .....	71
Recording Reviews	
John Dressler .....	77
Guest Recording Review	
Deborah Sandoval-Thurlow .....	89
<b>International Horn Society Reports:</b>	
Proposal to Amend the IHS Bylaws .....	91
IHS 1998 Scholarship Programs	
Lisa O. Bontrager .....	93
<b>Index of Advertisers .....</b>	<b>96</b>



## Guidelines for Contributors

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

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

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

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

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



## Advertising Information

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

Paul Austin, IHS Advertising Agent  
P.O. Box 6371  
Grand Rapids, MI 49516-6371 USA  
Tel: 616-475-5919  
Fax: 616-454-4001

### Rates

	Full Color*	Black & White
Full page	\$750.00	\$215.00
Three-quarter page	\$600.00	\$160.00
Half-page	\$400.00	\$115.00
One-quarter page	\$215.00	\$75.00
Column inch	NA	\$30.00
Inside cover	NA	\$275.00
Spread	NA	\$450.00

\*Prices based upon advertiser providing separations.

Makeup work charged at \$35.00 per hour.

### Mechanical Requirements

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

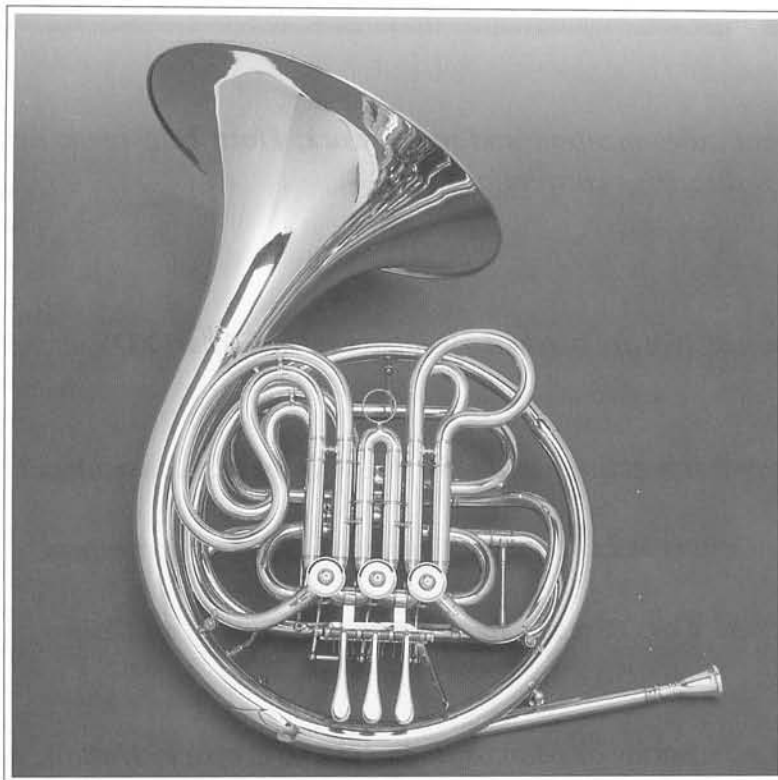
Free classified advertisements up to twenty-five words are available to members of the International Horn Society. Additional words will be charged at the rate of \$0.25 per word. Classified advertisements are available to non-members at a rate of \$0.25 per word. All classified advertisements must be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

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

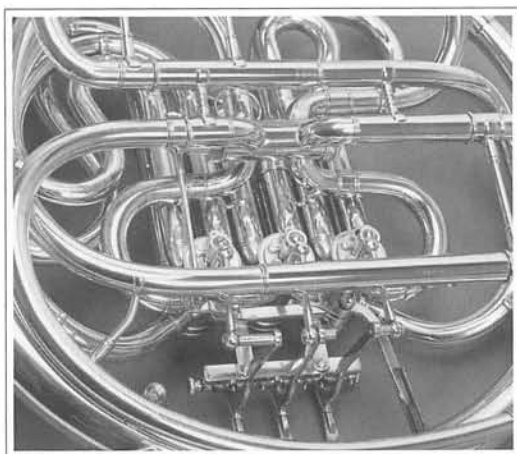
Management reserves the right to reject any advertisement that does not conform to policy.

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

# Kalison



## F/Bb double horn KBC 26 model



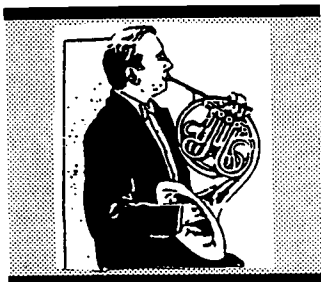
The new double horn mod. KBC 26 represents the highest level of technological achievement: the valve section has been designed to facilitate response, the transposing valve is a rotating piston that permits better intonation and spontaneity of sound.

This instrument can be completely adapted to the needs of the individual musician who can, while using the same valve section, mix and match the bell and leadpipe.

Reversible from F/Bb to Bb/F.



Kalison S.n.c.  
**di A. Benicchio & C.**  
Via P. Rossi, 96 - 20161 Milano  
Tel. ++39-2-6453060  
Fax ++39-2-6465927



## Brass Arts Unlimited

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

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

**Member:**

**International Horn Society**



National Association of  
Professional Band Instrument  
Repair Technicians™  
NAPBIRT™

Contact Randy care of:

### **Brass Arts Unlimited**

8050 B Philadelphia Road  
Baltimore, Maryland 21237

Phone: (410) 686-5144

FAX: (410) 686-4719

E-Mail: [brassarts@aol.com](mailto:brassarts@aol.com)

*Appointments Only, Please.*



**Accepted**

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





LEBLANC  HOLTON

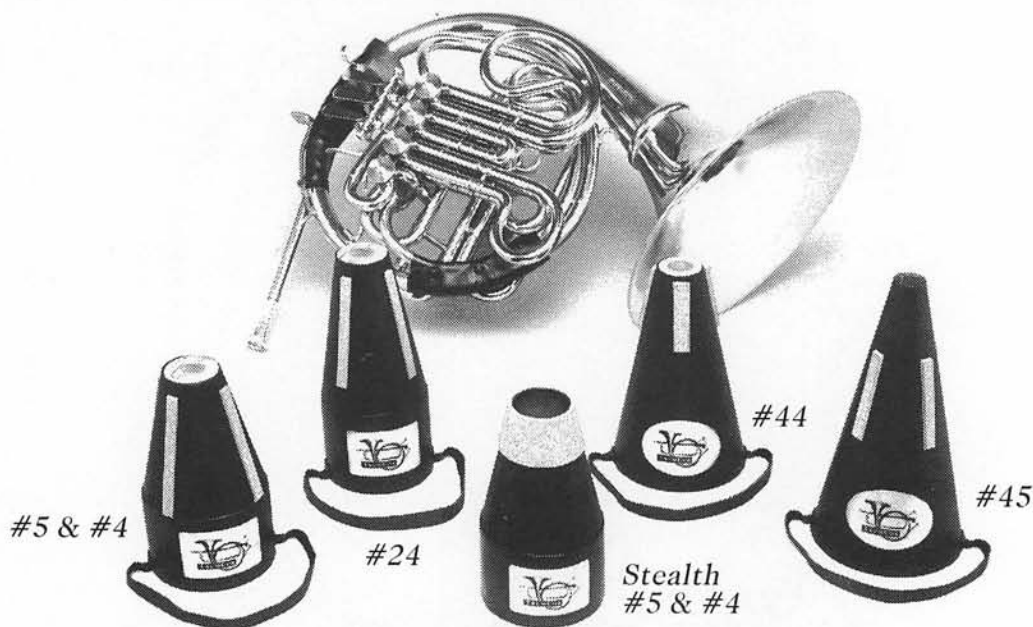
World-Class Instruments from the World of Leblanc

G. Leblanc Corporation • 7001 Leblanc Boulevard • P.O. Box 1415 • Kenosha, Wisconsin 53141-1415 USA Internet: <http://www.gleblanc.com/gleblanc/>



# TrumCor™ Horn Mutes for the Discerning Professional

**T**rumCor mutes are carefully hand-crafted with wood and a specially formulated resonant fiber material. They create a muted tone that is vibrant, warm and responsive. These mutes are durable, and the wide selection of sizes ensures a proper fit and excellent intonation. TrumCor mutes produce a beautiful sound, and at the same time preserve the unique timbre of the horn in all registers and at all dynamics.



- #5 & #4** Patterned after the famous "DePolis" mute, the #5 sounds especially good in the upper register. The #4, made for narrow bore horns, is a slightly smaller version of the #5.
- #24** Designed and shaped for large bore horns such as the Conn 8-D, the #24 creates a sound that is slightly less muted than that of the #5.
- Stealth #5 & #4** Simply the best practice mute available, the Stealth is a must for hotel rooms and late night practicing. Pitch and articulation are excellent. The Stealth comes in two sizes, the #5 and the slightly smaller #4.
- #44** With a relatively open muted sound, the #44 is capable of tremendous dynamic contrasts. It is exceptionally responsive in all registers.
- #45** While having a shape and feel similar to a "Rittich" style mute, the #45 retains the warm sound associated with a TrumCor mute.

TrumCor horn mutes are priced at \$85.  
Shipping & handling - \$5 within the continental US.

Owners Richard Giangiulio and Greg Hustis invite you to call or write for more information on their full line of trumpet, horn, trombone, euphonium and tuba mutes.



Trumcor • 3456 Mockingbird Lane • Dallas, TX 75205  
telephone: 214/521-0634 • fax: 214/521-1174 • e-mail: [trumcor@aol.com](mailto:trumcor@aol.com)

# McCoy's Horn Library

**Rauch**

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

**Rauch**

Over 100 Exciting Works Listed.

Editions by:

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

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

♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦

**ONE OF THE BEST BOOKS YET!**

"Thoughts on Playing the Horn Well"

by Frøydis Ree Wekre

\$22.00 U.S. Postage Paid - Order **YOURS** today.

## McCOY'S HORN LIBRARY

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



Double Horns  
Single Horns  
Deskant Horns  
Natural Horns  
Restorations

Daniel Rauch, Horn Maker



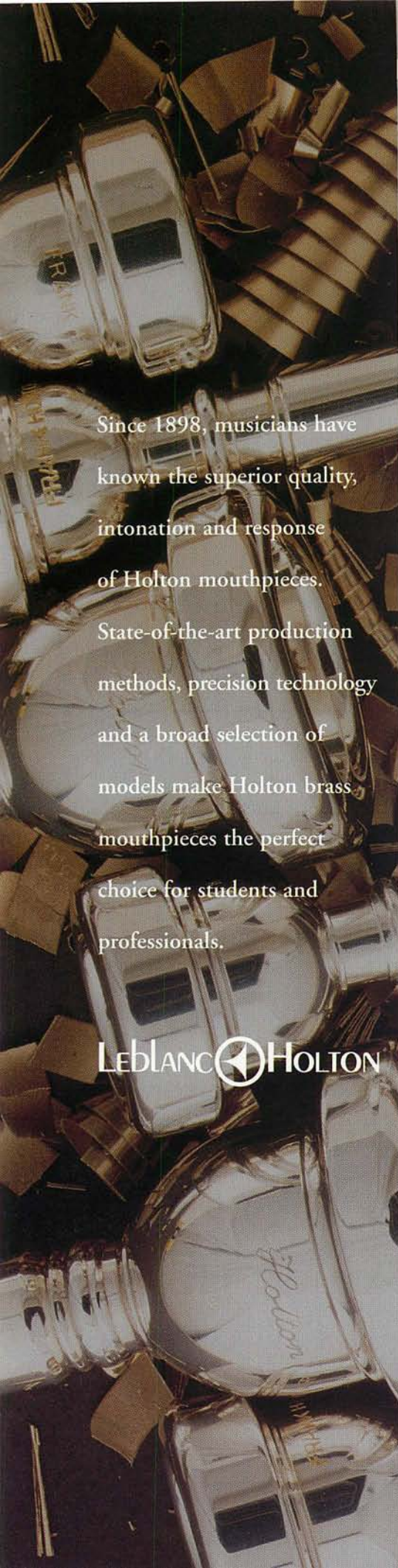
**Rauch Horns**

PROF. KOHTS VEI 77  
N-1320 STABEKK, NORWAY  
TLF.: (47) 67 12 11 99  
FAX : (47) 67 12 15 99

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

*New  
address!*

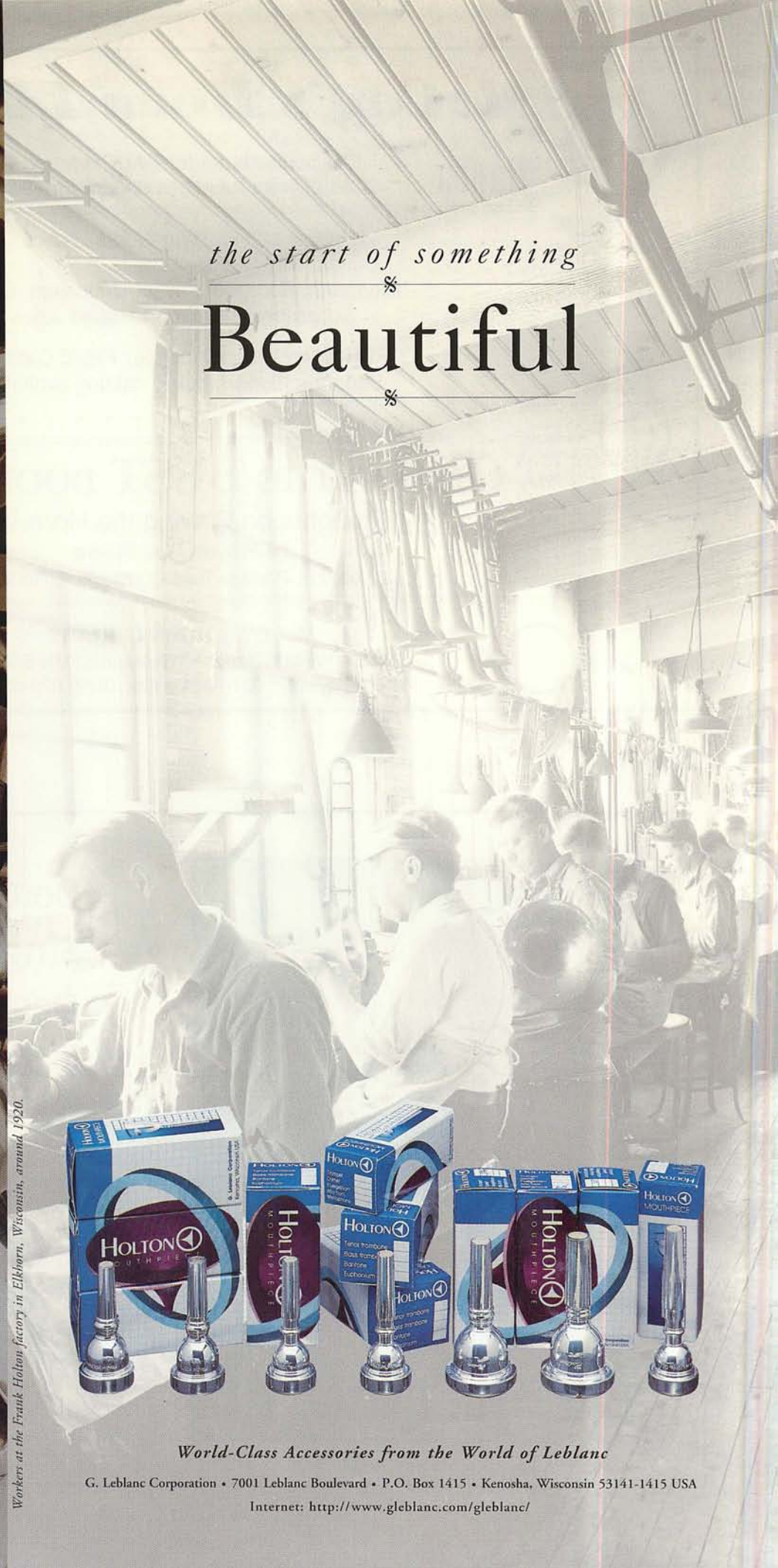




Since 1898, musicians have known the superior quality, intonation and response of Holton mouthpieces. State-of-the-art production methods, precision technology and a broad selection of models make Holton brass mouthpieces the perfect choice for students and professionals.

LEBLANC  HOLTON

Workers at the Frank Holton factory in Elkhorn, Wisconsin, around 1920.



*the start of something*



Beautiful



*World-Class Accessories from the World of Leblanc*

G. Leblanc Corporation • 7001 Leblanc Boulevard • P.O. Box 1415 • Kenosha, Wisconsin 53141-1415 USA

Internet: <http://www.gleblanc.com/gleblanc/>



RM Williams Publishing presents the music of

# Paul Basler

## HORN ALONE

Five Pieces for solo Horn .....	\$10
Marathon for solo Horn .....	\$10
Son of Till for solo Horn .....	\$10

## HORN AND PIANO

Divertimento .....	\$16
Folk Songs for Horn & Piano .....	\$16
Serenade .....	\$12
The Bill and Brice Polka (2 hn + piano) .....	\$ 8

## HORN AND SYNTHESIZER

Dance Fool, Dancel .....	\$12
--------------------------	------

## HORN ENSEMBLE

Ken Bits for Two Horns .....	\$12
Celebration for Horn Quartet .....	\$12
Harambee for Horn Ensemble .....	\$24
(2 solo parts/4 ensemble parts)	
The Ascension for Horn Ensemble .....	\$28

## HORN IN CHAMBER SETTINGS

Vocalise – Waltz for Oboe, Horn & Piano .....	\$20
Vocalise – Waltz for Alto Saxophone, Horn & Piano ....	\$20
Above the Wind for Flute, Bassoon, Horn & Piano .....	\$24
Serenade for Woodwind Quintet .....	\$20
Ken Bits for Trumpet & Horn .....	\$12
Divertimento for Brass Trio .....	\$24
Variations for Brass Quintet .....	\$25

## HORN STUDIES

Daily Exercises in Major Keys for Horn .....	\$15
--	------

## TO ORDER

- ▶ Send check or money order in US funds to:

RM Williams Publishing  
2519 Prest Court  
Tallahassee, FL 32301 USA

- ▶ Order with a credit card by fax or secured internet:

Fax: (850) 942-7175  
Web: <http://www.rmwpublishing.com>  
E-mail: [music@rmwpublishing.com](mailto:music@rmwpublishing.com)

- ▶ Florida Residents add 7% sales tax.

- ▶ Shipping:  
United States/Canada add \$4.50  
Great Britain/Europe add \$14  
All other countries add \$19



**"...ONE OF THIS COUNTRY'S LEADING CONSERVATORIES"**

—the New York Times

## **1998 CCM Audition Dates**

Cincinnati:

Jan. 24 • Feb. 14 • Mar. 14

Atlanta: Mar. 2-3

Chicago: Feb. 8

Interlochen: Feb. 9

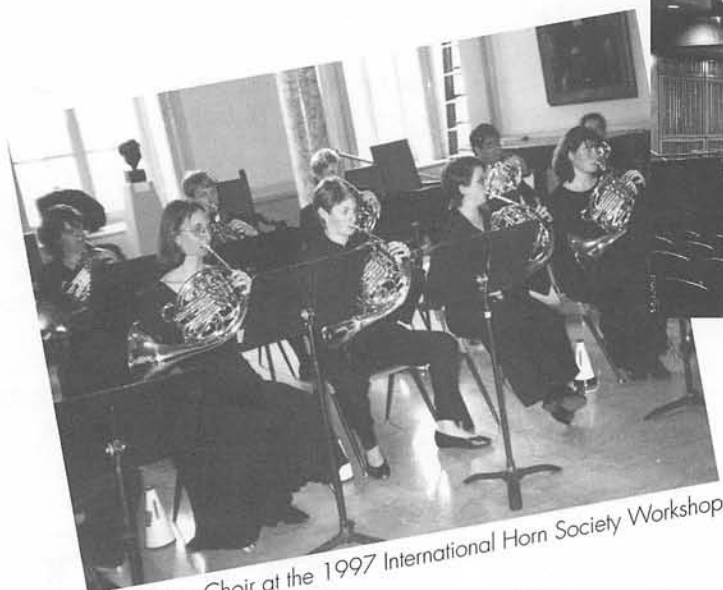
Los Angeles: Feb. 24

New York City: Mar. 17-18

San Francisco: Feb. 23



Newly renovated CORBETT AUDITORIUM



CCM Horn Choir at the 1997 International Horn Society Workshop

### **for application and further information:**

Paul Hillner, Assistant Dean  
College-Conservatory of Music, Box HC  
University of Cincinnati  
PO Box 210003  
Cincinnati, Ohio 45221-0003

**513/556-5463**

FAX: 513/556-1028

[www.uc.edu/www/ccm](http://www.uc.edu/www/ccm)

or contact Randy Gardner  
at **513/556-9553**  
or [randy.gardner@uc.edu](mailto:randy.gardner@uc.edu)



university of

# **c i n c i n n a t i**

**COLLEGE-CONSERVATORY OF MUSIC**

## **Randy Gardner**, professor of horn

22 years with the Philadelphia Orchestra  
successful and dedicated teacher

## **Duane Dugger**, adjunct horn faculty

Cincinnati Symphony Hornist

### **CCM horn students receive:**

- comprehensive horn study
- weekly two-hour studio class
- audition preparation
- extensive performance opportunities
- introduction to natural horn
- elective horn choir





## LAWRENCE UNIVERSITY *Conservatory of Music*

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

- Bachelor of music degree in performance, music education, and theory-composition
- Bachelor of arts degree in more than twenty-five academic disciplines
- Bachelor of arts/bachelor of music double-degree program
- Performance Awards up to \$10,000 per year
- **Brass Faculty**
  - Trumpet: Robert Levy
  - Horn: James DeCorsey
  - Trombone: Nicholas Keelan
  - Tuba: David Stull
- Office of Admissions
  - Lawrence University
  - P.O. Box 599
  - Appleton, WI 54912-0599
  - 800-227-0982

1847-1997 LAWRENCE  
APPLETON



UNIVERSITY  
WISCONSIN

150 Years  
of Excellence



SINCE 1782

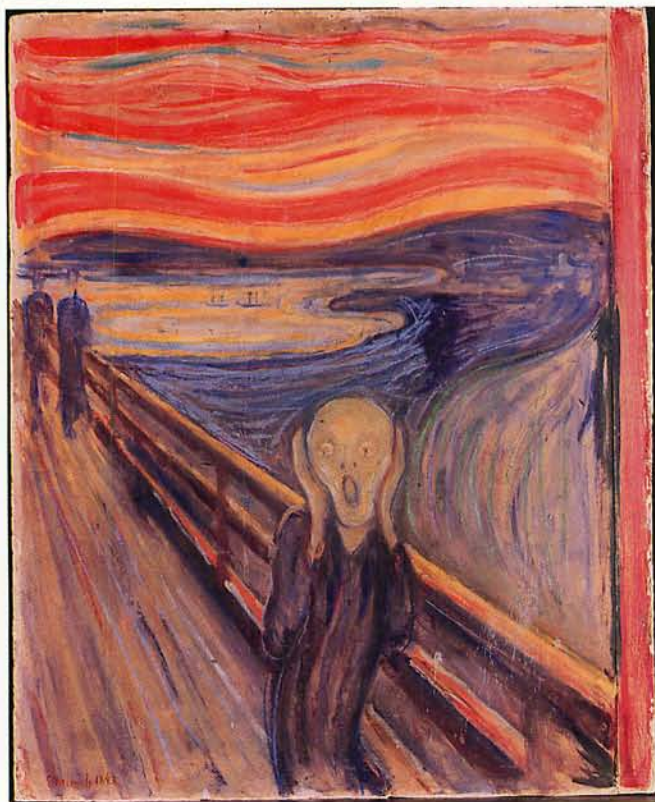
HANDMADE INSTRUMENTS  
FOR HIGHEST DEMANDS

# Gebr. Alexander Mainz



CRYSTAL  
RECORDS  
CD679

## SCREAMERS



### Difficult Works for the Horn

featuring  
John  
Cerminaro  
and  
Charlotte  
Cerminaro  
in music by  
Schumann  
Kraft  
Haydn  
Steiger  
Lazarof

SCHUMANN, Adagio & Allegro  
HAYDN, Divertimento a Tre  
KRAFT, Evening Voluntaries  
LAZAROF, Intrada  
STEIGER, A New-Slain Knight

Widely acknowledged as one of the most spectacular solo horn players in the world, John Cerminaro tackles four of the *Screamers* of the literature. Charlotte Cerminaro performs her specialty, the high horn of Haydn's Divertimento. An exciting CD, with great music & thrilling playing! – CD679

John Cerminaro is *"the best solo horn the New York Philharmonic has had since World War II"* – American Record Guide

John Cerminaro can also be heard on CD676, where his *"straightforward, assertive style is just the ticket for Beethoven's classic sonata."* – Fanfare

CD676: Beethoven, Hindemith, & Bernhard Heiden Horn Sonatas. Also Bozza *En Foret*, F. Strauss *Nocturno*, Glazunov *Reverie*, Faure, Gliere, and Schmid.

Order CD679 and/or CD676 for \$16.95 ea plus \$2 per order US shipping (foreign \$7). Visa, MC, or US check  
Send for free catalog, specializing brass & woodwinds

® **CRYSTAL RECORDS**

28818 NE Hancock Rd, Camas, WA 98607 USA  
phone 360-834-7022; fax 360-834-9680



# Correspondence

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

7 October 1997

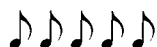
I am searching for horn music that may or may not be in print. I have spoken with Marvin McCoy, of McCoy's Horn Library, who suggested I talk to you. The lead Mr. McCoy gave me was that the music may have been published by the Israel Brass and Woodwind Publications. Let me retrace my steps, I am trying to find out if some of the pieces Meir Rimón recorded are in print. The ones most needed are:

Das Bild der Rose (Portrait of a Rose) Johann  
Friedrich Reichardt  
Autumn Song, Op. 37A, Peter Tchaikovsky  
Chant du Menestrel, Op. 71, A. Glazunov  
Abendgesang, Op. 10, C. D. Lorenz

I have written Robert King Music in Boston with no success. Any information or additional sources that you could give would be deeply appreciated. Thank you.

Sincerely,

Kathleen Cahall  
kcahall@scoca.ohio.gov



November 23, 1997

As a former student of Milan Yancich, I was very happy to learn in the November 1997 issue of *The Horn Call* that he and Morris Secon had been given the Punto Award. I would like to add some information to Paul Mansur's fine citation of Mr. Yancich. Although his forty years in the Rochester Philharmonic (1954–1960, 1963–1997) represents a remarkable achievement, what really impresses me is that he continued to play until the age of seventy-five and despite a serious cancer operation over twenty years ago.

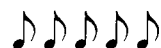
Perhaps his important achievement is the thirty-three years he spent teaching at the Eastman School of Music (1956–1989). The majority of his students have gone on to successful careers as performers and teachers, including James Undercofler, the new Director of the Eastman School; but what I'd like to highlight is his willingness to accept for lessons all those liberal arts students at the University of Rochester who wished to study the instrument.

Decades ago, the University of Rochester was one of few schools in the nation which had both an excellent liberal arts college and an excellent conservatory. Many students

who didn't want to major in music or didn't have the ability to do so were attracted to the school because it offered them weekly tuition-free lessons at Eastman with two credits a semester to boot. It was these bright young people, horn lovers all, that Mr. Yancich took on.

During my tenure at the university (1962–1966), practically every hornist in the concert band and certainly every one in the baroque ensemble was studying with him, and he treated us with respect, recognizing and accepting our limits of talent and practice time but communicating his devotion to the instrument and always inviting us to recitals of his Eastman students and special get-togethers involving horn films and recordings. As a graduate of the University of Michigan, another top-notch institution with a superb music program, and as a professional who at one point in his career had been forced to drive a taxi and play in a community orchestra to survive, he understood that we wouldn't be making any sort of a splash in the world of professional music but would be performing in hometown orchestras and bands, perhaps teaching horn at a local elementary or high school, and eventually sitting on the boards of local music organizations. Thus the ripple effect of his influence was extended exponentially and all of us who were lucky enough to cross his path were the richer for the experience.

Harrington E. Crissey, Jr.  
7439 Elizabeth Rd  
Elkins Park, PA 19027



November 1, 1997

I give you the program of the very last program of my life—also to let it be seen by the readers of *The Horn Call*, please. It was in a small city, where I was a young boy many years ago:

## **Hafdüböszörmény, 16 October 1997**

Rachmaninov	Vocalise
F. Strauss	Dolci pianti (sweet tears)
R. Strauss	Andante
Màtè Hollòs	Canticornum (composed for me)
P. Dukas	Villanelle
and as encore	
C. Saint-Saëns	Romance, Op. 36

So I stopped to play for the audience. It was not as spectacular as for Barry, but yet....

With all my best wishes,

Ádám Friedrich  
Budapest



# 30th International Horn Summit at Banff

## Guest Artists

Radek Baborak\* (Czech Republic)  
Julie Landsman (United States)  
Karl Pituch (United States)  
Tsutomu Maruyama (Japan)  
James Sommerville (Canada)  
Julie Studebaker (United States/Netherlands)  
Gail Williams (United States)  
Other guest artists TBA

*\*To be confirmed*



Located in the Canadian Rocky Mountains,  
The Banff Centre for the Arts is known  
internationally for its high quality music and  
audio programs, and special events.



The Banff Centre  
for the Arts



INTERNATIONAL  
HORN SOCIETY

International Horn Summit, The Banff Centre for the Arts  
Box 1020, Station 28, Banff, Alberta, Canada T0L 0C0  
phone: (1/403) 762-6180 or  
1-800-565-9989 toll-free in North America  
fax: (1/403) 762-6345  
e-mail: [arts\\_info@banffcentre.ab.ca](mailto:arts_info@banffcentre.ab.ca)  
Our website: [www.banffcentre.ab.ca/Music/horn.html](http://www.banffcentre.ab.ca/Music/horn.html)

The International Horn Society's Banff conference will pursue excellence in performance and pedagogy through master classes, lectures, clinics and concerts that will motivate, educate and inspire!

#### HOSTS

Isobel Moore Rolston  
Banff Centre for the Arts

Frøydis Ree Wekre  
Norwegian State Academy of Music

David Hoyt  
Edmonton Symphony Orchestra



**The Banff Centre  
for the Arts**

Carol A. Phillips  
Vice President, The Banff Centre  
Director, Centre for the Arts

#### The Banff Centre for the Arts

**Canada's premier continuing education centre for the arts**

The Banff Centre for the Arts is located in the spectacular Canadian Rocky Mountains in Banff National Park, Canada's oldest national park. The internationally renowned Centre is a dynamic, multi-disciplinary professional development facility, celebrating 65 years of artistic programming. The self-contained site features superb accommodation, dining, recreation, conference and concert facilities. The Music & Sound Program is known for its high-quality, international music and audio engineering programs and special events, such as the Banff International String Quartet Competition.

#### Summit Registration

Register before March 1, 1998, and receive the early bird discount!

Registration includes:

- ▶ Registration kit
- ▶ Access to all sessions and concerts/recitals (extra concert tickets may be purchased on-site for \$10)
- ▶ Access to exhibit halls
- ▶ Use of the Sally Borden Recreation facility with 25-metre pool, running track, exercise equipment, squash and racquetball courts, sauna, whirlpool and licensed lounge
- ▶ Access to the Paul D. Fleck Library and the Walter Phillips Gallery

On-site registration for individual days will also be available.

#### Accommodation and Meals

A variety of modern, comfortable accommodation and dining is available at The Banff Centre. Standard rooms offer private bath and are located in Lloyd Hall. Economy rooms are in Corbett Hall and guests from two dorm-style rooms will share one bathroom. All rooms are equipped with phone and laundry facilities are available. Accommodation is limited and will be assigned on a first-come, first-served basis, so we urge you to register as soon as possible. Ask also about accommodation in our new Professional Development Centre and about arriving early or staying after the summit.

**Daily Rate** includes room and three meals per day.

**Special Package Option** includes room and three meals per day (arrival after lunch June 1, departure after breakfast June 7),

and a ticket to the closing banquet. As package prices are all-inclusive, no credit will be given for meals or room not taken.

A **Meals Only Package** is available for those living off-campus. Included are three meals per day (from breakfast June 2 through dinner June 6) and the closing banquet on June 5. Single meal tickets and extra banquet tickets will be available on-site.

#### Payment Procedure

A \$100 non-refundable deposit **MUST** accompany this form. To receive the early bird discount, deposit must be received by March 1, 1998. Payment may be made, in **Canadian funds**, by money order, bank draft, certified cheque or by providing credit card information. We do not accept Eurocheque.

Once your registration is processed, you will be sent a confirmation letter and a statement of account including applicable taxes. The balance of your account will be due on May 1, 1998, one month prior to arrival. Cancellations received after May 1 will result in a refund of only 50% of the account.

#### How to get there

##### Driving

The town of Banff is located on the TransCanada Highway (#1), an hour and a half west of Calgary and a full day's drive from Vancouver, British Columbia.

##### Flying

Calgary International Airport has full car rental and bus transportation facilities. Bus fare to Banff is \$35 Cdn. Bus schedules available on request.



# Horn Summit Registration Form

Please type or print all information. Deposit must accompany registration. One form required per person.



The Banff Centre  
for the Arts

## 1) Registrant Information

Name (Mr. Ms. Mrs. Miss) \_\_\_\_\_

E-mail \_\_\_\_\_

Name for ID badge \_\_\_\_\_

I am currently an IHS member ☐ Yes ☐ No

Organization \_\_\_\_\_

I will become an IHS member by June 6, 1998 ☐ Yes ☐ No

Address \_\_\_\_\_

In case of emergency contact:

Name \_\_\_\_\_

Relationship \_\_\_\_\_

City \_\_\_\_\_

Province/State \_\_\_\_\_

Phone (daytime) \_\_\_\_\_

Country \_\_\_\_\_

Postal/Zip Code \_\_\_\_\_

Phone (evening) \_\_\_\_\_

Phone \_\_\_\_\_

Fax \_\_\_\_\_

City, Province/State, Country \_\_\_\_\_

## 2) Registration

All fees listed are in **Canadian funds** and are per person.

### SUMMIT REGISTRATION

Please check one

EARLY BIRD (deposit  
received by March 1, 1998)

Full participant (IHS members) ☐ \$300

☐ \$240

Companion (non-horn playing) ☐ \$150

☐ \$120

Student (with ID) ☐ \$150

☐ \$120

Single Day ☐ \$80

☐ \$70

please circle which day(s): June 2 3 4 5 6

Non-IHS members add \$45 to the above prices. To join the IHS, contact Heidi Vogel, 8180 Thunder St, Juneau, AK 99801, U.S.A., phone: (907) 790-5477; fax (907) 790-4066; e-mail: hvogel@ptialaska.net. Memberships also available at the summit.

### ACCOMMODATION AND MEALS

Prices include room, three meals per day and banquet ticket. Prices do not include 5% Alberta Hotel Tax or 7% Goods and Services Tax.

### ACCOMMODATION AND MEALS

Please check one

#### Special Package Option

Standard

☐ Shared \$399

☐ Single \$549

Economy

☐ Shared \$309

#### Daily Rates

Standard

☐ Shared \$69.95

☐ Single \$96.50

Economy

☐ Shared \$54.95

please circle which night(s) required: June 1 2 3 4 5 6

Name of person sharing \_\_\_\_\_

Special requests \_\_\_\_\_

If you prefer shared accommodation but do not have a roommate, we will try to find you a suitable roommate. If a suitable roommate cannot be found, the single rate will apply.

☐ I would prefer to make my own accommodation arrangements.

☐ Please send me information on off-campus accommodation.

☐ **Meals Only Package \$133**

## 3) Method of Payment

A \$100 non-refundable deposit **MUST** accompany this form.

☐ Enclosed is a money order, bank draft, certified cheque payable to The Banff Centre in the amount of \$100 Cdn.

Or please charge my:

☐ Visa ☐ MasterCard ☐ American Express

Name of cardholder \_\_\_\_\_

Card number \_\_\_\_\_

Expiry date \_\_\_\_\_

Signature of cardholder \_\_\_\_\_

Credit card charges will be billed in \$Cdn. Your institution will convert at the prevailing exchange rate.

Mail or fax this registration form with deposit to:

International Horn Summit 1998

The Banff Centre for the Arts

Box 1020, Station 28

Banff, Alberta, Canada T0L 0C0

Fax: (1/403) 762-6345

For further information phone The Banff Centre for the Arts at:

(1/403) 762-6180

1-800-565-9989 (toll free in North America)

E-mail: arts\_info@banffcentre.ab.ca

# Nerves of Steel—or Overcooked Linguine?

Johnny L. Pherigo, Editor  
*The Horn Call*

Show me a performer (musical, athletic, theatrical, or otherwise) who claims never to get nervous before a performance, and I'll show you either a fool or a liar. It is a performer's nature to identify at least to some degree with the performance and to want to be judged favorably. It is also the nature of live performance that the performer does not know what will happen until everyone witnessing the performance knows, and mistakes cannot be taken back. This uncertainty adds an element of "danger" to live performance that causes nervousness—at least at times—for all of us. It is this same sense of "danger," however, that provides the adrenaline "rush" or "charge" that so many performers cherish—a visceral yet indescribable feeling that is not unlike the "runner's high" or a spiritual revelation. At its worst, however, nervousness can stimulate an adrenaline surge that causes trembling, shallow breathing, dry mouth, and other physical reactions to produce a classic case of performance anxiety that interferes with peak performance.

As long as we remain human beings and as long as we continue to present live performances, nerves will be a factor. The question is how to reduce or eliminate the negative effects of nerves on performance while retaining the positive effects. There are no guarantees, and different things work for different folks, but you may find some of the following suggestions helpful.

**Play in public often.** As human beings, we tend to be more comfortable in familiar situations and more apprehensive in unfamiliar situations. If performing in public is an unfamiliar or infrequent activity, then we are more likely to get apprehensive when we do perform. Frequent performances, on the other hand, reduce the unfamiliar aspect as well as the amount of ourselves (i.e., our ego or sense of self-worth) that we have invested in any one performance. They don't all have to be high-pressure, "important" performances, either—just get in front of people (pets don't count, but friends and relatives do) more often.

**Set realistic goals.** (See my editorial in the November 1997 issue.) This applies to both repertoire and venue—to the extent that you can control these factors. Challenge yourself, but try to select repertoire and performance situations in which you feel you have a reasonable chance of success. If possible, avoid situations/repertoire that carry a high probability of failure, or at least work into them gradually. Even if you don't have control over when and what the group you are a member of plays, you do have control over which groups you play with.

**Prepare thoroughly.** There are few things worse than walking onto a stage knowing—consciously or uncon-

sciously—that you are not sufficiently prepared for what you are about to do. Practice not only the piece you are about to perform but also good fundamentals. Practice until you can play the piece (or passage) correctly not just one time in a row, but many times consecutively and flawlessly. Get sufficient *quantity* of practice time, but, more important, make all of your practice time *quality* time. Knowing you are well-prepared for the task at hand probably does more to boost confidence and reduce performance anxiety than any other single thing.

**Prepare mentally.** Being mentally focused is of supreme importance in performance. If you are well prepared and truly concentrating and focused on the task at hand, then you won't have time to be nervous. A focused mind does not think about the possibility of failure or judgment by others—it is concentrating on the business of the moment. How does one prepare mentally? I personally like to focus on quieting my mind in the hours before a performance, avoiding stressful situations or activities that require great mental effort. I have learned what I can do and what I cannot do without interfering with my mental focus. You can experiment with what activities help you focus (visualization, meditation, exercise, a nap, a movie, a book, etc.), but the important thing is to *give time to yourself*.

Once you start having success with performances where nerves are not a negative factor, then you gain confidence and it becomes easier to build on this success. The circle also works in the other direction, unfortunately. Repeated performances that are unsuccessful (by whatever standard you select) will tend to undermine confidence and make nervousness more debilitating. For some people, performance anxiety becomes such a problem that it threatens their ability ever to have successful performances and shortens otherwise promising careers.

If you have tried everything else yet still find that performance anxiety holds you back, then it may be time to consider the various drugs known as beta blockers. I have seen beta blockers literally save some peoples' performing careers. For most people they are quite safe, but consult your physician before using them. Above all, don't "borrow" them from someone else. The dosage may not be right for you or there may be contra-indications with other medication you already take. Beta blockers won't make you play better than your potential, and they are no substitute for adequate preparation, but they can control the adrenaline surge that makes effective performance impossible for some people.

Finally, take care of yourself. Get enough rest; eat a sensible diet; take some time for yourself each day; and drink lots of water. Even mild dehydration can bring on the dreaded "cotton mouth" in performance. Drink lots of water before and, if possible, during a performance. Experiment. Find what works for you and then stay with it. Turn nerves into your ally instead of your enemy, and you will find that your nerves of overcooked linguine stiffen into steel.



# WIND MUSIC PUBLICATIONS



An Orchestra Musician's Odyssey. A View from the Rear—by Milan Yancich .....	\$28.00
The Art of Brass Playing—by Philip Farkas .....	\$15.00
A Practical Guide to French Horn Playing—by Milan Yancich .....	\$20.00
Method for French Horn—Volume I and Volume II—by Milan Yancich .....	each \$ 5.00
The Art of Musicianship—by Philip Farkas .....	\$10.00
Grand Theoretical and Practical Method for the Valve Horn	
by Joseph Schantl .....	\$15.00
Etudes for Modern Valve Horn—by Felix de Grave .....	\$15.00
Kling Horn-Schule.....	\$15.00
Thirty Etudes for Horn—by A. Cugnot.....	\$ 5.00
An Illustrated Method for French Horn Playing—	
by William C. Robinson—Edited by Philip Farkas .....	\$ 3.00
An Illustrated Advance Method for French Horn Playing—	
by William C. Robinson—Edited by Philip Farkas .....	\$ 4.00
A Photo Study of 40 Virtuoso Horn Players' Embouchures—	
by Philip Farkas .....	\$10.00
90 Etudes for Horn—Complete Kopprasch .....	\$15.00

---

Four Mozart Horn Concertos with Simplified Piano Accompaniment	
Arranged by Otakar Tverdy—Edited by Milan Yancich .....	\$20.00
Fifteen Solos for French Horn with Piano Accompaniment	
Arranged and Edited by Milan Yancich .....	\$15.00
Grand Duets for Horns—by J. Blanc .....	\$ 4.50
Thirty Duets for Horns—by J.J. Kenn .....	\$ 4.00
Six Duets for Two Horns—by H. Kohler .....	\$ 2.00
8 Artistic Brass Sextets—by Philip Palmer	
Edited by Philip Farkas .....	\$ 9.00
Three Trios for Piano, Horn and Bassoon/Oboe/Clarinet—by H. Molbe .....	\$10.00
The "Complete First Clarinet Parts to Johannes Brahms'	
Major Orchestral Works".....	\$10.00

---

The "Complete First Horn Parts to Johannes Brahms'	
Major Orchestral Works".....	\$15.00
The "Complete First Horn Parts to Peter I. Tchaikowsky's	
Major Orchestral Works".....	\$15.00
The "Complete First Horn Parts to Richard Strauss' Tone Poems".....	\$15.00
The "Complete First Horn Parts to Mahler's Symphonies 1-6".....	\$15.00

---

A Practical Guide to French Horn Playing Sound Recording	
Performed and Narrated by Milan Yancich, 4-record Album .....	\$25.00
Fifteen Solos for French Horn with Piano Accompaniment,	
Milan Yancich, French Horn; Edwin McArthur, Piano - cassette .....	\$ 8.50
Fifteen Trios with Horn Galore! 2-cassette Album,	
Milan Yancich, French Horn .....	\$18.00

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

## WIND MUSIC ★ INC.

153 Highland Parkway  
Rochester, New York 14620

PRICES SUBJECT  
TO CHANGE

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

# The Brazilian Repertoire for Horn

Antonio Augusto

Brass instruments have always been present in Brazilian music history; Many documents tell us about their use in the most variable occasions, like religious feasts and profane parties. However, the horn has had the most important role, as during the 1700s Brazilian composers used it in a classical orchestral ensemble consisting of strings, oboes (or flutes), and two horns. Composers like Luiz Alvares Pinto (1717–1789), José Joaquim Émerico Lobo de Mesquita (1746–1805), and Marcos Coelho Netto (1774–1806)—who was a famous horn player of his time—wrote many pieces for those ensembles, which were common until the end of the nineteenth century. Inspired by the instrument's treatment given by Brahms, Grieg, and Russian composers from the second half of the nineteenth century, composers such as Alberto Nepomuceno (1864–1920) and Alexandre Levy (1864–1892) started to employ the four horns section.

At the beginning of the twentieth century Brazilian music was developing its own identity; the Nationalist period was characterized by use of folk music, by transformation, with a European harmonic treatment. It is from that time that the first Brazilian pieces were written for horn as soloist. Francisco Braga (1868–1945), a famous composer and important representative of this period, composed the *Canto de Outono* for horn and piano and *Fantasia primavera* for four horns, both composed with a French accent, since Mr. Braga was one of Massenet's students in Paris. His pupils at the Conservatório Nacional (now Escola de Música da Universidade Federal do Rio de Janeiro) also wrote for horn: J. Otaviano (1892–1962) *Canto Elegíaco* and *Scherzo* for horn and piano, *Fuga* for 4 horns; Assis Republicanos (1897–1960) *Concertino*, for horn and piano.

Example 1: *Canto Elegíaco* by J. Otaviano

In 1928, Mário de Andrade, one of the heads of Modernism in Brazil, published *Ensaio sobre a música brasileira* (Essays on Brazilian music), where he affirmed the necessity of composing a truly Brazilian music, not only using quotations from folk music, but asking the composers to have intimate contact with popular expressions in order to absorb it and produce Brazilian music in all aspects: harmonically, rhythmically, and structurally. This idea of an “unconscious nationalism” had a enormous effect on the younger composers, who began to research in order to be able to produce in that manner.

But the genius Villa-Lobos in 1922 had already started to compose such music: a series call *Choros*, a perfect synthesis of popular music and his own musical thoughts. A perfect example is *Choros No. 4*, written for three horns and trombone. Villa-Lobos told about this composition that “it is perhaps, among the *Choros*, the most meaningful for its form and significance.”

Among the composers influenced by Mario de Andrade is Camargo Guarnieri, who wrote many wind quintets and other chamber pieces, including the *Etude* for solo horn. Guarnieri was also a important professor and responsible for many composers' education. Osvaldo Lacerda, one of his pupils (Later, he would be one of Copland's students in the United States.), wrote numerous pieces for brass and wind quintet, band, brass choir, and six pieces for horn in different chamber ensembles: *Invenção for Horn and Clarinet* (1954), *Invenção for horn, flute and bassoon* (1954), *Invenção for horn, trumpet and trombone* (1954); for horn and piano: *Aria* (1983), *Três Peças* (1983) *Canção e Dança* (1984); and for horn solo: *Melodia* (1974). All of these compositions are strictly according to Mário de Andrade's ideas.

Example 2: *Melodia* by Osvaldo Lacerda

In 1938 in Rio de Janeiro a group of composers and instrumentalists under the guidance of Hans Joachim Koellreutter (b. 1915), a native German living in the city at that time, started a movement to bring Brazilian music in accordance with the new experimentation of Schönberg, Webern, and Berg. It was call “Grupo Música Viva” and through a manifesto released in 1946 announced the group's main ideas:

1. Music should represent the reflex of social reality;
2. Refusal of academic art, since they do not accept the aesthetic principles of nationalist tendency;
3. Realization on the impossibility of art without ideology;

4. Compositional technique based on acoustic laws research;

5. Refusal of false nationalism, for its increasing use of egocentric and individualist tendencies that separate humankind;

6. Celebrate music's social function to unite people, through "universalism."

The ideology, so strong in this group, was the point for its two most representative composers, Claudio Santoro and Guerra-Peixe, to broke off their engagement. After the 2nd International Composers and Musical Critics Congress, in Prague, 1948, which was grounded on the principles of social-realism, the two composers, who were sympathizers with the Communist Party, felt uncomfortable with their research on progressive music, and turned back to a "new nationalism." But in their compositions, marks of their engagement to contemporary techniques are easily noted. During the 1960s Santoro returned to serial experimentation. They both wrote for the horn later in their careers: Santoro composed for horn solo *Fantasia Sul América* (1983), for horn and piano *Duo* (1982), and for three horns, timpani and organ *Kleine Fanfarre* (1983). Guerra-Peixe wrote for horn and piano *Espaços Sonoros* and many wind quintets.

Only in the 1960s appeared new groups of composers that again worked on contemporary techniques. *Grupo Música Nova* was one of them. Based in São Paulo, in 1963 they released a manifesto where their main thoughts were displayed: commitment to the contemporary world, revaluation of the information system, importance of the cinema, telecommunications, cybernetics, and finish with a quotation of Maiakowski "Without revolutionary form there is no revolutionary art." Two composers from this group wrote for horn: Gilberto Mendes (*Ricercare* for 2 horns and strings [1960], *Gregoriana* for horn solo [1983], and *Omaggio a De Sica*, for horn and trombone [w.d.]) and Willy Correa de Oliveira (*Phantasiestück I* for horn, viola, and trombone and *Phantasiestück II* for horn, violin, viola, cello, trombone, and piano). It was the first time that contemporary writing was used in Brazilian compositions for horn.

At that time in the state of Bahia, a group "Compositores da Bahia" also started their production, writing also for horn. Jamary de Oliveira, who was the first to write for horn and a non acoustic instrument: *Congruências* for horn, piano, and amplifiers; and Lindemberg Cardoso, who wrote *A Estrela* for horn, soprano and piano, and wind and brass quintets.

Other composers who are not linked to any of these movements also wrote for horn, like Ernest Mahle, who developed important educational work in Piracicaba, in the state of São Paulo, composed many pieces for horn from beginners to advanced levels: *As Canções de Santa Cecília*, *Sonatina* for horn and piano (1972) and *Concertino* for horn and orchestra, all pieces written with Brazilian themes, with a harmonic basis that sometimes reminds one of Hindemith.

Example 3: *Sonatina* by Ernest Mahle (1972)

In the new generation, Marisa Rezende composed a *Trio* for horn, oboe, and piano (1976) and *4 poemas de Haroldo de Campos* for horn, tenor, and piano (1997); Roberto Victorio composed *Três Instantâneos* for horn and piano (1984), and *Berço d' água*, for horn, clarinet and tenor (1997); Antonio Guerreiro composed *Divertimento* for horn and piano (1991). Daniel Havens an American living in São Paulo since 1970 who is a horn player and teacher of the best players in Brazil, now dedicates himself to composing and conducting. He has composed *Windows*, a four-movement piece for horn and piano, *Suite No. 1* for six horns, and many works for brass choir.

Many other Brazilian composers have written for horn as well, for example: Jorge Antunes, Francisco Mignone, Isis Figueira Machado, Maria Helena Costa, Arthur Bosmans, Mário Ficarelli, Nelson de Macedo, Ricardo Tacuchian, José Siqueira, and Heitor Alimonda to quote a few. They are helping to increase and put a tropical accent in the repertoire of our dearest instrument.

## Bibliography

- Andrade, Ayres de. *Francisco Manuel da Silva e seu tempo*, vol. I e II. Rio de Janeiro: Edições Tempo Brasileiro, 1967.
- Andrade, Mario de. *Ensaio sobre a música brasileira*. São Paulo: Martins; Brasília: INL, 1972.
- Andrade, Mario de. *Música, doce música*. São Paulo: Martins; Brasília: INL, 1976.
- Andrade, Mário de. *Música e jornalismo*. São Paulo: Hucitec, Edusp, 1993.
- Behague, Gehard. *Música en América Latina: una introducción*. Caracas: Monte Ávila, 1983.
- Benzaquem, Marcos. *Elementos essenciais ao trompista*. Rio de Janeiro: tese de concurso, 1941.
- Contier, Arnaldo Daraya. "Memória, História e poder: A



sacralização do nacional e do popular na música (1920–50).” *Revista Música* 2 (Maio 1991): 1–80.

Contier, Arnaldo Daraya. *Música e ideologia no Brasil*. São Paulo: Novas Metas, 1985.

Delgado, Severino de Souza. *Compendio técnico e histórico da trompa*. Rio de Janeiro: Rodrigues e C., 1937.

Dias, Odette Ernest. *M. A. Reichert: um flautista belga na corte do Rio de Janeiro*. Brasília: Editora Universidade de Brasília, 1990.

*Enciclopédia da música brasileira: erudita, folclórica e popular*, vol. I e II. São Paulo: Art Ed., 1977.

Mendes, Gilberto. “Música moderna brasileira e suas implicações de esquerda” *Revista Música* 2 (Maio 1991): 1–80.

Neves, José Maria. *Música contemporânea brasileira*. São Paulo: Ricordi, 1981.

Neves, José Maria. *Villa-Lobos, o choro e os choros*. São Paulo: Ricordi, 1977.

Sodré, Nelson Werneck. *Síntese de história da cultura brasileira*. Rio de Janeiro: Civilização Brasileira, 1970.

Oliveira, Carlos Gomes. *O ensino da trompa na Escola de Música da Ufrj*. Rio de Janeiro: tese de mestrado, 1991.

Ribeiro, Jayro. *O desenvolvimento progressivo-técnico da trompa*. Rio de Janeiro: tese de concurso, 1949.

Tacuchian, Ricardo. “O pós-moderno e a música.” *Em Pauta*, vol. 1, no. 1, dez. 1989 Porto Alegre: Curso de Pós-Graduação Mestrado em Música/UFRGS, 1989-Semestral.

Wisnik, José Miguel. *O coro dos contrários*. São Paulo: Duas Cidades, 1983.

*Antonio Augusto is principal horn of the Brazilian Symphony Orchestra and Petrobras Pro-Musica Orchestra and is getting his Master's Degree in Horn at the Rio de Janeiro Federal University, where he is researching the Brazilian repertoire for horn. He graduated from the University of Rio de Janeiro (Uni-Rio); his horn teachers were Mr. Bohumil Med in Brasília and Daniel Havens in São Paulo. As a British Council scholarship winner he went to Great Britain, where he studied with Mr. James Back at the Welsh College of Music and Drama.*

## Selected List of Horn Brazilian Music

### Horn Alone

Composer	Title	Where to Find
1. Camargo Guarnieri	Etude	Robert King Music Sales Inc.
2. Claudio Santoro	Fantasia Sul America (1983)	Edition Savart
3. Gilberto Mendes	Gregoriana (1983)	University of São Paulo Music Library
4. Heitor Alimonda	1.2.3.	Biblioteca Nacional
5. Maria Helena da Costa	O Caçador (1978)	University of São Paulo Music Library
6. Osvaldo Lacerda	Melodia (1974)	University of São Paulo Music Library

### Horn and Piano

Composer	Title	Where to Find
1. Antonio Guerreiro	Divertimento	with the composer
2. Assis Republicanos	Concertino	Federal University of Rio de Janeiro Music Library
3. Brenno Blauth	Sonatina	São Paulo University Music Library
4. Carlos Anes	A Caça	Federal University of Rio de Janeiro Music Library
5. Claudio Guerra-Peixe	Espaços Sonoros	Biblioteca Nacional
6. Claudio Santoro	Duo	Edition Savart
7. Daniel Havens	Windows	with the composer
8. Emilio Terraza	Peça Improviso	with the composer
9. Ernest Mahle	Sonatina 1972	Piracicaba School of Music Library
10. Francisco Braga	Chant d'Autmne (1943)	Biblioteca Nacional
11. J. Otaviano	Canto Elegíaco (1918)	Federal University of Rio de Janeiro Music Library
12. J. Otaviano	Scherzo	Federal University of Rio de Janeiro Music Library
13. José Siqueira	Tres Estudos	Robert King Music Sales Inc.
14. Jorge Antunes	Redundanciae	Sistrum Edições Musicais
15. Lycia de Biase Bidart	Concertino Fantasia	São Paulo University Music Library
16. Lycia de Biase Bidart	Eco	São Paulo University Music Library
17. Maria Helena da Costa	Para ... e Piano	São Paulo University Music Library
18. Mário Ficarelli	Interlúdio	São Paulo University Music Library
19. Osvaldo Lacerda	Aria (1983)	São Paulo University Music Library
20. Osvaldo Lacerda	Canção e Dança (1984)	São Paulo University Music Library
21. Osvaldo Lacerda	Tres Peças	São Paulo University Music Library
22. Roberto Victório	Tres Instantâneos	with the composer
23. Vicente Greco	Sonata	São Paulo University Music Library

---

## Horn and Voice

Composer	Title	Instrumentation	Where to Find
1. Caio Senna	Pescaria	horn, clar, sop, ten & pno	with the composer
2. Lindembergue Cardoso	A Estrela	horn, soprano and pno	São Paulo University Music Library
3. Lindembergue Cardoso	Canção Sintética	horn, ten and pno	São Paulo University Music Library
4. Marcos Nogueira	Barganhas de Babel	horn, clar, sop & pno	with the composer
5. Marisa Rezende	4 poemas de Haroldo de Campos	horn, clar & ten	with the composer
6. Radamés Gnattali	Azulão	horn, sop & pno	unknown
7. Radamés Gnattali	Acalanto de John Talbot	horn, sop & pno	unknown
8. Roberto Victório	Berro d'água	horn, clar & ten	with the composer

---

## Duos

Composer	Title	Instrumentation	Where to Find
1. Gilberto Mendes	Omaggio a De Sica	horn and trombone	with the composer
2. Isis Figueira Machado	2 Momentos	horn and harp	with the composer
3. Jorge Antunes	Mascaramujo	2 horns	Musicalia S/A
4. José Siqueira	5 Invenções	2 horns	unknown
5. Osvaldo Lacerda	Invenção (1954)	horn and clarinet	with the composer

---

## Trios

Composer	Title	Instrumentation	Where to Find
1. Heitor Alimonda	Fantasia e Coda	horn, violin, piano	Federal University of Rio de Janeiro Music Library
2. José Siqueira	3 Invenções	horn, trumpet, trombone	unknown
3. Lycia de Biase Bidart	Cantos Tupis nº 1	horn, flute, clarinet	São Paulo University Music Library
4. Lycia de Biase Bidart	Cantos Tupis nº 2	horn, flute, clarinet	São Paulo University Music Library
5. Lycia de Biase Bidart	Cantos Tupis nº 3	horn, flute, clarinet	São Paulo University Music Library
6. Lycia de Biase Bidart	Dedicando	horn, flute, clarinet	São Paulo University Music Library
7. Lycia de Biase Bidart	Ecos Indígenas	horn, 2 clarinets	São Paulo University Music Library
8. Lycia de Biase Bidart	Trio Som Esquecido	horn, violin, piano	São Paulo University Music Library
9. Lycia de Biase Bidart	Serenga	horn, clarinet, basson	São Paulo University Music Library
10. Marisa Rezende	Trio	horn, oboe, piano	with the composer
11. Osvaldo Lacerda	Invenção (1954)	horn, flute, basson	with the composer
12. Osvaldo Lacerda	Invenção (1954)	horn, trumpet, trombone	with the composer
13. Ricardo Tacuchian	Estruturas Obstinadas	horn, trumpet, trombone	Biblioteca Nacional
14. Willy de Correa Oliveira	Phantasiestück I	horn, viola, trombone	with the composer

---

## Quartets

Composer	Title	Instrumentation	Where to Find
1. Francisco Braga	Fantasia Pastoril	4 horns	unknown
2. Francisco Mignone	Tetraфония	horn, flute, oboe, clarinet	with the composer's widow
3. H. Villa-Lobos	Choros 4	3 horns, trombone	Villa-Lobos Museum
4. Luis Candido da Silveira	Quarteto	4 horns	unknown

5.	Lycia de Biase Bidart	Serenga	horn, flute, clarinet, basson	São Paulo University Music Library
6.	Maria Helena da Costa	Quarteto nº1 (1976)	4 horns	with the composer

#### Quintets and Sextets

Composer	Title	Instrumentation	Where to Find
1. Claudio Santoro	Kleine Fanfarre	3 horns, timpani and organ	Edition Savart
2. Daniel Havens	Suite nº1	6 horns	Editora Novas Metas
3. Ricardo Tacuchian	Estruturas Obstinadas	horn, flute, oboe, viola, violoncello, piano	with the composer
4. Willy de Correa Oliveira	Phantasiestück	horn, violin, viola, violoncello, trombone, piano	with the composer

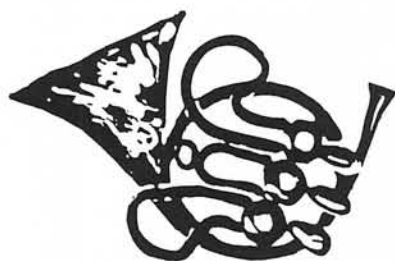
#### Horn and Orchestra

Composer	Title	Instrumentation	Where to Find
1. Arthur Bosmans	Concert in Ré	2 horns, piano and chamber orchestra	unknown
2. Dieter G. U. Lazarus	Reencontro (Toada)	horn and strings	Biblioteca Nacional
3. Domingos Raymundo	Dormindo a sesta	horn and strings	Federal University of Rio de Janeiro Music Library
4. Ernest Mahle	Concertino 1960	horn and strings	Piracicaba School of Music Library
5. José Siqueira	Concertino 1971	horn and chamber orchestra	unknown
6. Nelson de Macedo	Concertino Antigo (1959)	horn and strings	Biblioteca Nacional



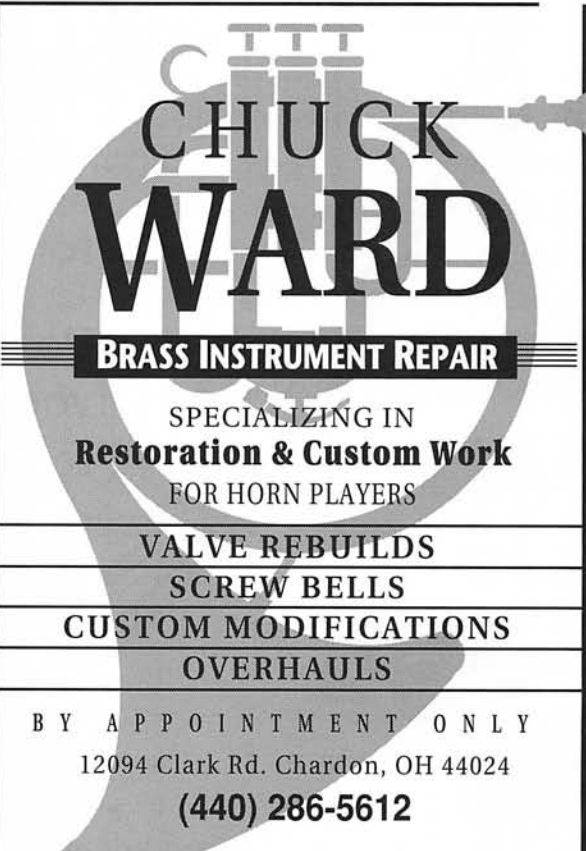
## 7th international courses horn **HORNCLASS '98**

*Nové Strašecí 8th - 16th August*



*lessons, workshops, concerts,  
exhibitions of instruments*

Application deadline : 15. 5. '98  
Horn Music Agency, 141 00 Praha 4  
Mezipolí 1092 / 6, Czech republic



# CHUCK WARD

## BRASS INSTRUMENT REPAIR

SPECIALIZING IN  
**Restoration & Custom Work**  
FOR HORN PLAYERS

---

**VALVE REBUILDS**

---

**SCREW BELLS**

---

**CUSTOM MODIFICATIONS**

---

**OVERHAULS**

---

BY APPOINTMENT ONLY  
12094 Clark Rd. Chardon, OH 44024  
**(440) 286-5612**

**MUSIC FOR WINDS**, Volumes 1 and 2  
a unique collaboration by  
*The Miami Wind Quintet*  
and  
*The Prague Wind Quintet*



recorded in Prague,  
Czech Republic



**Music For Winds, Vol. 1**  
Mastersound DFCDI-032  
*Octet-Partita in E-Flat*,  
Hummel  
*Divertissement, Op.36*,  
Emile Bernard  
*Petite Symphonie*,  
Gounod

"the performance sparkles...  
with pleasing tempos,  
imaginative phrasing,  
and excellent balance."

Cincinnati Enquirer

**Music for Winds, Vol. 2**  
World premier recordings  
Franz Krommer Octets  
*Octet-Partita in B-Flat*,  
Op. 67  
*Octet-Partita in E-Flat*,  
Op. 69  
*Octet-Partita in F Major*,  
Op. 77

"a scintillating disc...  
the playing is clean, witty  
and imaginative."

Cincinnati Enquirer

CDs \$14.95 ea., check or money order.  
Add \$2 per order for US shipping; \$4 foreign.

Miami Wind Quintet  
Department of Music  
Miami University  
Oxford, Ohio 45056

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

***Effie***

by F. Burgmüller edited by Mary Burroughs  
for Horn, Voice and Piano \$12

***Quintet in Eb Major, H. 19***

by Ludwig van Beethoven ed. K. C. Henslee  
for 3 Horns, Oboe and Bassoon \$12

***Allegretto***

from Beethoven's *Moonlight Sonata*  
for Horn Quartet arr. by Lorraine Sharp \$5

***The Entertainer***

by Scott Joplin arr. by Lorraine Sharp  
for Horn Quartet \$6 - for Horn Sextet \$8

***Allegro***

from Beethoven's Symphony No. 8  
arranged for Horn Octet by Lorraine Sharp \$14

Email: [kchhorn@azstarnet.com](mailto:kchhorn@azstarnet.com)

FAX (520) 740-0740 - Phone (520) 628-4757

Free Catalog and information - MC/Visa

# Auditions...

The United States Air Force is  
seeking highly skilled hornists  
for current openings.

Positions are also available for  
vocalists, arrangers, audio  
technicians, conductors, and  
other instrumentalists.

For information,  
call toll-free  
(888) 519-9866



UNITED STATES AIR FORCE  
Band of Mid-America

"Our goal must be to inspire musical ideas  
with which to communicate."

# The Lake Placid Seminars 1998

Lake Placid, New York

## VOICE

July 5-17, 1998

**Faculty:** Julianne Baird, Martin Katz  
(vocal accompanying and  
interpretation), Evelyn Lear,  
Lucy Shelton, Thomas Stewart,  
William Warfield, Mark Wildman

## TRUMPET

July 19-31, 1998

**Faculty:** Sir Harrison Birtwistle  
(composer in residence),  
Edward Carroll, Thomas Stevens,  
James Thompson, John Wallace

## BRASS QUINTET

August 2-14, 1998

**Faculty:** Joe Alessi, Roger Bobo,  
The Canadian Brass, Edward Carroll,  
Barry Tuckwell, John Wallace

## JAZZ IMPROVISATION

August 16-28, 1998

**Faculty:** John Abercrombie,  
Tim Hagans, Billy Hart, Jim McNeely,  
Joe Lovano, Dick Oatts, Rufus Reid,  
Kenny Werner

For information, please contact  
the Lake Placid Institute:  
tel/fax: (1) 518.523.1312  
e-mail: [lpinst@northnet.org](mailto:lpinst@northnet.org)  
<http://www.LakePlacidInstitute.org/>

Presented by:  
The Lake Placid Institute for the  
Arts and Humanities,  
Lake Placid, New York (USA) in partnership  
with the Royal Academy of Music, London.

With Assistance from:

**YAMAHA®**

Band & Orchestral Division

## Classic Music Furniture

Our new catalog is filled with graceful, functional hardwood furniture designed to make music more pleasurable for performer and audience alike. There are elegant wooden music stands that expand to serve a duet, trio or quartet, sheet music cabinets that stack to hold a growing collection, and much more.



FREE CATALOG  
**800-324-5200**  
or 650-324-5000  
[ih802@aldenlee.com](mailto:ih802@aldenlee.com)



**Alden  
Lee**  
Company, Inc.

Dept IHS802, 1215 Chrysler Dr, Menlo Park, CA 94025 USA

## New World School of the Arts College Music Program

*"The course  
of study  
caters to the  
individual*

*through a unique blend*

*of faculty, interactive performers and scholars,  
small classes, and abundant performance opportunities.*



*The result will not be music  
making according to a specific persuasion,  
but according to inspiration."*

Dr. Karl Kramer, Dean of Music



For More Information to schedule an  
audition or to receive a copy of the  
student musician recording  
"Sounds of Miami" contact:

Dr. Karl Kramer, Dean of Music  
Mailing address: 300 NE Second  
New World School of the Arts  
Avenue, Miami, FL 33132  
Telephone: (305) 237-3622  
Fax: (305) 237-3512  
E-mail: [kkramer@mdcc.edu](mailto:kkramer@mdcc.edu)  
Website: <http://www.mdcc.edu/nwsa/>

Through its sponsoring institutions, the school  
awards the Bachelor of Music in Vocal  
Performance, Instrumental Performance and  
Composition/Electronic Music (anticipated).

Accredited Institutional Member of the  
National Association of Schools of Music.

New World School of the Arts is a cooperative  
venture of the University of Florida, Miami-  
Dade Community College and the Dade County  
Public Schools.  
Bennett Lentzner, Provost/CEO



## MUSIC for FOUR BRASS

Arrangements for Mixed Brass Quartet with interchangeable parts



Favorites from the Baroque, Classical & Romantic Periods

\* Trumpet \* French Horn \* Trombone  
\* Bass Trombone \* Tuba \* Keyboard \* Guitar

Also Available:

**TWENTY ENCORE and RECITAL PIECES**  
**EIGHTEEN SACRED and SPIRITUAL SOLOS**  
for French Horn & Piano

## MUSIC for FOUR

Arrangements for Mixed Ensemble with interchangeable parts

\* Flute \* Oboe \* Violin \* Clarinet \* Viola \* French Horn \* Cello  
\* English Horn \* Bassoon \* Bass Clarinet \* Keyboard \* Guitar

Please call for free catalog and repertoire list

LAST RESORT MUSIC PUBLISHING, INC.

11288 Ventura Blvd. # 820, Studio City, CA 91604

(800) 762-0966 FAX (818) 766-9945

resortprod@aearthlink.net

KENDALL BETTS HORN CAMP  
THE WHITE MOUNTAIN SCHOOL  
LITTLETON, NEW HAMPSHIRE  
JUNE 14 - 28, 1998



### FOURTH ANNUAL UNIQUE SEMINAR AND RETREAT

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

#### INTENSE DAILY SCHEDULE

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

#### 1998 FACULTY TO INCLUDE:

VINCENT BARBEE, NATIONAL BALLET OF CANADA  
KENDALL BETTS, MINNESOTA ORCHESTRA,  
MARY BISSON, BALTIMORE SYMPHONY  
GREG HUSTIS, DALLAS SYMPHONY  
PETER KURAU, EASTMAN SCHOOL OF MUSIC  
ABBY MAYER, USMA WEST POINT BAND, (RET.)  
SOICHIRO OHNO, FRANKFURT RADIO ORCHESTRA  
JEAN RIFE, NEW ENGLAND CONSERVATORY  
JULIE SCHLEIF, INTERLOCHEN ARTS ACADEMY  
BARRY TUCKWELL, SOLOIST AND CONDUCTOR

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

ALL HORN PLAYERS AGE 15 AND OLDER ARE WELCOME:  
STUDENTS, AMATEURS, PROFESSIONALS, EDUCATORS

FOR FURTHER INFORMATION AND APPLICATION, PLEASE CONTACT:  
KENDALL BETTS, 4011 ROANOKE CIRCLE, GOLDEN VALLEY, MN 55422-5313  
TEL: (612) 377-6065 FAX: (612) 377-9706 E-mail: HORN CAMP@aol.com

# A PAMPHLET FOR SELF IMPROVEMENT ON THE HORN

by  
Abby Mayer

- \* Kendell Betts, Solo Horn Minn Sym Orch: "Good solid advice for us all."
- \* Joshua Berrett, Ph.D., Mercy College: "Truth breathes on every page he has written."
- \* David Kaslow, author: "It contains valuable tips which all hornists will find most useful."
- \* Gordon Wileen, Horn Player, Alexandria, VA: "It's an invaluable compendium of tips not found under any one cover."
- \* John Lawrence, Horn Player, Teacher: "Abby has put down on paper a lifetime of reminders. Bravo Abby."

Copyright 1997

Price \$15.00 each • \$120.00 per dozen

Send to:

Abby Mayer

6 Cedar Lane, Box 388, Cornwall, NY 12518 USA

Telephone: 914/534-2682

E-Mail: amayer8738@aol.com

# The Double Horn and Its Invention in 1897

John Q. Ericson

As the nineteenth century was coming to a close, controversy raged in the horn playing community. This controversy had its roots in the use of crooks on the valved horn and came to be centered around the relative merits of horns crooked or pitched in the keys of F or B-flat. The solution to this controversy, which in the words of Reginald Morley-Pegge “revolutionized horn playing technique almost as much as did the invention of the valve,”<sup>1</sup> was the double horn.

The first prototypes of this design, which combined the F and B-flat horns into one instrument, were produced by the German horn maker Kruspe in 1897.<sup>2</sup> The design of the double horn was created by Edmund Gumpert, who served as third hornist in Meiningen.<sup>3</sup> Edmund Gumpert was a nephew of perhaps the most important German valved horn performer and teacher of the late nineteenth century, Friedrich Gumpert (1841–1906),<sup>4</sup> so we first turn to the elder Gumpert to better understand the musical context which led to the invention of the double horn.

Fr. Gumpert served as professor at the Leipzig Conservatory and as principal hornist of the Gewandhaus Orchestra from 1864 until 1898.<sup>5</sup> His equally famous student, German-American hornist Anton Horner (1877–1971, for many years principal hornist of the Philadelphia Orchestra), recalled in 1956 the manner in which Fr. Gumpert used crooks on the valved horn. Horner, who studied with Gumpert from 1890–94, stated the following:

[Gumpert] had no use for the B-flat horn which was coming into use in Germany at that time; but he did advocate changing crooks or slides to G, A, and B-flat horn for some compositions. For instance, he played the Siegfried solo on the B-flat horn, and the slow movement of the Second Beethoven Symphony on the A crook; also played the Mendelssohn Nocturne on an E crook. The old German conductors like Reinecke in Leipzig, Bühlw [sic] in Berlin, and others would not tolerate the thin, harsh quality of the B[-flat] horn, unless the composers called for that quality in their compositions, when they wrote for the G, A-flat, A, and B-flat horn. Of course, we, of today, think these restrictions are splitting hairs, but that was the opinion that prevailed in those days. I know that in many orchestras, when there were auditions for vacant positions, B[-flat] horn players were not even considered. But eventually, B[-flat]

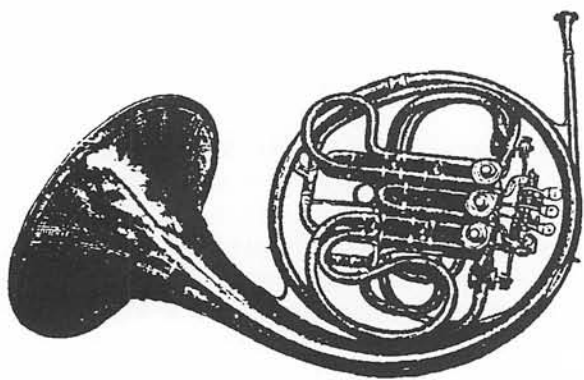
horn specialists were considered, when such excellent players as Preusse in Frankfurt proved and demonstrated its advantages.<sup>6</sup>

After his graduation in 1894 Horner returned to Philadelphia but kept in close contact with a classmate named Hermann Brachold, who had also studied the horn with Fr. Gumpert. Horner was an early advocate of the double horn and later recalled receiving through Brachold a copy of an article which was published in *Deutsche Musikerzeitung* in 1898 titled “Hie F-Horn—hie B-Horn—was ist recht?” [Here F Horn—There B-flat Horn—What’s Right?], which contained one of the very first published notices on the new double horn.<sup>7</sup>

This article appeared in three parts. The first part was written by Josef Lindner, who was professor of horn in Würzburg and had previously served as principal hornist in Meiningen. In short, Lindner was a very strong advocate of the use of the B-flat horn. At that time many of the valved horns which were in use still used terminal crooks in the same manner as an orchestral natural horn and could be crooked into any orchestral key.<sup>8</sup> Lindner did admit that if one were to take a terminally crooked valved horn in F and simply insert a B-flat shank into the instrument the resulting tonal quality is lacking.<sup>9</sup> However, Lindner pointed out that if a full length leadpipe were used on the B-flat horn—that is, the instrument was not built to use terminal crooks but instead had a fixed leadpipe—the tone was much better.<sup>10</sup> He additionally felt that the high range sounded “unnatural and pressed” on the F horn,<sup>11</sup> concluding that the B-flat horn was basically superior.

Lindner’s article was quickly followed by a lengthy reply written by Richard Tornauer, who performed in Cologne. Tornauer, predictably, was a strong advocate of the use of the F horn. He began by noting that composers preferred the lower tonalities of the horn, giving the example that the *Fidelio* Aria, if performed by two A horns and one E horn, was no longer an accompaniment but instead became obtrusive horn solo because of the very bright tonal quality of the horns.<sup>12</sup> While he admitted that the F crook required better lip technique than the B-flat crook, nevertheless, he stated that using the B-flat horn was not art. He additionally stated that the B-flat horn was used only in southern Germany, with the remainder of the country still cultivating the use of the F horn.<sup>13</sup>

The conclusion of this discussion in *Deutsche Musikerzeitung* was an article on the new Gumpert-Kruspe double horn, which caught the attention of Brachold and Horner. The article reported that Edmund Gumpert, working with the instrument maker Kruspe in Erfurt, had combined the F and B-flat horns into one instrument.<sup>14</sup> The real genius of the design lay with its ability to combine and utilize the best aspects of the F and B-flat horns; the low range retained the full sound of the F horn, while in the high range one could use the B-flat horn for improved accuracy.<sup>15</sup>



*The Double Horn*<sup>16</sup>

The above illustration comes from another very early published report on the invention of the double horn, an article titled "Ein neues Doppelhorn" [A New Double Horn] by hornist and composer Hermann Eichborn (1847–1918), published in 1899 in *Zeitschrift für Instrumentenbau*. This particular illustration is of the first Gumpert-Kruspe design, which used a pair of valves, connected to each other, to accomplish the change from F to B-flat.<sup>17</sup> This is the type of horn that Horner recalled as being his first double horn.<sup>18</sup> When Horner began using the double horn in 1899 other hornists tried to discredit his work (and success) by saying that he used a "freak" horn,<sup>19</sup> but the double horn was here to stay.

One of the first published notices in the USA on the double horn is a 1907 article by Gustav Saenger (1865–1935) in *The Metronome*. He reiterated the problem and introduced the solution as follows:

The extraordinary and remarkable accomplishments which modern composers demand from Wind Instrument players has led to many experiments and improvements in the construction of these instruments within recent years.

Occasionally, of course, we still come in contact with the ideal Horn enthusiast who maintains and believes the Natural Horn to be the only and most perfect one; however, for orchestral uses, the success of the Valve Horn has proved beyond a doubt how immeasurably superior it is to the Natural Horn. But we find that even the Valve Horn players are divided into two very decided factions, each of which is stubbornly determined that their own system is the best, one preferring the B-flat, and the other the F Horn.

It is a well-known fact that at the present time of writing the majority of high Horn players have adopted the B-flat Horn, preferring a secure and easily produced high range, to a round, voluminous tonal quality. However, it cannot be denied that no matter how proficient or artistic a player will perform on a B-flat horn, this instrument will always be recognized at once by cultivated listen-

ers, through its certain stiffness in tonal production and in the noticeable dryness of the intervals of the lower range.

In order to do away with these shortcomings and maintain the desirable qualities of both these instruments, innumerable experiments have been made in order to combine the qualities and technical advantages of a B flat and F Horn into one instrument.

[The Double Horn] is the talk of modern European Horn players and bids fair to revolutionize the playing of this instrument to a great extent.

While it is prudent not to proclaim any new invention as an absolute success before its practical usefulness has been firmly established, it would seem that this new Double Horn has really come to stay. Mr. Aug. Hubl, the solo Horn player of the Royal Court Orchestra in Stuttgart, after a recent test of these new instruments, said that, in his opinion, their system was the best which had ever been invented, and positively declared it to be the French Horn of the Future.

Other prominent European Horn players who have had occasion to test the new Horn agree with this opinion, declaring it as an immense advancement in the construction and perfection of the French Horn, which, in all probability would be speedily introduced into all larger orchestras and bands.<sup>20</sup>

The double horn, in terms of design, did pull the valved horn even further away from its natural horn roots, but the invention clearly allowed horn players to better meet the demands placed on them with less of a tonal compromise. "Higher, louder, faster" seems to be the motto of many composers, and the double horn is well suited to performing at these extremes of technique.

Finally, while the double horn did in general solve the problem of the choice between the single F and B-flat horns, and also eliminated the general issue of the use of crooks, it did not solve the other problems of horn players. German-American hornist Bruno Jaenicke (1887–1946, for many years principal hornist of the New York Philharmonic) gave the following example in his 1927 article, "The Horn":

The success of this invention was complete, although not quite as easy as a conductor, whom I know, thinks. Let me tell you about him. One nice day I played for him in order to get a position as first horn in his orchestra. I played the F horn then. He accepted me, advising me to use the double horn of which he had heard, "because," he said, "it is so easy. When you want a high note you just press a button and there it is." The good man did not know that we have to set our lips in the same

position when we play the high C on the F or B-flat horn ... Conductors love horn players who can play high notes. A maestro once told me of a hornist who could play very high notes, and they sound like flute tone. I asked him if his flutist could play like a horn. For some reason or other he did not like my remark.<sup>21</sup>

The double horn celebrated its one hundredth anniversary in 1997. While the controversy over the use of the F or B-flat crooks has not been totally resolved even today, certainly the double horn did much toward solving the problem, and with these instruments the modern era of horn playing was introduced. As predicted, the double horn was the "horn of the future."

## Notes

<sup>1</sup>R. Morley-Pegge, "The Orchestral French Horn, Its Origin and Evolution" in Max Hinrichsen, ed., *Waits Wind Band Horn* (London: Hinrichsen, 1952), 195.

<sup>2</sup>Herbert Heyde, *Das Ventilblasinstrumente* (Leipzig: VEB Deutscher Verlag für Musik, 1987), 181.

<sup>3</sup>*Ibid.* See also correspondence from Max Hess, dated December, 1971 and published in *The Horn Call* 2, no. 2 (May, 1972), 75.

<sup>4</sup>As I also noted in endnote 20 of my recent article on the Koppasch etudes (*The Horn Call* 27, no. 2 [February, 1997]), it is a most curious fact that every published work of Gumpert misspells his name as Gumbert. Norman Schweikert in his article "Gumpert, not Gumbert!" (*The Horn Call* 1, no. 2 [May, 1971], 45–46) relates that his former students theorized "that there was a well-known song-writer, poet or the like" named Friedrich Gumbert, and that "he did not seem to mind being mistaken for him." As a refinement of the theory as to why this intentional misspelling occurred, an examination of a typical nineteenth-century musical handbook (such as Fr. Pazdírek, *The Universal Handbook of Musical Literature* [Vienna: Pazdírek, n.d.], vol. 11, 657–664) will find an entry and many published works by Ferdinand Gumbert (1818–1896)—perhaps Gumpert's publisher was banking on this name recognition to help sell music.

<sup>5</sup>R. Morley-Pegge, *The French Horn*, 2nd. ed. (London: Ernest Benn Ltd., 1973), 164.

<sup>6</sup>"A Letter From Anton Horner," reprinted in *The Horn Call* 23, no. 2 (April, 1993), 91.

<sup>7</sup>*Ibid.*, 92. This series of articles from *Deutsche Musikerzeitung* is reprinted with a (rough) translation in Hans Pizka, *Hornisten Lexikon* (Kirchheim: Hans Pizka Edition, 1986), 279–291.

<sup>8</sup>Vienna horns still have this capability. An illustration of a Vienna horn with F, B-flat, and A crooks may be found in Robin Gregory, *The Horn*, rev. ed. (New York: Frederick A. Praeger, 1969), plate III. A piston valved instrument with terminal crooks in F is also illustrated in Kathleen Schlesinger, "Horn," *Encyclopaedia Britannica*, 11th ed. (1910–1911), reprinted in *The Horn Call Annual* 9 (1997), 19.

<sup>9</sup>Pizka, 281.

<sup>10</sup>My own experiments also confirm that a valved horn which uses terminal crooks to reach B-flat alto—requiring the use of a very short crook (with less than 6 inches of tapered length)—is lacking in tone compared to one built with a full length, fixed leadpipe. (Modern double horn leadpipes, for example, contain 19.5 to 22 inches of tapered length.)

<sup>11</sup>Pizka, 284, trans. Pizka.

<sup>12</sup>*Ibid.*, 287. Tornauer would have the high hornists transposing the E horn onto the A crook instead of B-flat, and the second hornist using the E crook, in a manner similar to what Fr. Gumpert advocated for the valved horn.

<sup>13</sup>*Ibid.*, 288.

<sup>14</sup>*Ibid.*, 289. Barry Tuckwell on page 54 of his book *Horn* (New York: Schirmer, 1983) states that the double horn was designed by Ed Kruspe and George Wendler. Wendler, who was a major horn player (principal hornist in Boston for many years) and Kruspe's son-in-law, did design a successful double horn (see also the note from Harold Meek in *The Horn Call* 2, no. 2 [May, 1972], 74), but it would seem to not have been the very first double horn.

<sup>15</sup>Morley-Pegge, 2nd ed., 49–51 notes that the *système équitonique* of Gautrot and Marquet in France, a compensating system dating to 1864, embodied the principal on which the double horn operated. However, it is doubtful that this system was known to Edmund Gumpert, as the central issue for Gumpert was that of combining the F and B-flat horns into one instrument, not correcting for theoretical intonation problems.

<sup>16</sup>Illustration from H. Eichborn, "Ein neues Doppelhorn," Schlufs, *Zeitschrift für Instrumentenbau* 20, no. 4 (November 1, 1899), 98.

<sup>17</sup>An instrument of this design is illustrated in Heyde, Foto 45. Similar double change valves may be also found on older model Paxman descant and triple horns.

<sup>18</sup>"A Letter," 92.

<sup>19</sup>*Ibid.*

<sup>20</sup>Gustav Saenger, "A New Double French Horn," *The Metronome* 13, no. 1 (January, 1907), 12.

<sup>21</sup>Bruno Jaenicke, "The Horn," *The Ensemble News* 2, no. 2 (1927), 11–13. Reprinted in *The Horn Call* 2, no. 1 (November, 1971), 60.

John Q. Ericson holds a Doctorate in brass pedagogy from Indiana University and has performed third horn in the Nashville Symphony since 1991. In celebration of the 100th anniversary of the double horn the horn section of the Nashville Symphony (Leslie Norton, Joy Worland, John Ericson, Bob Heuer, and Jeff Stahel) will perform exclusively on double horns during the 1997–98 season.







MUSIC AND DANCE  
ACADEMY

## Horn Session

May 31 to June 14

Private lessons and masterclasses  
with renowned Masters

**Guy Carmichael**

Professor at the Quebec Music  
Conservatory and Laval University, Quebec, Canada

**Eugene Rittich**

Principal horn of the Toronto Symphony Orchestra  
Professor at the University of Toronto, Canada

**John Zirbel**

Principal horn of the Montreal Symphony Orchestra,  
Professor at Mc Gill University, Montreal, Canada

For more information and registration form:

<http://www.cite.net/~dforget>

**DOMAINE FORGET**

398, ch. Les Bains, St-Ir  n  e Qu  bec CANADA G0T 1V0  
Ph. (418) 452-8111 - Fax: (418) 452-3503  
E-mail: dforget@cite.net

## Wehr's Music House

*music for Horn*

### Solo:

Jim Theobald - *Mantra* (unaccompanied)

WM #137.....\$3.50

### Horn Trio:

Michael Stewart - *Three Short Pieces*

WM #146.....\$9.00

### Horn Choir:

T. Morley\Chenoweth - *What Saith My Dainty Darling?*

WM #51.....\$7.00

G. Meyerbeer\Chenoweth

WM #54.....7.00

P. Tchaikovsky\Sharp - *1812 Overture*

WM #66.....\$19.50

C. Debussy\Sharp - *Clair de lune*

WM #123.....\$11.00

**Wehr's Music House now accepts all major credit cards!**

Add \$3.00 for Shipping & Handling

Florida Residents add 7% tax

Write for our free catalogue

3533 Baxter Drive

Winter Park, FL 32792-1704



<http://home.navisoft.com/wehrsmusic>

**New!**

## The LITTLETON ALPHORN

❖ **"F" Horn** --12' 3" Long

❖ **True  
Harmonic  
Scale**

❖ **Rich,  
Resonant  
Sound**

❖ **Centered  
Pitch**

❖ **Booming  
Bass  
Notes**

❖ **Made  
in the  
U.S.A.**

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

*Introducing the*

**LITTLETON ALPHORN**

— the first alphorn to be built  
with high-tech materials and  
a computer-designed bore.

The result is a sound that is  
true, consistent, predictable,  
regardless of any atmospheric  
condition. • Rattan wrapped.

Traditional floral decoration on  
the bell. 3-piece construction.

Comes with adapter to hold your  
favorite French horn mouthpiece.

### AUTHORIZED DEALERS

▪ **LARK IN THE MORNING**

P.O. Box 1176, Mendocino, CA  
Ph. 707-764-1979

▪ **McCOY'S HORN LIBRARY**

3029 W. 44th St., Minneapolis, MN  
Ph. 612-927-6021

▪ **THE MAGIC OF MUSIC**

148 San Gabriel, Rochester, NY  
Ph. 716-442-6315

▪ **OSMUN MUSIC**

5 Forest St., Arlington, VA  
Ph. 800-223-7846

— CALL FOR INFORMATION —



# A Tribute to Charles Kavalovski

*Principal Horn of the Boston Symphony Orchestra, 1972–1997*

*William Scharnberg*

No one could argue that Charles Kavalovski or “Chuck,” as he prefers to be called, is a unique personality and musician. He is an intellectual giant who moves equally at ease in the world of Nobel Prize-winning physicists and the upper echelons of the music business. He neither earned a music diploma nor played a degree recital and had only a small amount of civic orchestra playing before he began auditioning. As a thirty-five-year-old Professor of Physics at the University of Washington he decided to try his hand at the audition circuit, winning six orchestral positions within a six-month span and electing the best: the Boston Symphony Orchestra. Twenty-five years later he remained in the prime of his horn playing, he felt more comfortable in his position than ever, and his colleagues did not want him to leave. However, after the Tanglewood portion of the 1996–97 BSO season, he retired. Here is his story, so far.

Chuck was born in 1936 in St. Paul, Minnesota, the son of Polish immigrants. His father was a laborer at Swift and Co. meat-packers and his mother was a homemaker. Although neither parent had any musical training and only his mother had attended high school, both came to America



*Charles Kavalovski*

to give their children opportunities unavailable in their homeland, including a great education and musical training. Chuck was the oldest of five children, with two brothers and two sisters. Among the five children, fifteen college degrees have been earned. Clearly this is a testament to their parent's ability to manage money and set high priorities for their children.

Chuck's mother insisted that each of the children take piano lessons and, as the oldest, this decision was inflicted upon him first. However, he disliked the piano and hated the lessons. Often as not, he would skip his lesson, take the fifty cents, and buy an ice cream sundae. Coming home a half hour later he would tell his mother he'd had a great lesson! When he entered Cretin High School, a Catholic military academy with a very fine band, his mother went shopping for an instrument for her son to play in the band. She saw this very shiny instrument in the shop window and bought it. When she arrived home her son was banging on the piano dispiritedly. She exclaimed, “If you will play *that*, you can quit the piano!” “You’ve got a deal!” he quickly responded. He opened up the case and asked, “What is it?” “It’s a horn, a French horn,” replied his mother. “Well, what do you do with it?” asked Chuck. “I don’t know, you go find out,” she said.

So I went to the first rehearsal with my Pan American single F horn. They were auditioning students but the only instruction was how to put the mouthpiece in the horn. The conductor asked, “How many of you can play a note?” The first couple of fellows blew, but all you could hear was the sound of wind through the horn. When it came to me, I realized there had to be more than that because they weren’t getting any musical sound, so I blew as loudly as I could and my lips accidentally came into vibration—blaaaat! The band leader said, “Fine, you’re first horn!”—and I’ve been first horn ever since.

Chuck's college education was primarily non-musical, leading to two masters degrees, one in Mathematics and one in Business Administration, plus a Ph.D. in nuclear physics. Music came to him primarily as a hobby, playing in civic orchestras and free-lancing while in graduate school. However, he studied horn privately with the principal hornists of the Minnesota (Minneapolis) Orchestra: Christopher Leuba, Robert Elworthy, and Waldemar Linder, on an irregular basis. During his years in physics, however, he found a very high correlation between science and music. In the Physics department, for example, he performed in a very fine woodwind quintet. The clarinet player went on to win a Nobel Prize. Chuck's officemate as a graduate student was Tony Danby, who was professor of Astronomy at that time but had played principal oboe in the BBC. Chuck's Ph.D. advisor, Norton Hintz, had two briefcases, one for science and one for the arts and music, so he was very tolerant of Chuck's musical interest. Chuck, to this day, somewhat blames Norton Hintz for allowing him to continue his habit! As an aside he talks about Professor Hintz as “a wonderful and energetic guy. A couple years ago I was on sab-

batical in the Twin Cities and received a card announcing his seventieth birthday party, which was a big event at the Calhoun Beach Club with a big band and dancing. The outside of the invitation showed Norton Hintz in 1955 with a pipe, pushing a stroller. On the inside of the card there he is at seventy in 1992 wearing in-line skates, again pushing a stroller!"



*Munich Competition jury, September 1988*

Chuck's doctoral thesis concerned the general area of particle accelerator physics: using high-speed protons to probe the nuclei of various atoms. He loved this field and immersed himself in it until he was thirty-five. By this time he was a full professor, having served on the faculties of the University of Washington in Seattle, MIT, and the University of Minnesota. About this time in his life it became apparent to him that the horn was going to be a "lousy hobby." He had maintained a practice regime of two-and-a-half to three hours a day simply to keep in the kind of condition where he could "stand to hear myself." A rare individual: he did not want to play if it was going to sound as bad as it did (to him) on only half an hour a day. He decided to take some orchestral auditions to see how they would go. Within a space of six months, he was offered the first horn jobs in the Portland Symphony (Oregon), Seattle Symphony, Denver Symphony, San Francisco Symphony, Toronto Symphony (third horn), and finally the Boston Symphony. He took a sabbatical leave and accepted the Denver position as it was one of the early positions offered him, but, due to his immediate success, he continued to audition. He won the Boston Symphony job after three final rounds. In his words:

They weren't sure they wanted to hire a physicist. I was just lucky. I think I was too stupid to be afraid. I mean it was just like taking an exam: you make notes and you go over and over them. I made a folder with the excerpts and studied them three hours a day. I thought if I was going to do this at all, I should take it as far as I could. Even when I won the San Francisco job, I had already reached the finals of the Boston Symphony, so I decided to turn down the San Francisco job and wait to see what would happen in Boston.

Interestingly, one of the reasons he had not pursued horn playing as a career earlier, apart from his strong interest in

the sciences, was the message he got from people in the business. Wally Linder, in particular, said, "If you can do anything besides play the horn for a living, for God's sake, do it. The pressure is great, the stability is minimal, and there are those long trips to the bank in the summer." Chuck also did not like the prevalent but antiquated notion that the person in front of the orchestra was appointed by God and could control everyone's lives, their artistic endeavors, and very futures. He did not want his livelihood and self-image to be that vulnerable to an individual who was no better at his job than most of the musicians in front of him. However, at the time he auditioned in San Francisco, Seiji Ozawa was the conductor. His persona was almost that of an anti-conductor: he came on stage to the horn audition finals in a black sweatshirt and jeans, wearing a raccoon coat. As Chuck said,

It was wonderful. Here is a guy who didn't think he had descended from heaven. So in turning that job down I was a little regretful because I really wanted to work for a fellow like that. Of course, it wasn't more than a couple months after I accepted the Boston job that they announced Seiji as principal conductor, so we worked together after all.

Now, twenty-five years later, he has retired from the Boston Symphony and is embarking on the next stage in his life. He says that he loved it all. Of course, it entailed a tremendous amount of work, but he feels fortunate to have had the opportunity to work in two different and exciting careers with individuals of the highest caliber. Of his current plans, he says,

I'm interested to see what the future holds for me. I have no specific goals other than to spend some time looking inward. I have been lucky to have been able to explore both the intellectual side of myself in physics, and the inner emotional side in music. I am not a very outgoing person in my relationships with others, but music has given me the opportunity to express myself in an alternative way.

When asked about what he feels were his career highlights, he modestly states that "the horn has always represented such a challenge to me that I feel exhilarated any night I can walk away from the stage not feeling disappointed in what I've done." Although there are conductors with whom he has enjoyed working, and certain pieces of music that he loves to play, not all of which have important horn parts (such as Janacek's *Sinfonietta* and Ravel's first *Daphnis* suite: "I love the lyrical high solos—we did it last summer and I don't feel I have ever done anything better."), he is not able to single out specific highlights of his career. He states:

One of the most satisfying experiences for me in the past few years has been, finally, to detach myself from the challenge of the instrument and focus on saying something personal when I play. I



think that's what constitutes the real meaning of the word (so overworked in the business) "artistry"—the capability of saying something unique to one's self, in a way no one else could have done. It's taken me a long time to find that feeling. I'm grateful life has given me that opportunity. Then, too, in a general way, the horn has enabled me to find out about myself, the positives and the negatives: my limitations, my fears, my strong points, especially my toughness. You find out what you're made of in twenty-five years as principal horn in a major orchestra! For me perhaps the most telling thing has to do with the ability to live with disappointment—we all find it easy to feel great about the nights when it's gone well! The instrument makes us vulnerable, as virtually no other does. Tennstedt, one of my favorite conductors, told a good story: a conductor and horn player find themselves in heaven but the conductor is at a much lower status. The conductor asks St. Peter: "What's going on here, the horn player is higher than me?" St. Peter replies, "When you were both on earth you conducted and the audience cheered, but when *he* played, the audience prayed!"

When asked about the equipment he has used in the Boston Symphony, Chuck notes that he won the job and came in the orchestra with a Geyer, and he has recently bought another Geyer-type horn from Keith Berg. He says,

The Geyer is wonderful for a host of repertoire but has its limits on the loud end. I have a Kruspe that I use a lot for the bigger pieces. In addition, I have used Paxmans for many years and have found them all to be valuable instruments. Horns are cheap by comparison to stringed instruments—why not have a bunch of them? Fiddle players usually have to choose between an instrument and a house!



*Boston Symphony horn section with Seiji Ozawa. Photo by Miro Vintoniv*

He has always used a Farkas-style mouthpiece, most recently one made by Lawson. Although he has tried a variety of mouthpieces, he feels that the mouthpiece affects

the way one sounds. He states, "The cookie-cutter mouthpiece is not flattering for me."

Clearly he has carefully examined every part of his playing and has listened to and learned from his colleagues and other artists, particularly vocalists. To illustrate this point, he relates this story:

Farkas's book was the only "Method" available when I was learning to play. I started at the local tap-dance and music conservatory in South St. Paul and the teacher, a trumpet player, started me with a mouthpiece placement that was about half upper and lower lip. When I finally got around to studying the embouchure photos in Phil's book, it looked to me as though everyone was setting into the lower lip, so I decided I'd better learn to play that way instead. I'd heard a story about Raphael Mendez, a famous trumpet virtuoso of that period, learning to play again after mashing his lip in an accident, by shutting himself up in a dark room for an hour every day for a year. So I started all over again from scratch and, sure enough, after about a year I could play with the new setting. Ironically though, after I came into the BSO, I felt that I simply didn't have the projection power with that embouchure. Two-thirds upper and one-third lower gave me a lot of sensitivity, but not enough strength. So I moved the mouthpiece back down, and it worked!

Because he had many other things going on in his life: physics, getting married, raising a family and so forth, he really had no time for a formal musical education, so his real training began on the job in the Boston Symphony. By listening to, watching, and working with the orchestra's "standout artists" he gained an enormous amount of musical experience. He fully admits, "I was really a greenhorn when I came in. I remember Ghitalla (principal trumpet at the time) leaning over to me at the first rehearsal of Beethoven's Fifth saying 'Chuck, this is the one that goes tah-tah-tah-taaah.' I said 'I recognize that!'"

In answer to the question, "How do you cope with stress in your job?" he responds:

There are no secret methods of dealing with it—I have talked with performers of all varieties about this issue. Some of the things that work for me are, first: knowing I can do it under pressure—this knowledge can only be gained through (successful) experience. Being "over-prepared" helps. A key to consistent performance for me personally has been learning how to *focus* on the passage in question while I'm playing it—note by note, so intently that everything else is shut out (especially negative "voices": "What if I screw this up?—I'm on TV!").

Chuck goes on to say he believes he has benefited a great deal from manuals written for Olympic and professional athletes on performance ability.



It's ironic that athletes have done something for the artistic world that we should have picked up on long ago. The Eastern European and Asian coaches, especially, taught the rest of the world in this area—how to achieve your maximum performance in your “event.” Basically their message is that the success of their athletes is as much a function of their psychological training as their physical training. One of the key elements here is *practicing* the ability to focus. They've developed some novel training methods: shifting attention at will between a TV and radio playing simultaneously, for example. The notion here is to identify and practice the “cues” that enable you to achieve the detached focus necessary to make your “event” happen at peak level, in the studio, on the stage. I've learned that the single most important cue for me for successful entrances (that hardest of all notes, the first note) is breathing smoothly and in rhythm with the music in preparation for the attack—breathing evenly over the whole beat prior to the entrance. I have a daily routine I follow religiously—I call it the Daily Dues—that incorporates all the basic tools I need to carry on stage with me to do my job, and the smooth, even, pre-articulated breath is the single most important one of all for me. An excellent psychological training program for achieving peak performance I recently discovered is “Mind Gains,” published by a sports equipment firm in California: “Fit for Life.”

Continuing his comments on stress management, Chuck remarks,

Of course, a lot of musicians have found beta-blockers to be helpful. I have no problem with performers using them. I was asked some time ago to participate in a study conducted by a cardiologist/amateur musician, who did, among other things, a double-blind study at Juilliard that showed a positive correlation between the use of Inderal and performance quality. My own experience in that study was mixed—my pulse certainly slowed down somewhat under stress, and physical anxiety symptoms seemed reduced, but my lip somehow felt “rubbery,” as though it wasn't my own. The study director attributed this to a minor calcium/sodium imbalance induced by the beta-blocker. Other participants didn't notice any such effect, but beta-blockers present some problems for me personally. All told, the well-established health detriments associated with chronic severe stress far outweigh any known side-effects from the infrequent and small doses appropriate for performance applications. If you're interested, talk to a physician about using them.

On the subject of over-practicing:

My first season with the BSO started at Tangle-

wood. That summer's programs looked like it had been drawn up from an excerpt book: all the “Fives” (Tchaikovsky, Shostakovich, Mahler), Till, etc., etc. So I got there three weeks early, left my wife and kids in Denver, and practiced eight hours a day on that repertoire. I even sat out on the deck in the rain playing through the Beethoven Fourth lick ten times in a row—I didn't know what I would come up against. I remember doing the complete *Daphnis* at forty-two degrees with the wind blowing. Let's put it this way: I know how to study. People have asked me repeatedly if there was any carry-over from science to music. I tell them, the ability to be objective about studying something. I'm a good student, or at least an effective student. In that sense, I missed a great learning opportunity in music not having had the chance to play recitals and so forth. But I guess I made up for it later!



*Rafting with the Boston Symphony horn section*

About his more difficult moments with the BSO:

Playing for TV. Trying to get ready to play *Oberon* or the *Pavane* knowing that they've got a camera zooming in up your nose. I just don't like something that “close” when I'm playing. I like a little space between me and the audience. I feel TV has really invaded people's privacy, even in public events, because of the way the camera shots are handled these days—zooming in on some poor kid crying because she flopped on the ice at an Olympic event. What happened to taste? I don't think orchestras are that interesting to look at anyway. The only person moving around much is the conductor, and he's often the least important thing happening. But TV has exposed a lot more people to orchestras in action than concert halls, so I suppose it is necessary.

So what does the future hold for Chuck and his talented and beautiful wife, Margo? First, they have already sold their house in Massachusetts and moved to the Twin Cities (Min-

neapolis-St. Paul). Chuck will be teaching horn at the University of Minnesota on a part-time basis. Margo occupies a chair in piano there and will continue her position at the New England Conservatory, so she will be commuting bi-weekly between Boston and Minneapolis. Chuck says, "I'm hoping that will get old fast and that she will settle down to one place. Everywhere she does a master class they offer her a position." Currently Margo also heads the vocal program at Tanglewood but promised to leave that position when Chuck left the BSO. She still performs with artists like Kathleen Battle and Dawn Upshaw and others. Chuck says that one of the areas on his list of things to do after retirement is to find more time for the two of them: they have been married for ten years but came into the marriage imbedded in active careers. He does not aspire to being a great cook: "my standard recipe is add heat and eat." He will probably take a long-distance road trip through the US while Margo is busy, visiting many places that have interested him and old friends. At that point there are several options. He may even consider some part-time physics teaching. He says, "Although a lot has changed, the basics remain the same. The English language has evolved but people still study Shakespeare. The particle acceleration field has left me in the dust. Just the technology has changed so much I would have to go back to graduate school. I remember when we first began to use computers to control the parameters of an experiment, the computers would take up a whole wall, and now the same technology would fit in your lap."

However, at this time he has only a list of possibilities that he might look into in the next few years but no specific goal. "In fact," he says,

I am shying away from specific programs and goals right now. I am going to kind of coast for a year and find my own level. I will pursue a lot of hobbies like gardening, fishing, hiking, birds, butterflies, and outdoor activities. I have spent so many years using my time efficiently and keeping in shape to play well in the orchestra. I just want to sit back and smell the flowers for a while. That is not to say that I will turn my back on the horn. I love the instrument and I haven't had the time, for example, to play recitals. I'm a slow learner—a slow but good learner. It takes so much time for me to learn the recital material that I would like to play it several times.

I asked him about the possibility of doing some recording. He replied,

I haven't done much in that area. The first thing I did was the Musical Heritage recording. It was very preliminary. There were a lot of things that I would have done differently and I will be glad when the record disappears. We only had one take on most things. I wish that I had had the opportunity to do it in a more professional way. We recorded at a place where the heat was turned off at 6 P.M., and there was a snow storm. I remember we had only two takes on something and during one

of them someone had become stuck in the alley and was reviving up his engine in the background. As the session progressed, the piano got sharper and I got flatter. Over all, it was not a satisfying experience. What I know now is that you really can't do a recording unless you have played a piece in public many times to learn what it's all about. You can't really do it the way you want if you don't take that amount of time, and I really haven't been able to do that while I've been in the orchestra.

Final advice about interviews and critics: "With some notable exceptions, critics doing interviews are usually looking for dirty laundry. They may even put some spots on white sheets if necessary. In general, a critic's job seems to be to wander through the battlefield after the battle and shoot the wounded. I learned early on not to bother reading reviews, especially mine."

All of us who have listened to and admired his artistry on the horn for years wish him well, hope that he will remain active in the International Horn Society, and look forward to seeing the remainder of his life unfold.



## Classified Advertising

**Last call for 1997 Eastman I.H.S. Workshop Memorabilia!** – Autographed posters, \$15.00; Unsigned posters, \$10.00; Mural T-Shirts, 100% cotton (L and XL only), \$15.00; Script T-Shirts, 100% cotton (S and XL only in gray), \$10.00. Prices include shipping to US addresses. (For shipments to foreign addresses, please add \$4.00 per order.) Contact Peter Kurau via phone (716-274-1478), fax (716-274-1088) or e-mail (wpku@troi.cc.rochester.edu).

**For Sale:** Finke model #85 hand horn in F, with crooks for E, E-flat, D, C, and B-flat basso. Case included. \$2200.00. Contact Peter Kurau, Eastman School of Music, 26 Gibbs St., Rochester, NY 14604.

**Composer Richard Burdick** has over 40 original works available for horn alone, with tape, and in different ensembles up to concert. Free music available from: Richard Burdick, 1374 Echo Place, Woodland, CA 95776  
E-mail: richard\_burdick@org.macnexus.org  
Web site: <http://www.2xtreme.net/perigeum>



*As unique to the individual  
as his own talent.*



**STORK CUSTOM MOUTHPIECES**

Tel 802•454•1004 Fax 802•454•1361  
<http://plainfield.bypass.com/bypass/users/stork>

# 48 PAGE CATALOG!

## We Stock Hard-to-Find Brass Recordings.

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

## We Also Publish Sheet Music for Brass.

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

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

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

Phone: 515-792-0352 or Fax: 515-792-1361

Email: [tapmusic@steward.com](mailto:tapmusic@steward.com)

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

RAFAEL MÉNDEZ

# Brass INSTITUTE

JUNE 14-20, 1998

presented by

UNIVERSITY OF CINCINNATI  
COLLEGE-CONSERVATORY OF MUSIC

in conjunction with

SUMMIT  
BRASS

*The world's leading annual  
performance and career  
development seminar for  
aspiring brass musicians.*



**FOR FURTHER INFORMATION, CONTACT:**

Timothy J. Northcut • College-Conservatory of Music • Univ. of Cincinnati • PO Box 210003 • Cincinnati, Ohio 45221-0003  
**PHONE:** 513.556.9595 • **FAX:** 513.556.9641 • **EMAIL:** [Northcutj@email.uc.edu](mailto:Northcutj@email.uc.edu) • **WEB:** <http://www.uc.edu/www/ccm/rmbi>



*Charles Kavalovski*

## UNIVERSITY OF MINNESOTA

The University of Minnesota School of Music  
is Proud to Announce the Addition of

### CHARLES KAVALOVSKI

Former principal horn, Boston Symphony

to its Faculty

#### Mr. Kavalovski joins a distinguished brass faculty

French Horn Kendall Betts†  
David Kamminga†  
Charles Kavalovski  
Paul Straka‡  
Herbert Winslow‡

Trumpet David Baldwin  
Gary Bordner‡  
Trombone/Euphonium Thomas Ashworth  
Bass Trombone David Herring†  
Tuba Ross Tolbert†

Key: † affiliate faculty, Minnesota Orchestra

‡ affiliate faculty, Saint Paul Chamber Orchestra

#### DEGREES OFFERED

B.M.: performance, music education, music therapy, jazz studies

M.M.: performance, wind conducting, orchestral conducting, choral conducting, piano pedagogy, accompanying/coaching

D.M.A.: performance (winds: clarinet, woodwind specialist, trumpet, trombone), orchestral conducting, accompanying/coaching

M.A. & Ph.D.: music education, music therapy, composition, theory, musicology/ethnomusicology

#### Scholarships and assistantships available



For information contact:  
University of Minnesota School of Music  
2106 Fourth Street South  
Minneapolis, Minnesota 55455  
phone 612/624-5740; fax 612/626-2200  
<http://www.music.umn.edu>

*The University of Minnesota is an equal opportunity educator and employer.*





## THE AMERICAN HORN QUARTET ON CD

"American Horn Quartet Premiere CD"

"4 x 4" "Im Herbst"

"Unlikely Fusion"



### "4 X 4"

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

AMERICAN

H.O.R.N.



### "UNLIKELY FUSION"

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

### "AMERICAN HORN QUARTET PREMIERE CD"

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

### "IM HERBST"

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

## QUARTET

Music Published by Phoenix Music Publications

### NEW AHQ PUBLICATIONS

- \* 214511 Baroque Album, Bach/Turner, Winter \$ 19.50
- \* 214512 Intuitions, K. Machala \$ 25.00
- \* 214513 Fandango, K. Turner \$ 22.25
- \* 214514 Three Brahms Choral Pieces \$ 11.00
- \* 214515 Marriage of Figaro, Mozart/Turner \$ 19.50
- \* 214516 Farewell to Red Castle (8 Hn), Turner \$ 25.00

### BEST SELLERS

- 211001 Twas a Dark & Stormy Night, Turner \$ 13.75
- 211002 Sonata for Horn and Piano, Turner \$ 18.00
- 211003 Characters for Solo Horn, Turner \$ 6.75
- 921001 Hornist's Opera & Ballet Handbook \$ 23.95

### AMERICAN HORN QUARTET SERIES

- 215001 Casbah of Tetouan (5 Horns) \$ 22.25
- 214501 French Impressionists Vol.1 \$ 19.50
- 214502 French Impressionists Vol.2 \$ 19.50
- 214503 5 Miniatures, C.D. Wiggins \$ 13.75
- 214504 Concerto for 4 Horns, Perkins \$ 25.00
- 214505 Quartet No.1, Turner \$ 22.25
- 214506 Quartet No.2, Turner \$ 22.25
- 214507 Fanfare for Barcs, Turner \$ 11.00
- 214508 Carmen Suite, Bizet/Turner \$ 22.25
- 214509 Quartet in Bb, Homilius/Johnson \$ 20.50
- 214510 Capriccio, L'Abbate \$ 11.00

\* New Publication

### MAJOR CREDIT CARDS ACCEPTED

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

**American Horn Quartet**

7239 East Mercer Way  
Mercer Island, WA 98040

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



Phoenix Music Publications

To order printed music contact:

**Brodt Music Co. Inc**

PO Box 9345

Charlotte, NC 28299

USA: 1-800-438-4129

FAX: 1-800-446-0812

LOCAL: (704)-322-2177

# Ein Heldenleben: The Horn as Protagonist

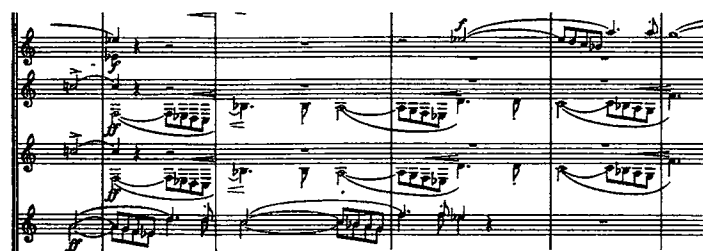
Fred Rizner

Richard Strauss's *Ein Heldenleben*, along with his *Till Eulenspiegel* and Wagner's *Siegfried* are perhaps the most formative pieces of orchestral music for horn players today. *Ein Heldenleben* is not only a rite of passage technically, but an archetype of Romantic horn writing that has helped mold many generations of horn players' concepts of how, in fact, a "hero" in musical portraiture should sound. Indeed, my first experience with *Ein Heldenleben* was at a very early age when my father would turn on "The Big Story," a popular television show in the fifties. I remember the music supplied "The Big Story" with all the necessary elements of pomposity, power, triumph, and energy, while also spawning in me a love of classical music. It was always my dream to be able to play a part in making music that was so grand and exciting. After a few years of study, a friend showed me the excerpt from *Ein Heldenleben* that was the famous opening of "The Big Story." I soon realized that this was indeed a formidable challenge and would remain so for the rest of my playing days.

Today, *Ein Heldenleben* occupies a different space in my thinking. The challenge is still a major part of the piece, but recently I wondered what Strauss had in mind when he wrote those amazing eight horn parts. The opening E-flat major theme, played by one horn accompanied by the cello and viola sections (Well, truthfully, the second horn helps a little!) has always intrigued me. Is this opening passage a horn *solo*, with the timbre of the horn needing to be most apparent, or is the horn there to *support* the cellos and violas? I am sure that some cellists and violists consider the horn to be simply a nuisance during their presentation of the main theme, but this opening passage is a skillful blending of the low timbres of the strings and the horn that produces a unique sound that Strauss obviously enjoyed. With the correct balance of horn and low strings, a new instrument is born. This wonderfully robust sound characterized many of Strauss's most important themes and is heard in *Don Juan*, *Don Quixote*, and later in the *Alpine Symphony*. All this being said, there are not many passages in the repertoire that include: starting on pedal B-flat, leaping to high A, a lovely fortissimo high B-flat, and then difficult notes following the B-flat! With this passage, the "hero" is defined by the composer, who obviously had an intimate knowledge of the horn and its capabilities. The choice of the orchestration at the beginning of the piece must result from the timbre that Strauss knew was possible with this horn/string combination. Cellists might have a different answer, but can you imagine this opening being played without the horn? It simply would not have the same power and intensity. Also, does this *leitmotif* provide a clue to what role Strauss chose for the horns in the rest of the piece?

Originally Strauss had sub-titles for the various sections of *Ein Heldenleben*. Apparently he had second thoughts and

abandoned these sub-titles. Even with a more correct translation of *Ein Heldenleben* as "a heroic life" rather than "a hero's life," there were not many interested listeners of the time who did not realize that the composer in fact was the hero of the piece. (No, the horn player is not the hero!) The eleven or twelve main themes of the piece are scattered throughout the orchestra in a display of creative power that few in music history could match. The use of the horns in this process is amazing in its scope and is done with such assurance and conviction that to hear the parts played without the rest of the orchestra is a study in itself. The first page played by eight horns alone leaves the listener with most of the essence of these portions of the piece. Along with nearly every player getting a crack at the heroic themes of the first part, the culmination of this section has pairs of horns taking part in a wonderful trading-off of the second or "love" theme related to Strauss's wife Pauline, as shown in Example 1.



Ex. 1. Kalmus, rehearsal no. 8

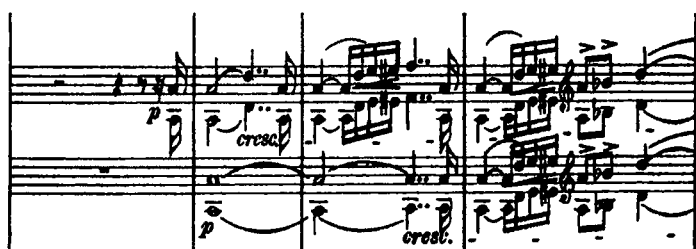
All of this culminates in a jubilant cadence in E-flat full of hope (and high B-flats!). So far the horns occupy the heroic territory and provide energy and power. This is horn writing that looks back to earlier Strauss and is more Wagnerian and less woodwind-like than later Strauss. All this ascending arpeggio material suggests Strauss's struggle for recognition and his belief in his ability to overcome all critical references. One wonders whether hearing his father, Franz, practicing horn had any influence on this identification. One can imagine that arpeggios would have undoubtedly filled much of his father's practice. This influence and his father's reputation as one of Europe's greatest horn players must have supplied much of the heroic material for *Ein Heldenleben*. He certainly was aware of his father's relationship with Wagner and must have heard of the famous verbal joust with Wagner when Franz, having driven Wagner from the orchestra pit, reportedly said, "I have put him to flight." (All the quotes in this article are taken from *Richard Strauss and His World*, edited by Bryan Gilliam, Princeton University Press, 1992.) Considering Wagner's personality, this, indeed, was a heroic act!

The next section of *Ein Heldenleben* is, of course, about Strauss's critics, or, more to the point, his enemies. Suffice it to say, the horns do not play a part in all the nattering and mocking. After all, this kind of thematic presentation is a good thing for the woodwinds. Only a few lines of accompaniment (during the strings' description of Strauss's despair at his critical lack of success) are utilized here. This is followed by an ever more confident tone characterized by the use of the "victory motive" played by the horn section (Example 2).



Ex. 2. Kalmus rehearsal no. 22

The next subdivision, which Strauss called “the hero’s helpmate,” is the wonderfully whimsical solo violin, which blends a number of themes into an incredible array of sweetness, humor, cajoling, and, finally, resolution. This description of Strauss’s wife Pauline by the solo violin is probably one of the most felicitous in music. The role for the horns during this section is to fortify the lower strings and play the heroic theme (Example 3).



Ex. 3. Kalmus rehearsal no. 28

Finally, after a lovely oboe solo (and later followed in abbreviated form by the horn), the opening “hero” theme is played by the third horn (Example 4).



Ex. 4. Kalmus rehearsal no. 39

The hero’s battle is soon announced by offstage trumpets. This battle scene pits the brass against the strings in a rambunctious mixture of themes that tax the horn players, especially with the difficult unisons in the high tessitura (Example 5).



Ex. 5. Kalmus rehearsal no. 63

The themes are literally “hacked to pieces” and the horns provide the heroic theme (6a), the victory theme (6b), and finally the love theme against the heroic theme in the woodwinds (6c):



Ex. 6a. Kalmus rehearsal no. 60



Ex. 6b. Kalmus rehearsal no. 73



Ex. 6c. Kalmus rehearsal no. 75

The culmination of this material is the return of the principal theme after a monumental E-flat major cadence. This was always a favorite part as a child, and even today I still get chills when the horns play the wonderful melody that ends this section (Example 7).

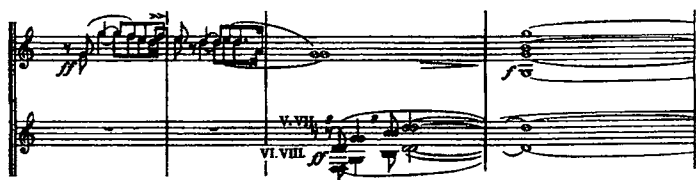


Ex. 7. Kalmus rehearsal no. 78

The last section before the double coda was titled “the hero’s peaceful deeds” and describes Strauss’s musical triumphs. We all know the *Don Juan* motive introduced by the horns. This is even played in the original key (Example 8b), something various critics have found to be significant. The rest of the themes could almost be an audition list for horn players, as they include many important passages from *Don Quixote*, *Macbeth*, *Guntram*, *Death and Transfiguration*, and *Zarathustra*. Note that the *Macbeth* theme is played by the second horn with the English Horn (8a), and the themes from *Zarathustra* are played by horns 5–8 (8b).



Ex. 8a. Kalmus rehearsal no. 90



Ex. 8b. *Kalmus* rehearsal no. 83. Horns in E

The combination of these themes is one of Strauss's greatest achievements. This creative invention is the mark of the genius who not only conceived this juxtaposition but had the ability to orchestrate it in such a convincing manner. Again, the horns are used in very positive roles. It is interesting to note how many important compositional themes are played by the horns during this section. This "victory through composition" leads to what Strauss called "the hero's retreat from the world and his fulfillment." This double coda is testament to Strauss's identification with the horn. The resignation themes played by the solo horn present one of the grand aspects of Strauss's horn writing. The pride that is so apparent in the upward intervals that are so much a part of *Ein Heldenleben* is couched in a resignation that appeals to Strauss's sense of humanity. The horn finally resolves the entire matter in a poetic cadence in E-flat and is soon followed by reassurance from the brass section. This final presentation of the heroic theme is again a confirmation of creative victory (Example 9).



Ex. 9. *Kalmus*, ending

My performing experiences of *Ein Heldenleben* with the Toronto Symphony go back to the 1960s with Seiji Ozawa. At that time I was third horn and had enough trouble coping with the third part. I do remember wonderful performances with Eugene Rittich's magical playing of the first horn part. In 1974 we performed *Ein Heldenleben* with Kazamierz Kord at Massey Hall. At that time I was co-principal horn and was scheduled to play the first part. During the week previous to *Ein Heldenleben*, I was practicing the first concerto of Strauss for a performance in two weeks. Trying unsuccessfully to get a nice loud low F at the end of the concerto, I played around with various embouchures to facilitate this clumsy note. To my dismay, at the next practice session (focusing on *Ein Heldenleben*), I could hardly play! And it got worse as I tried to play the orchestra rehearsal that day. Graciously, Eugene Rittich stepped in and allowed me to retreat to rest my lip for a week. Fortunately it came back (much to my surprise), and I was able to play the concerto with the orchestra the following week.

The next conductor of the TSO was Andrew Davis, a great lover of Strauss, especially the late operas. We performed *Ein Heldenleben* many times in 1977, 1982, 1988, 1992, and 1997. In 1982 we recorded *Ein Heldenleben* for a CBC series (SM5000) on CD. With the rather anemic promotion

and distribution of CBC discs, I am sure not many have heard this recording. It did garner good reviews and I was happy the horn section was received favorably. Andrew Davis is one of the few conductors I can remember who actually enjoys musicians and is empathetic with them. At our recording session he actually started with the coda, as he was aware of the endurance problems associated with recording this work. I will always appreciate that and wonder what horn players do who have to start at the beginning, plow through the battle scene and *then* record the coda!

Looking back at the Strauss tone-poems, it is clear that the technical demands placed on the horn section in *Ein Heldenleben* are great. The development of horn writing up to the twentieth century certainly owes much of its technical difficulty to Strauss. However, the operas and neo-classic pieces that follow in Strauss's 1904–49 period are characterized by even more technically demanding passages and a development of a somewhat woodwind-like concept of the use of horns in the orchestra. It is rather like the difference between the two Strauss horn concertos. It is also interesting to note that in Strauss's last large orchestral piece, the *Four Last Songs*, the exquisite horn solos look back to earlier Strauss and again have that combination of strength and resignation. We can thank Strauss for elevating the horn to "protagonist" in so many compositions. From *Till Eulenspiegel* to *Don Juan* to *Ein Heldenleben*, Strauss must have had his father and his father's art in mind when casting parts. This horn writing is an eye to all the multitude of feelings he had for the horn, the symbol of his father, heroic in battle with the world. The calm resignation, so beautifully blended between the horn and violin at the end of *Ein Heldenleben*, could only be penned by someone with a great love of the horn and violin, instruments that his father mastered. As a horn player it is wonderful to realize that in the final pages of *Ein Heldenleben* we are bringing to life a crystallization of many years of horn-playing heard by Strauss. This awareness can help translate those simple-looking notes, full of intensity yet tender and resigned, to a musical expression with which horn players can universally identify. Percy Grainger, writing about Strauss's music, captures the essence of those final moments of *Ein Heldenleben*:

the message that the seer, however, at all times has to proclaim to the empirical world; that the real gold dwells in the heart within and is not to be captured in any other place, and that the real hero is he, who, turning dissatisfied away from the outer world's illusionary shows of victory and defeat, finds contentment finally within himself in viewing in the mirror of his own contemplative soul the whole universe suffused in a glory of love and understanding.

*Fred Rizner is principal horn with the Toronto Symphony Orchestra and a member of Summit Brass. He has recorded two Mozart concerti, No. 3 and No. 4, with the English Chamber Orchestra for Summit Records.*







# WORLD'S ONLY **NON-TOXIC**

VALVE AND SLIDE LUBRICANTS

TRY THE **SAFE** ALTERNATIVE  
FOR YOURSELF

Available at local music dealers

Distributed by: HARRIS-TELLER • MUSICORP  
KAMAN AFFILIATES

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

## SUBSCRIBE TO OTHER **BRASS JOURNALS**

### **Brass Bulletin**

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

### **International Trumpet Guild Journal**

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

### **International Trombone Association Journal**

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

### **Tubists Universal Brotherhood Association Journal**

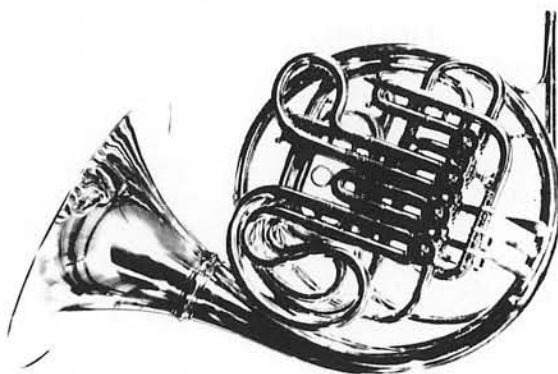
Steven Bryant, Treasurer of T.U.B.A.  
School of Music, University of Texas at Austin  
Austin, TX 78712 USA

### **Historic Brass Society Journal**

Jeffrey Nussbaum, President  
148 West 23rd St #2A  
New York, NY 10011 USA

## MASTER *Dieter Otto*

FRENCH HORN AND WAGNER TUBEN SPEZIALIST



MY INSTRUMENTS ARE ALL **PERSONALLY HANDCRAFTED**

84494 Neumarkt-Sankt Veit

TEISINGERBERG 15 (GERMANY)

TEL. (0 86 39) 15 64 FAX (0 86 39) 56 44 E-MAIL [otto.horn@t-online.de](mailto:otto.horn@t-online.de)

---

# HIDDEN VALLEY MUSIC SEMINARS

---

Carmel Valley, California

## PHILIP MYERS MASTER CLASS

Sunday, July 26, 1998 – Saturday, August 1, 1998

### EMPHASIS

Phrase Structure

Audition Performance

\$300 Participant Tuition

\$300 Room and Board

**\$600 Total**

Call or Write:

Hidden Valley Music Seminars

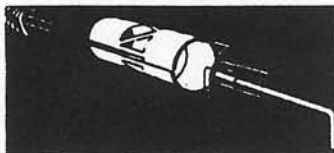
P.O. Box 116

Carmel Valley, CA 93924

408-659-3115

# ACOUSTIC COIL

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



Additional benefits to the player include better control of:

- ✓ intonation
- ✓ dynamics
- ✓ range
- ✓ and better endurance

\$35.00

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

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

**AAIIRR Acoustics** **303.751.0673**  
1234 S. Quince Way • Denver Colorado 80231

## Brass Players Guide 1998 Edition

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

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

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

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

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

**ROBERT KING MUSIC SALES, INC.**  
140 Main Street  
North Easton, MA 02356-1499 USA

# Arnold Jacobs: *Song and Wind*

With a career spanning seven decades with the Indianapolis, Pittsburgh and Chicago Symphonies, Arnold Jacobs has earned a reputation as a world-class performer. Equally significant are his teachings. Finally, there is the definitive book on his career.



In 276 pages of text with more than 100 photos and diagrams, *Arnold Jacobs: Song and Wind* (ISBN: 0-9652489-0-9) is written by Mr. Jacobs' assistant, Brian Frederiksen and edited by John Taylor. Material comes from master classes, private interviews, previously published writings and contributions from his students and colleagues.

*Arnold Jacobs: Song and Wind* ..... 29.95

## Equipment used by Mr. Jacobs is now available!

Inspiron® .....	15.95
Voldyne® .....	16.50
Breath Builder .....	17.95
5 Liter Air Bag .....	21.95
6 Liter Air Bag .....	31.95
Arnold Jacobs Mouthpiece (silver) .....	Call
Arnold Jacobs Mouthpiece (gold) .....	Call
Trumpet Rim .....	17.50
Trombone Rim .....	20.25
Tuba Rim .....	29.50

*All prices are in U.S. Dollars. Illinois Sales add 6.5% sales tax.*

*Check, Money Order, Visa, MasterCard or American Express accepted.*

*Only credit cards accepted for orders outside the United States.*

*Shipping: Within the United States, \$3.00. For Canada and Mexico, \$5.00.*

*Other countries will be billed exact shipping costs.*

[http://ourworld.compuserve.com/homepages/WindSong\\_Press](http://ourworld.compuserve.com/homepages/WindSong_Press)

Phone 847 223-4586 Fax 847 223-4580

**WindSong Press Limited**  
**P.O. Box 146**  
**Gurnee, Illinois 60031**

# Fifty Is Not Too Late!

## Profile of an Amateur

### Marilyn Bone Kloss

"It's not true that you can learn new skills only when you're young," says Dr. Jane McCaffrey. "If there's one thing I'd like to convey with my story, it's that. I found the totally new experience of starting horn lessons at age fifty-one to be invigorating and rejuvenating, and I recommend it highly."

Jane is a pediatrician in private practice, a divorced mother of two, and last spring she gave her first horn recital after less than six years of study. Her hectic schedule includes rehearsals and concerts for two orchestras and two college bands, brass quintet gigs at graduations and weddings, and occasional pit orchestras for musicals. All this is in addition to a full-time medical practice, a part-time fellowship in developmental pediatrics at the University of Rochester, and private lessons and practicing.

Jane has lived in Geneva, New York for the last twenty-four years, but she grew up in Baltimore. She attended medical school at the University of Maryland, continuing there with her residency and a faculty appointment. However, she had attended Cornell as an undergraduate, so when she was recruited to practice in Geneva, she was familiar with the area and liked it. She moved her family to the Finger Lakes Region and, starting with a solo practice, she built up a group of six pediatricians, which recently joined with a group of internists and obstetrician-gynecologists. Since taking up the horn, she has worked out an agreement with her partners to cut back on night call duty, even though it has meant a cut in pay to compensate, so she can attend more rehearsals and have more practice time.

When she started on the horn, Jane had never played a wind instrument, but she had studied piano through high school at the preparatory department at Peabody. The pre-med course at college was too busy for serious piano study, but she has sung in choruses occasionally over the years. About ten years ago, she tried to get back into piano playing. She performed one recital that was "okay," but the next one a year later was "not fine," and she couldn't make herself practice any more.

Then came the serendipitous part. Her daughter got married, and Jane offered to take care of the music. She hired a brass quintet because she had always liked the sound of the brass. While selecting pieces for the wedding, she was particularly struck by the tone of the horn. She considered it for a while, studying books about the horn (including Farkas's) from the library, and thought, "I wish I could play the horn." She asked Jeff Stempien, the first trumpet player who led the quintet, to teach her, and started lessons in September 1991.

"At the first lesson, I just knew this was for me," says Jane delightedly. "It took over—it was just amazing." She tried her first note and thought it was "so neat" that she practiced "like crazy." At first she was able to use a school instrument but soon had to give it back. She found a used



Jane C. McCaffrey, MD

King Eroica to buy, but wanted to get a professional opinion on it. She asked to keep it for a few days, knowing that Peter Kurau, professor of horn at the Eastman School of Music and a friend of her teacher, would be playing a concert nearby. After the concert, Peter tested the horn and said it was a good one. It is the horn that Jane still plays today.

Soon Jeff suggested that Jane should study with a "real" horn teacher. On his recommendation, she called Peter Kurau and started taking lessons from him through the University of Rochester Continuing Education Department. "I've been lucky to be able to study with him," says Jane. At that time, Peter was teaching all the horn students in Continuing Education. When Verne Reynolds retired and Peter took over the horn majors, he had to turn the other students over to another instructor, but he continued teaching Jane and one undergraduate. Part of the arrangement was that Jane would be available as a consultant if any of his students had medical problems—not to be their doctor, but just to see that they were getting the proper care and to answer questions. Jane says, "Peter worries about his students; he really cares about them."

Peter explains that before this juncture he had had an undergraduate student who got very sick, was not diagnosed at the medical center, and never got enough personal care. Eventually her mother came and took her home to nurse her back to health. Peter didn't want to see his students get into such a situation for lack of proper attention, and it was a priority for him to have a "staff physician" for the horn studio. Sometimes students meet Jane at the studio after her lesson to ask about general health issues—diet, muscle strains, psychological problems, for example. One student, a model student who never complains, got a bad flu bug. She tried various medications, but wasn't getting better, and the medical center was not helpful. Peter asked Jane to check with the student, expecting her to phone. Instead, Jane gathered up her black bag and drove from Geneva to Rochester to make a house call! The arrangement has worked out very well.

"I love the sound of the horn," Jane says about what inspires her. "Now I'm very conscious of the horn sound when I listen to music, and find I the tone and resonance



satisfying. I get a real kick out of practicing." Not only that, but Jane feels that she has a natural physical advantage with the horn. She has a pronounced underbite, which orthodontic work during her teen years did little to correct. It is perfect for horn playing, fitting right into what Farkas wrote in his book about keeping the jaw forward. "My lips almost never get tired," Jane marvels. "My shoulders get tired sometimes, and my feet, but not my embouchure."

Soon after starting lessons with Peter, Jane "talked my way into" playing in a community orchestra. She had never played in any kind of instrumental ensemble before and found it "disorienting." She got CD's of the pieces they were playing and listened for hours, first just watching the music, then following with the horn, and eventually she became comfortable with ensemble playing. "She's hooked on horn playing," comments Peter. "She has such an inner drive, and she's always incredibly well-prepared, for both lessons and gigs. She buys the horn parts ahead of time, she studies them, the scores, and CD's, and she practices a lot—as much as necessary to play her parts well, which should be an example to other amateur horn players." He's charmed at the way she organizes her medical practice around her musical life, which shows her priorities in life.

Jane's most exciting achievement to date, however, has been a recital in Kilbourn Hall at Eastman this past spring through the auspices of the Continuing Education Department, shared with a trombonist. The program started with the emergency procedure announcement familiar to 1997 IHS Workshop attendees. Jane played the Strauss first concerto and the Rachmaninoff *Vocalise* for her solo part of the program. The trombonist had some solos, and together they played the Brahms songs arranged by Verne Reynolds for horn, trombone, and piano. The program ended with some of Lowell Shaw's *Bipperies*. Jane laughs about the sparse audience—"nothing like the IHS recitals where they were worried about fitting everyone in"—but her mother flew up from Baltimore, Peter also attended, and Jane and her fellow performers were satisfied with having put together a good program for their families and friends.

"Studying piano gave her a good start in music reading," says Peter, "and she has a good ear. She's naturally gifted, intelligent, and picks things up quickly. For example, she taught herself about embouchure from Farkas's book, and I haven't had to change her embouchure, which reminds me of Milan Yancich's and David Ohanian's. She's ultra-dedicated. Teaching her has been smooth sailing. Leading up to the split recital, she played several times in group recitals, usually just a movement of a piece."

When Eastman was announced as the 1997 IHS Workshop site, Jane immediately planned to take her vacation that week and volunteered to help. She was assigned to sell tickets before each event (usually five a day), and she answered questions from the ticket booth in between. "The University Office of Conferences and Events has a policy of no students handling the box office," says Peter, "and Jane was perfect for the job. With her background as a doctor, she's used to dealing with people and diffusing difficult situations. Because of the publicity that brought so many people to the overflowing concert hall, her capabilities were needed. Also, she kept thorough records of the ticket sales, and in

spite of her profession, her handwriting is legible! We were very grateful for her help."

Jane got up early to make the hour-long drive from Geneva to Rochester before 8:15 A.M. each day. "The workshop was inspiring," she comments. "To hear such high quality playing hour after hour, and then see great horn players being nice and friendly, talking with others at meals, was amazing." With her full-time day job, Jane doesn't usually get to spend that much time at a stretch with music; she felt "transported to another world." She thought the masterclasses were particularly well done, and she loved hearing about the movie studio playing.

This was her first international workshop, but Jane has made it a point to take advantage of at least one horn event a year. She's been to a Great Lakes workshop in Cincinnati, a Southeast workshop in Morgantown, West Virginia, a Northeast Brass Symposium with the New York Brass Quintet at Wheaton College, Massachusetts, and the 1996 Kendall Betts Horn Camp. She appreciates the accessibility of the regional events and is planning to attend the first Northeast Horn Workshop at Potsdam, New York in April 1998. Jane has been an IHS member since Peter told her about the society when she started her lessons with him. She likes *The Horn Call* and looks forward to the news and articles. "She's enjoying life," says Peter of her pursuit of horn outings. "It's recreation as well as pride in achievement. Jane has lots of different dimensions."

1997 was a year of highlights for Jane. When Barry Tuckwell's final concerts were announced, Jane planned right away to attend. Her sister, who still lives in Baltimore, got tickets. Then Jane saw Peter's invitation to the Tuckwell Tribute Luncheon on his bulletin board. "I had three different concerts that weekend," says Peter, "and there was no way I could rearrange them all to get away, so I asked Jane



Outdoor wedding gig with brass quintet

if she would like to attend in my place." Jane was thrilled. She contacted Sue Tuckwell, who organized the event, and confirmed the invitation. "I was so lucky to be able to attend," Jane confides. "I loved hearing Barry play the solos with the orchestra at the concert and with George Shearing at the luncheon. It was a momentous occasion ... memorable hearing all the reminiscences ... a part of history. I'll never forget it."

When Barry Tuckwell was quoted as saying that all horn players deteriorate after age fifty, Jane was "a little scared," but so far she's still improving. At what point age is going to catch up, she's not sure, but she's not worrying about it, either. She just continues to study, practice, and look forward eagerly to more adventures in horn playing.

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



### IHS SALES ITEMS

IHS Henley Long-Sleeve shirt (XL-XXL) .....	\$18.00
IHS Sweat Shirt (XL-XXL) .....	\$23.00
IHS Black T-Shirt (XL-XXL-XXXL) .....	\$15.00
IHS baseball cap (assorted colors) .....	\$8.00
IHS Coffee Mug .....	\$13.50
Reflective Decals (Blue IHS logo on gold background)	
one decal .....	\$1.00
three decals .....	\$2.50
Embroidered IHS Logo Patches .....	\$1.50
IHS Notepad Cubes .....	\$4.00

*Send check or money order with order (or VISA/Mastercard number with expiration date). USA shipping included in price. Non-USA Shipping Charges: under \$5 no extra charge, \$5-\$15 add \$5, over \$16 add \$10.*

Quantity	Item	Size/Style	Price

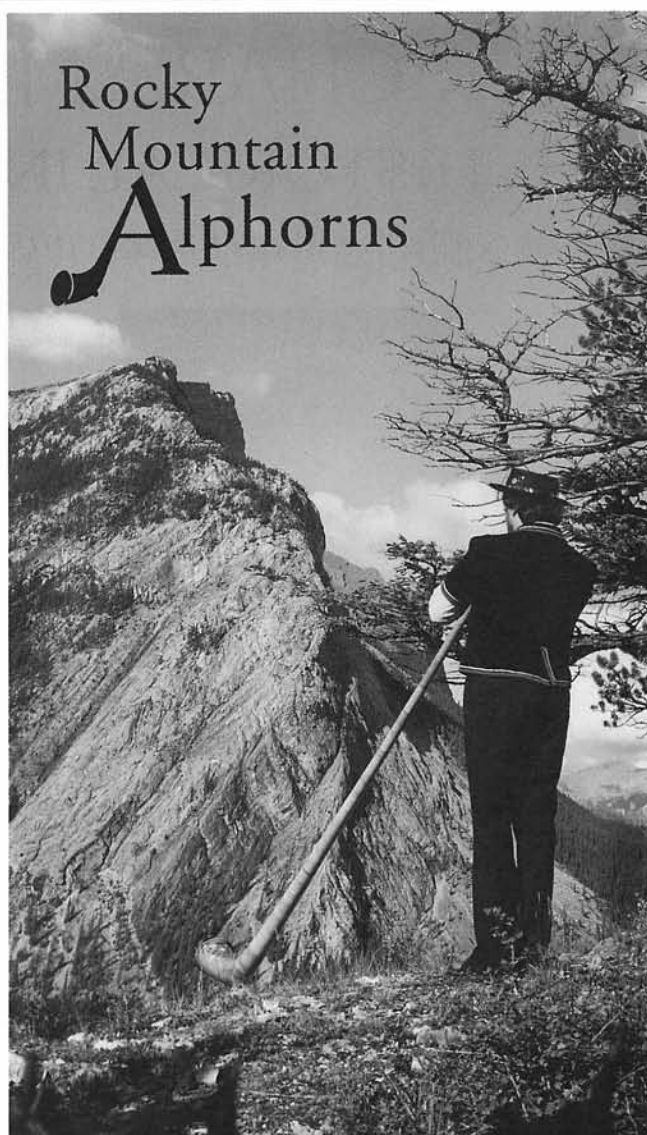
Shipping \_\_\_\_\_

Total \_\_\_\_\_

Ship To: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

Send Order To: Heidi Vogel, Executive Secretary  
 International Horn Society  
 8180 Thunder St.  
 Juneau, AK 99801 USA

## Rocky Mountain Alphorns



## Fine Handcrafted Alphorns

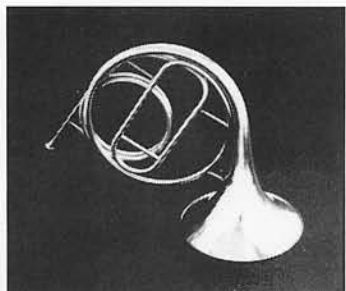
William Hopson, Alphornmaker  
 1629 Broadview Rd. N.W.  
 Calgary, Alberta, Canada T2N 3H2  
 Tel.: (403) 283-4468  
 e-mail: alphorns@cadvision.com

Visit my Web-site at:  
<http://www.cadvision.com/alphorns>  
 for Alphorns, folklore and "Echoes" CD.

# RICHARD M. SERAPHINOFF

## HISTORICAL INSTRUMENT MAKER

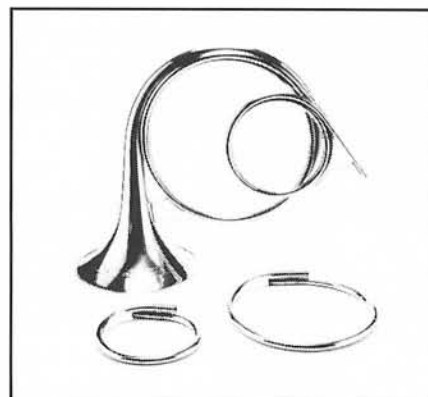
*Specializing in accurate reproductions of 18th & 19th century horns*



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

### Now Available

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



*Baroque Orchestra Horn  
Early 18th century*

Please write, call, or fax for free brochure

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

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



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





# IHS News

## Advisory Council Election

The ballot for the election of Advisory Council members for the three-year term of office July 1, 1998 to June 30, 2001 is enclosed. Please vote for three (3) candidates and mail the ballot to Executive Secretary Heidi Vogel no later than April 15, 1998. Ballots postmarked after April 15 will not be tabulated. Bios of the nominees begin on page 60.

## News Deadlines

The deadlines for news submissions are March 15, June 15, September 15, and December 15. Please submit news directly to Virginia Thompson.

## 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 leave your winter or school address before you receive the May mailing, please submit an address correction by the end of March.

The following people are "lost sheep" (current IHS members who have not submitted address corrections or updates, and are no longer receiving their IHS mailings): Ken Albrecht, Paul E. Allman, Miri Bachar, John D. K. Brisbin, Emily Camacho, Christopher S. Cornette, Deron A. Fuller, Christopher A. George, Judith Gorman, Robert A. Gregory, James W. Griffith, Matthew J. Hammond, Barbara A. Jackson, Tawnee Lilb, Didac Monjo, Lauralyn Padlock, Aleksander Sapozhnikov, Brian Smetzer, Geoffrey S. Trotier.

## 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](mailto: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](mailto: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](mailto:mugreene@alpha.nlu.edu).

## Future Horn Workshops

The **21st Annual Southeast Horn Workshop** will be held March 6-8 at Western Carolina University in Cullowhee, NC.

Featured artists are **Michael Thompson** and **Lowell Greer**. Additional clinics will feature **Thomas Greer** of Moosewood Enterprises, who will discuss mouthpiece selection; **Skip Snead**, **Michelle Stebleton**, **Paul Basler**, and **Bruce Heim** in a recital/panel discussion on the horn quartet; and **Jack Pindell** from McFadden Music, who will demonstrate the new Vivace accompaniment software from Coda Music. The workshop will include student solo and quartet competitions and mock auditions as well as master classes and recitals. For information, contact Alan Mattingly, Western Carolina University, Coulter Building Rm. 465, Cullowhee, NC 28723, Tel. 704-227-7242, E-mail [mattingl@wpoff.wcu.edu](mailto:mattingl@wpoff.wcu.edu).

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

The **1998 Northeastern Horn Workshop** will be held April 16-19 at the State University of New York (SUNY) in Potsdam, NY. Registration will take place Thursday evening April 16th from 5:30-8:00 P.M. followed by a period costume concert by host Roy Schaberg at 8:15. Soloists will include soloist **Eric Ruske**; **Richard Seraphinoff**, hand horn soloist; **Adam Unsworth** of the Detroit Symphony; **Tom Varner**, free-lance jazz artist; and **John Zirbel** of the Montreal Symphony. Also appearing in recitals will be **Peter Kurau**, **Laura Klock**, **William Bernatis**, **David Elliott**, **Marc Guy**, **Alan Parsley**, and others, including the finalists in a student solo competition. Collegiate horn choirs will perform, special guest **Arthur Goldstein** will present reminiscences, and **Marilyn Bone Kloss** will chair a panel discussion on free-lancing. For registration materials, contact Roy Schaberg, Workshop Host, SUNY Potsdam Continuing Education/Summer Programs Office, Tel. 800-458-1142 or 315-267-2166, Raymond Hall 206, SUNY Potsdam, Potsdam, NY 13676.

The **1998 International Horn Summit**, the 30th annual IHS workshop, will be held at The Banff Centre for the Arts in Banff, Alberta, Canada, June 2-6, 1998. The Summit will be co-hosted by Isobel Moore Rolston, Artistic Director, Banff Centre for the Arts Music & Sound Program; David Hoyt, Principal Horn, Edmonton Symphony Orchestra; and Frøydis Ree Wekre, a professor of horn and chamber music, Norwegian State Academy of Music. The Banff Centre for the Arts is located in Banff National Park in the Canadian Rocky Mountains. The Music & Sound Pro-



gram has been internationally-known for over 60 years for its high-quality master classes, residencies, audio engineering programs, and special events. The Summit theme is "The Pursuit of Excellence in Performance and Pedagogy." We are planning an event designed to motivate, educate, and inspire horn players. Watch future *Horn Call* mailings for more information as it becomes available. Visit the Banff Centre for the Arts on the Internet at [www.banffcentre.ab.ca/CFAindex.html](http://www.banffcentre.ab.ca/CFAindex.html) or Banff National Park at [www.worldweb.com/ParksCanada-Banff/](http://www.worldweb.com/ParksCanada-Banff/).

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

A symposium featuring the horn with voice originally scheduled for October 13–18, 1998 at Feuchtwangen Sängermuseum-Stiftskirche-Stadthalle, Germany, has been **postponed to October 1999**. The organizers include the Sängermuseum des Fränkischen Sängerbundes Feuchtwangen, Music Edition mf, the International Arbeitskreis für Musik Kassel, and Manfred Fensterer as chief organizer. For more information contact Manfred Fensterer, Mittleseestr 44, D-63065, Offenbach/Main, Germany.

### IHS Composition Commissioning Opportunities

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

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

### The IHS NEWS Project

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

to Executive Secretary Heidi Vogel.

### Graduate Student Opportunities

A **Graduate Assistantship in Horn** is available at the **East Carolina University School of Music** (Dr. Mary Burroughs). The stipend will be a minimum of \$5,500 for the 1998–99 academic year. Application deadline is April 1, 1998. For information, contact Dr. Rodney Schmidt, Asst. Dean for Graduate Studies and Technology, School of Music, East Carolina University, Greenville, NC 27858-4353, Tel. 919-328-6282, Fax 919-328-6258, E-Mail [schmidtr@mail.ecu.edu](mailto:schmidtr@mail.ecu.edu).

A **Graduate Assistantship in Horn** is available at **Ithaca College**. Responsibilities may include teaching and assisting with the brass choir. The award has a cash value of \$11,500 to \$13,500, including full tuition. For information, contact Henry G. Neubert, Graduate Programs in Music, School of Music, Ithaca College, 208 For Hall, Ithaca, NY 14850-7240, Tel. 607-274-3157.

A **Teaching Assistantship in Horn** is available beginning Fall 1998 at the **University of Iowa**. Responsibilities include teaching non-major horn lessons, teaching the horn portion of the Instrumental Techniques class for music education majors, coaching student brass quintets, and assisting with horn choir, horn seminar, and other horn studio events. The stipend will be a minimum of \$6400 for the 1998–1999 academic year, plus a waiver of out-of-state tuition. The University of Iowa offers both M.A. and D.M.A. degrees in horn performance. Students interested in the graduate programs and teaching assistantships at the University of Iowa should contact Prof. Kristin Thelander immediately: School of Music, University of Iowa, Iowa City, IA 52242; phone 319/335-1652; e-mail [kristin-thelander@uiowa.edu](mailto:kristin-thelander@uiowa.edu).

**Graduate Tuition Waivers** are available to students wishing to pursue MM or MME degrees at the **University of New Mexico** (Prof. Patrick Hughes). The waivers are awarded for performance in the UNM Wind Symphony and Chamber Winds and cover the full cost of tuition. For information, contact Dr. Karl Hinterbichler, Graduate Coordinator, Department of Music, University of New Mexico, Albuquerque, NM 87131, Tel. 505-277-4331, E-Mail [khtbn@unm.edu](mailto:khtbn@unm.edu).

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

A **Graduate Assistantship in Horn** is available at **Western Michigan University** for a student wishing to pursue a Master of Music degree. Responsibilities include assisting in the applied studio, performing in the graduate winds program and appropriate ensembles, and other duties based on qualifications. The stipend is \$3970 to \$7940, depending upon responsibilities (10 to 20 hours per week); the value totals up to \$11,590, depending upon eligibility for waiver of out-of-state portion of tuition. For information, contact Dr. Johnny Pherigo, School of Music, Western Michigan University, Kalamazoo, MI 49008-3831, Tel. 616-387-4692, E-Mail [pherigo@wmich.edu](mailto:pherigo@wmich.edu).

### Eurogigs

Employment Opportunities in Europe

**Gewandhausorchester Leipzig** (Kurt Masur; as of 1998, Blomstedt) two **Third Horn** positions. Applications preferably in German: Gewandhaus zu

Leipzig, Orchesterdirektion, Augustplatz 8, 04109 Leipzig, Federal Republic of Germany. Required pieces: Mozart Concerto No. 4 and Strauss Concert No. 1.

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

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

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

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

**Philharmonia Hungarica First Horn** also playing Third/Fifth and Third/First. Applications: Philharmonia Hungarica (Germany), Postfach 1920, 45749 Marl, BRD.

### Hornclass '97 in the Czech Republic



Hornclass '97, the sixth Hornclass held August 2-8, 1997 in Nové Strašecí in the Czech Republic, featured Frøydis Ree Wekre, Hermann Baumann, Jasper de Waal, and Czech hornists Jindřich Petráš, Zdeněk Divoký, and Jiří Havlík. Fifty young hornists from twelve countries participated. The eight days of courses, with English as the common language, consisted mainly of individual and chamber music lessons, five workshops, seven concerts, and two instrument exhibitions.



**Horn Trio Prague:**  
Jiří Havlík, Zdeněk Divoký, Jindřich Petráš

In solo recitals, Frøydis Ree Wekre performed works by Slonimsky, Berge, Nielsen, and Scriabin; Hermann Baumann performed Krufft, Glazunov, and Mozart; Jasper de Waal played Koetsier and Roerade; and Dariusz Mikulski performed Hindemith, Bozza, and Rindt. An octet including Radek Baborák performed the Sonate for Eight Horns, Op. 54 by Andrew Downes, and Horn Trio Prague performed 3 Fugues for 3 Horns and Piano by Jiří Havlík with Jarmila Panochová. The August 5 audience was fascinated by a jazz and folk concert by Russian hornist Arkady Shilkloper in his "one man show," *Hornology II*.

The Hornclass participants presented three evening concerts and the final concert on the town's central square.

### New Horn Chairs at the Royal Academy by Ian Wagstaff

The recently established Dennis and Aubrey Brain Chairs of horn playing at the Royal Academy of Music take note of a distinguished past which dates back to Adolf Borsdorf. Richard Watkins has been appointed to the Dennis Brain Chair, Michael Thompson to the Aubrey Brain post.

"Fifty percent of our time at the Academy will be spent giving individual lessons," explains Richard, "but we hope to use the remainder raising the profile of horn playing, giving open master classes, playing alongside students in in-house concerts, taking them through the difficulties of particular orchestral parts, or coaching more experienced players in chamber music."

Richard and Michael see themselves as "roving ambassadors" for the Academy, one of their first such trips having been this month to the East Coast of the USA.

Derek Taylor, who has taught at the RA for twenty years, remains as Senior Horn Professor with Phillip Eastop and Andrew Clark teaching modern and natural horn, respectively.

### Horns Shine in Audi Young Musician Competition by David Elliott

Whether it was quantity or quality you were looking for, the horn won hands down at the Brass Final of the Audi Junior Musician Competition on September 27. The event, one of four finals held this autumn to select winners in the categories of strings, piano, woodwinds, and brass, was held in the glorious surroundings of the Ballroom at Luton Hoo, UK.

The six talented musicians, all under the age of sixteen, had been selected from over 200 participants auditioned around the country in May and June. To reach the final was, therefore, a tremendous achievement, and it was interesting to note that of the six finalists, four were horn players. The other two, a trombonist and a tenor horn player, stood little chance against such odds and it was, indeed, one of the horn players, Katie Pryce, who took the £1,000 first prize and the opportunity to play in the Winners' Concerto Final, which was held in the Queen Elizabeth Hall on November 22 and broadcast by Classic FM.

Katie is a pupil of the Purcell School and also attends the Royal College of Music Junior Department. She showed some really accomplished playing in her program, particularly in the third movement of Strauss's second concerto. She was also the only competitor to include a piece which she had composed herself, curiously entitled *Derek*. Katie is obviously a player with considerable technical ability. She showed a real understanding of line and phrase with some really beautiful moments in her performance.

The other horn players also gave a very good account of themselves in some wide-ranging repertoire. Rebecca Hill began the evening with some beautifully expressive and technically accomplished playing in Bozza's *En Forêt*, and showed a wonderful

fullness of tone and sense of phrase in the Glazunov *Reverie*. The other horn players, Nicholas Branston and Joanne Hicks both chose to end their programs with Vinter's *Hunter's Moon*, played in totally different ways—the former full of expression and panache, and the latter totally controlled and accurate.

The evening really belonged to the horn, and it made one think that the future of horn playing in this country is in very good hands, having heard performers of such a young age playing so brilliantly.

### **Patriotic Choice**

by Ian Wagstaff

Two members of the National Youth Orchestra of Great Britain horn section have focused on British composers in their choice of concertos. In July, fifteen-year-old Rebecca Hill gave excellent performances of the Gordon Jacob Horn Concerto on two separate occasions with the Junior Guildhall Strings.

On November 23, Mark Almond, winner of the school age category in the Paxman Young Horn Player of the Year competition, played Malcolm Arnold's second Horn Concerto with the Bolton Symphony Orchestra. Mark also plans to perform the Jacob concerto next year as well as the concerto by the Russian composer Reinhold Glière.

### **Northern Club**

by Bob Ashworth

It has been a longtime ambition of some of the Opera North horn section in the UK to start a Horn Club along the lines of the Weiner Waldhorn Verein (Viennese Horn Society), which has been running since 1883. While there are many players who are associated with the British and International Horn Societies, it was felt that there might also be some interest in a local, sociable club.

The response has been extremely positive and, following the successful BHS event in Leeds, the Opera North Horn Club already has twenty-six members. The first official event was on Saturday morning, October 4 in Leeds Grand Theatre.

For a £10.00 annual membership fee, members receive, in addition to entry to all of the club meetings, a membership card and three issues per year of the Horn Club's newsletter, giving advance notice of meetings and other information.

At least one member of the Opera North section (and usually more) will be available for all meetings, so, remarks Principal Bob Ashworth, "If only one member turns up, there are always plenty of fun duets to play!"

Discounts on BHS events, Opera North, and English Northern Philharmonia concerts are being negotiated.

Interested parties should contact Bob Ashworth, Opera North Horn Club, 7 Clarence Grove, Horsforth, Leeds LS18 4LA. Tel/Fax: 0113 258 1300. E-mail: bob.ashworth@dial.pipex.com.

### **The Michael Thompson Horn Course**

A Report by Michael Thompson

For one week in early September, ten horn players descended on the tiny and incredibly beautiful village of Sillico in Tuscany. Actually, "ascended" would be a more accurate description, as the village is situated about 2,000 feet up in the Apennine mountains. We arrived in ones and twos over the first day and met Paul Thomas, who had dreamt up and organized the course, as well as Fra. Benedetto, the local priest who was to provide our accommodations and cook some truly memorable meals for us in the next seven days.

We were a mixed bunch of nationalities, including American, Japanese, Danish, Swiss, German, and British. On the first

full day we plunged straight into work and set the pattern to which we kept for the rest of the week. We started with an extensive warm-up session that we discussed as we went along, so as to understand why we were playing the various exercises. The rest of the morning was devoted to individual playing, and we covered repertoire as diverse as Messiaen's *Canyons aux Etoiles* and the Neuling *Bagatelle*, which I confessed to hating. There followed a lively discussion on suitable audition pieces for low horn positions. Part of our time was devoted to hand horn, and we worked on Mozart concerti, as well as Beethoven and Brahms. After lunch each day we rehearsed as an ensemble to prepare for the concert we were to give in the church at the end of the week.

On technical matters, we covered what and how to practice, the importance of air flow, that mysterious thing—the diaphragm, and, of course, that point of so much anxiety, the embouchure. Our sessions on orchestral excerpts raised interesting questions and led to an hour or so sitting in the Tuscan sunshine (without instruments) discussing nerves and how to deal with them.

Each evening we had a wonderful meal of local produce (accompanied by local wine) and the conversation drifted away from horn playing and onto life, the universe, and everything, interspersed with some of the funniest stories I can remember hearing.

From my point of view it was an enormously enjoyable experience with good playing, delightful company, and idyllic surroundings, on top of which, I was on the winning team in the table football competition at the local bar. Who could ask for more?

### **The 18th British Horn Festival**

A Review by Jonathan Stoneman

On November 2 the British Horn Society moved out of London for its Horn Festival, which was hosted this year by the Birmingham Conservatoire. Pete Dyson of the City of Birmingham Symphony Orchestra had put together a varied program that introduced visitors to plenty of local horn playing talent as well as professional performers who were linked in some way with Birmingham. The turn out was high, especially for a cold November morning. Regulars quickly filled up the available slots for coached ensembles and Julian Baker's clinic. Demand could easily have pressed Julian to work the kind of hours normally experienced by junior doctors in the NHS. There was plenty to do, though one or two visitors wondered if there could be shorter gaps between some of the events—that is, they would have liked more to do!



"Massed Blow" in Birmingham. Photo by David Wise

One innovation this year, brought to Birmingham courtesy of the Welsh National Opera's horn section, was a chance to play as second horn with them for fifteen minutes. Some past and



future auditioners took up the chance, as did one or two of the keen and curious. Word quickly got around that Weber's *Der Freischutz* was well worth looking up in the excerpt book if one was not to come a cropper in sight-reading. Other tricky moments from pit life were thrown at the newcomers in quick succession, ranging from some fun with Strauss's *Salome*, to some rapid tonguing from *Fidelio*. WNO First Horn, Angus West, thought the session had gone down well and would be worth trying again at future festivals, perhaps with two seats available and slightly longer sessions for each "visitor." He thought the audience could become more involved if they were provided copies of the score, marked with the sorts of details on which the newcomers would be coached.

Another popular success was the misnamed "Tony Catterick Interview." Tony was unavoidably detained, and his seat taken by Simon de Souza, who interviewed David Pyatt. The avoidance of the very obvious questions by Simon, and David's answers to the ones he was asked went down well with all. The obvious questions were then left to the audience to put, allowing David to dazzle one or two with an impression of the amount of practice he had put in over the years, and the amount he has time to do now.

This year's massed blow was a cut above the rest with Hugh Seenan bringing out the very best from his huge cast. Handel's *Fireworks* have never sounded better, with extra backing from a timpanist who will probably think twice next time she is asked to sit near the horn section.

The concerts provided a chance to hear some very impressive playing from Conservatoire and Junior Conservatoire students, the Leicestershire Arts Horn Ensemble, plus nicely varied short programs from the Horn Belles and the Royal Artillery Quartet. The inclusion of up-and-coming young players in the day's program clearly goes down well. The evening concert included memorable performances of Schubert and Strauss songs (with soprano) by Nicholas Korth. Mark Phillips of the CBSO put on an exquisite Mozart Horn Quintet before Claire Briggs and David Pyatt each took the stage with horn and piano repertoire.

The festival closed with a new arrangement by John Humphries of Rossini's Overture to the *Barber of Seville*, which brought the house down. It was amusing not only to witness the audience's response to Pete Dyson's agile low playing, but also to hear the famous first horn solo sound as if it was the easiest moment in the piece.

Next year's festival will be at the Royal College of Music in London—most likely October 11 or 18, 1998.

## Obituaries

### George Gregory

from submissions by Harold Britton

George Gregory, 74, died September 17 at his home in Manlius, NY, in the company of family and friends. An IHS member and co-sponsor of the Syracuse Horn Club, Mr. Gregory had played with the Central New York Brass Quintet, the Skaneateles Brass, the LaFayette Concert Band, and the Liverpool Concert Band, which he also served as president. Many years ago, he played with the Syracuse Symphony Orchestra. A World War II veteran, having served in the Army Air Corps in Africa, India, China, and the Pacific Theaters, Mr. Gregory had a passion for restoring antique aircraft and automobiles. The founder of his own business in 1970, he was very active in aviation clubs and civic organizations. Mr. Gregory is survived by his wife Vivian, a son and two daughters. Contributions may be made to Manlius Ambulance Fund or Hospice of Central New York.

### Joel Tarpley by Kevin Kozak

In the late summer of 1996, our friend, colleague, and IHS member Joel Tarpley experienced some numbness in his facial muscles as he was playing the horn. This was the first sign of a brain tumor that would take our dear friend and esteemed colleague from our midst less than a year later.



Joel Tarpley, 1959–1997

Joel Tarpley was assistant principal horn of the Alabama Symphony from 1985 to 1993, when the orchestra ceased to exist due to bankruptcy. A native of Georgia, he had come to the Alabama Symphony from the Juilliard School, where he was a student of James Chambers. It was at the Juilliard School that Joel met his wife Nina, the current fourth horn of the reborn Alabama Symphony.

After the demise of the symphony, Joel continued to be a musical force in the community, serving as adjunct instructor of horn at Jacksonville State University, brass instructor at Metro Youth Orchestra Camp in Huntsville, and Director of Instrumental Music at Briarwood Presbyterian Church in Birmingham.

He continued to be very active as a hornist, performing in solo and chamber recitals, substituting with the Atlanta Symphony, and playing in the Birmingham Metropolitan Orchestra. Joel applied for and received a grant from the Alabama Arts Council to perform natural horn recitals around the state. He also served on a committee of players who were in discussion with members of the community working to re-form the Alabama Symphony. Joel was planning to re-join the symphony as third horn in the Fall of 1997, the inaugural season of the new symphony.

This was not to be. Despite the hopes and prayers of his family, friends and colleagues, Joel succumbed to brain cancer on April 16, 1997.

Joel is survived by his wife Nina and four young children, including his daughter Grace, who was born only nine weeks prior to Joel's death.

Joel was my close personal friend, as well as my colleague. The above facts about Joel's life may tell you what he did, but not who he was.

Joel was one of the finest people I ever had the privilege of knowing. In addition to being a fine horn player, he was a man of impeccable character, deep faith, keen intellect, and a great sense of humor. He lived his life quietly and well—a devoted husband and father, a loyal friend, and an unfailingly kind and fair person.

The opening concerts by the reborn Alabama Symphony included an unconduted performance of "Nimrod" from Elgar's *Enigma Variations*, followed by a minute of silence. This was offered in tribute to Joel and to another beloved member of the symphony who died unexpectedly and young, violist Florence Skidmore.



Joel's Paxman horn sounds once again in the Alabama Symphony—now with the breath of his wife Nina coursing through it, bringing it to life. His spirit lives on as well, for Joel taught many young people to play the horn, and taught all of us who knew him how to live.

He will not be forgotten.

## Personals

**Jeffrey Bryant** has resigned as Principal Horn, following twenty-two years with the Royal Philharmonic Orchestra, to pursue a full-time career in education. Since October Jeff has taken over from Michael Purton as Head of Woodwinds, Brass, and Percussion at Trinity College of Music. He had been a professor at the Guildhall School of Music and Drama for twenty-four years and for the last twelve months had also been teaching in its junior department. In addition, Jeff has been the horn coach for the European Youth Orchestra since 1991. Jeff's horn teaching team at Trinity consists of Stephen Stirling, Michael Murray, Roger Montgomery, and Gordon Carr. Michael Thompson is also consultant to the college. Jeff will not take on any new pupils, himself, until the beginning of the 1998–99 academic year. He will continue with his Guildhall pupils until the end of the current term.

**Friedrich Gabler's** students, the **Vienna-Horn Quintet** of the University for Music and Dramatic Arts in Vienna, performed popular Austrian horn ensemble pieces by Donizetti, R. Strauss, Hübner, Wagner and others on single F Pumpenhorns for audiences in Japan last autumn. **Kozo Moriyama** of the Japan Horn Society had invited the group to appear at the Tokyo College of Music, and President Tochikazu Maeda had invited them to play at the Senzoku Gakuen University. The Austrian students enjoyed demonstrating the sound of the Vienna-Horn to Japanese students and playing horn choir music with them.



**Friedrich Gabler and Kozo Moriyama  
with Japanese and Austrian students  
at the Tokyo College of Music**

The **Chestnut Brass Company** (Marian Hesse, horn) released its ninth CD, *Brazen Cartographies*, on Albany Records. It features the premiere recordings of five major brass quintets composed for or commissioned by the CBC: *Musica Ptolemeica* by Richard Wernick, Brass Quintet by Leslie Bassett, *Scenes from the Brothers Grimm* by Timothy Greatbatch, *Deploration* by Jan Krzywicki, and *Brazen Cartographies* by Eric Stokes. The Wernick and Stokes works were part of a Consortium Commissioning Program grant from the National Endowment for the Arts, generated by the CBC. Other consortium members were the New Mexico Brass Quintet and the Nashville Contemporary Brass Quintet. The Greatbatch work was commissioned with funds from the Pennsylvania Coun-

cil on the Arts. Additional funding for this project was provided by the Aaron Copland Fund for Music.

The **Hornaments of Arkansas** gave their second annual holiday performance at the McCain Mall in Little Rock, organized by **Caroline Kinsey**, principal horn of the Arkansas Symphony, and conducted by Lisa Foerster, the orchestra's apprentice conductor.



**The Hornaments of Arkansas**

**Larry Osborne** and the **San Jose Horn Choir** sponsored the 1997 Holiday Horn Festival on December 13, featuring a master class by **David Krehbiel** and a performance of holiday carols for hornists of all ages at San Jose's Eastridge Mall with harpist (and hornist) **Stephanie Janowski**. Larry is a member of the San Jose Symphony, the Opera San Jose Orchestra, the Monterey Symphony, and the Golden/Gate Orpheum Theater Orchestras of San Francisco. The San Jose Horn Choir, founded in 1993, rehearses once or twice per month in Los Gatos and Fremont and has a membership of seventeen adult hornists. It has performed concerts, played the national anthem for the Golden State Warriors Basketball team and the San Francisco Giants baseball team, and hosted annual Holiday Horn Festivals, as well as other activities. Membership in the choir is open to any adult hornist who is looking for a unique horn group and musical challenge. For information, contact Larry Osborne at Tel. 510-661-6761, E-Mail [hornfest@aol.com](mailto:hornfest@aol.com).

The **Oxford Chamber Horns**, a horn group at Oxford University in the UK, has been revived by students **Charles Baker-Glenn** of New College, **Bjoern Beckman** of Somerville College, and **Paul Ryder** of St. Catherine's College. They intend to perform two or three times a term, playing music for eight or more horns as well as smaller ensemble pieces.

**Hans Pizka** announces a new homepage at <http://www.pizka.de> and has a new email address: [hans@pizka.de](mailto:hans@pizka.de).

**Peter Schmalfuss**, a pianist and professor at the Akademie für Tonkunst Darmstadt, has transcribed six trios for horn, violin, and piano from works by Leopold Mozart, Josef Mysliveček, Johann Schobert, and Carl Czerny, in an effort to increase the classical and romantic repertoire available for this chamber ensemble. The Mozart and Mysliveček trios are published by Paul Schmitt Verlag of Koblenz, the Schobert is published by Kunzelmann Verlag of Lottstetten, and the Czerny is available from the Swiss publisher Amadeus Verlag of Winterthur. He has also arranged Theodore Dubois's *Cavatine* for horn and piano, which is available from Zimmermann Verlag of Frankfurt.

**Michelle Stebleton**, horn professor at Florida State University, premiered a new concerto, *Symphonic Dances* by **Paul Basler** (horn professor at the University of Florida), with the FSU Chamber Orchestra on October 10 and 12, 1997. The concerto is scored for either horn and orchestra or horn and symphonic band, and it is accessible not only to the performers but also to the audi-

### **George Cable Honored** A Report by Larry Rogers

For George Cable, June 21, 1997 was just like any other day until he opened the door and was greeted by a "Twenty-One Horn Salute." To show their appreciation, colleagues and students from the past thirty years honored him with a surprise reunion—and it was a surprise!

George Cable is currently the horn instructor at San Diego State University, Grossmont College, Palomar College, and has an active private studio. He has performed in most of the professional musical organizations in San Diego since 1963. He played in the San Diego Symphony for eighteen years and was active on the board of directors for the musicians' union. He has been a member of the San Diego Opera Orchestra horn section for thirty-two years and that orchestra's personnel manager for the past twelve years. He also organized the San Diego Horn Club, and has promoted a high level of enthusiasm for the horn in the San Diego area through his teaching and performing. His principal horn teachers included Wendell Hoss, Fred Fox, and Millard Biggs, who was in attendance at the reunion.



**Larry Rogers presenting George Cable  
with an IHS Lifetime Membership**

The highlight of the afternoon was the presentation to George of a life membership in the International Horn Society. The gathering was hosted by David and Pat Estes and organized by Larry Rogers. Horn ensembles conducted by James Emerson played throughout the afternoon. A special arrangement by D. Wilson Ochoa was performed as a tribute to Cable, whose former students play in orchestras around the world: Bruce Roberts (San Francisco Symphony), Roy Layton (Brisbane Philharmonic), Rick Nelson (Caracas Symphony), and D. Wilson Ochoa (Charleston Symphony).

Among the more than sixty horn players at the reunion were former students Duane Dugger of the Cincinnati Symphony; Phillip Gustafson of the State Orchestra of Northrhine Westfalia; colleagues from the San Diego Symphony and the San Diego Opera Orchestra, including John Lorge, Warren Gref, Keith Popejoy, Alan Grant, and Barry Toombs; and former members of the Denver Symphony, Honolulu Orchestra, and Colorado Springs Symphony.

### **The 1997 Kendall Betts Horn Camp: A Bow Jockey's Perspective** A Review by Ellen Blaise, edited by Heather Pettit

My first memory of the horn comes from early days in the school orchestra. As a struggling violinist, my fellow string players and I cowered in anticipation of any horn solo, waiting anxiously to see if the hornist would negotiate it without any missed notes. Reveling in the security of a collective string section, I found the loneliness and loveliness of the horn both awesome and intimidating.

Many years later I had my next encounter with the horn when my son began to play. An agonizing introduction to performance in the school talent show at the age of ten only served to fuel his interest and after only a few short years, Sean was anxious to further improve his skills by attending the Kendall Betts Horn Camp. As he was only fourteen, I gladly tagged along as his guardian and found myself embroiled in the world of horn playing, writing out three-octave scales by hand with double horn fingerings to save him time. B–F–B $\flat$ ; the maze of fingerings proved almost too complicated for this simple violinist.

For two weeks, in the middle of the beautiful White Mountains at the White Mountain School in Littleton, New Hampshire, Kendall Betts addresses the horn's inherent complexity and complications. The bucolic atmosphere is practical and inspiring. Playing the horn deep in the woods or on a grassy knoll is a great acoustical and emotional experience. While the location is beautiful, it is Kendall Betts's beliefs that make it work.

As principal horn of the Minnesota Orchestra, instructor at the University of Minnesota, and hornist with the North Country Chamber Players, Kendall Betts is a talented performer and teacher whose philosophy is embedded in the camp. He seeks to create an atmosphere of learning that is fun-filled, non-stop, and person-oriented, where players can discover their individual strengths and weaknesses in a noncompetitive environment.

The campers' daily routine is packed with a variety of experiences. Morning master classes address specific topics and concepts that students expand upon later in smaller sessions. Afternoons find students rehearsing solos with an accompanist or attending advanced coaching in orchestral excerpts. If these two choices do not have appeal, students can hit the practice room—a real one, or a quiet spot outside—to review the morning's material or make appointments with faculty members for individual instruction. At 4:00 P.M. ensemble time begins. Students are assigned to groups by age and ability and perform music geared to their playing levels. Additionally, students are encouraged to form their own ensembles and to choose music from within their personal stock or borrowed from the library. My son, only a beginner, had the opportunity to play duets with a professional horn player. Not only did they have fun, but they also became friends; a musical learning experience that epitomizes the camp.

Though there is no pressure to perform, a Friday evening recital, Saturday afternoon mock auditions, and a Saturday evening gala at the historic Littleton Opera House are scheduled. These events are hugely successful due to the nurturing environment the camp provides. The supportive and enthusiastic response of fellow campers and staff reflects Kendall's ideals: a cycle often ignored in the educational process. Within a community of support rather than competition, performers relax more, worry less, play better, and achieve a level that might otherwise be missed. This confidence builds and bolsters self-esteem, which in turn makes students more resilient and tougher in competition. To Kendall, being as relaxed and focused as possible is the key to becoming a better competitor, a better horn player, and, fundamentally, a better musician.

Kendall Betts is an intense, inspiring teacher and a great diagnostician. He is well-known for his intuitive sense of detecting a student's difficulty and articulating how to correct it. He is inordinately generous in his comments, constantly asking students for their reflections and critiques, and eager to share his wealth of knowledge and experience.

At the camp, Kendall demonstrates these concepts through a Socratic approach of mutual learning and self-discovery. A participant describes him as a magnet. "He draws you in, helping you discover your own problems, weaknesses and strengths. Then, he lets you come up with the strategy to improve. It is often painful, and sometimes he says things you don't want to hear, but you know he is right." His honesty draws the player out, urging him to throw away any previous delusions about practice and playing, in order to face the hard work of meticulous improvement through self-awareness and willingness to exchange old habits for new ones.

Of course, he cannot provide continuous instruction to fifty horn players by himself, so students are surrounded by like-minded faculty whose basic ideology corresponds to his own. The 1997 guest faculty included British soloist and horn professor at the Royal Academy in London, Michael Thompson; William Capps of Florida State University; Julie Schleif of the Interlochen Arts Academy; retired USMA Band at West Point horn player/teacher Abby Mayer; Jean Rife, a horn professor at the New England Conservatory and MIT; Greg Hustis, principal horn of the Dallas Symphony; and collaborative pianist Stephen Harlos of the University of North Texas.

Special guests added to the camp with interesting and informative evening sessions. Walter Lawson, creator of the Lawson horn, gave a presentation on horn mechanics with Kendall demonstrating the qualities unique to different instruments due to materials and construction, and additional sessions on how to clean, drain, and maintain the horn properly. Hornist and author David Kaslow spoke about topics covered in his book *Living Dangerously with the Horn*, whose main themes include fear and fearlessness, artistry, health and health care, relationships, and perfection and perfectionism.

Perhaps the highlight of the camp centered around composer-in-residence Milton Phibbs, who composed (in just two days) a quintet scored for one descant and four double horns, humorously entitled *Descant Be Happening To Me*. Kendall Betts, Soichiro Ohno, Julie Schleif, Vincent Barbee, and Jeff Warren, a camp participant and assistant principal horn in the Charlotte Symphony, performed the world premiere on the last recital program.

As a teacher and connoisseur of music, I found listening to the variety of music performed during the evening programs an inspiration. As a former string player, I came away ready to tackle the practice room again with a vigor I had not known before. And, as a mother, I was impressed with the faculty's humanity and ability to understand the need for humor in teaching, which left a lasting impression on me and my son. He was reminded that missing notes is a part of life for a horn player, that making mistakes is vital for growth and learning, and that being a musician is more important than being a horn player.

Kendall Betts's camp surpassed all of my expectations. He and his faculty and staff present a carefully honed curriculum in a simple nonthreatening manner, provide students with a variety of opportunities, address the needs of individuals fairly and without prejudice, and make every student feel welcome, regardless of his/her ability. He is clear in his presentation, intense in his preoccupation with having each student learn despite their insecurities, and intent on having every musician understand precisely what he is saying. Yet perhaps most important, Kendall helps all of them believe they just might achieve what he has accomplished.

*Ellen Blaise is an elementary education teacher in Miami, FL where her son, Sean, studies horn with Arin Ansbaugh. Heather Pettit plays the horn and teaches music in Lake Forest, IL, and is a frequent contributor to The Instrumentalist.*

## Vivace® Practice Studio™

Coda Music Technology has introduced the first complete and truly affordable interactive practice system for home and school—the \$199 Vivace® Practice Studio™. This complete practice software makes every session fun and productive for instrumentalists and vocalists of all ability levels. Patented Intelligent Accompaniment® actually follows the spontaneous tempo changes of the practicing soloist, creating the amazing effect of playing with real musicians. New, interactive practice tools include an updated interactive tuner, a new full-featured metronome, online tutorial, thousands of titles, practice reports that record what and for how long students practice, and more. These powerful tools help improve students' performance quickly, increasing the excellence of school ensembles in the process. A wide variety of new titles has also been added to the Practice Studio library, from classical solos to musical theater, jazz, movie, and pop titles. Practice Studio lists for \$199 and is available from music retailers or from Coda. It is currently available for Macintosh®, and the Windows® 95 version is nearing completion. For minimum computer requirements and a free video or CD-ROM demonstration software, call Coda at 888-874-2144, or visit [www.codamusic.com](http://www.codamusic.com).

## Advisory Council Nominees

**Ron Boerger**, an amateur hornist since 1972 and former student of the late Harvey Garber, is employed as a sales analyst by Tandem Computers. He is President of the Board of Directors of the Austin Symphonic Band and webmaster for the Austin Horn Ensemble. He realized early the Internet's potential as a tool to promote the horn and, until the recent introduction of *IHS Online*, his "pages" were the primary source of information on the Internet concerning the IHS. He was invited to present "The Horn Players' Guide to the Internet" at the 1997 IHS Workshop in Rochester.

**Ellen Campbell**, horn professor at the University of Oregon School of Music, previously taught at the University of New Mexico, Southwest Texas State University, and on the faculties of the Interlochen Arts Camp and Blue Lake Fine Arts Camp. She served as principal horn with the Santa Fe Symphony, Kalamazoo Symphony and Austin Chamber Orchestra, and has also performed with the Oregon Symphony, Houston Symphony, Grand Rapids Symphony, Lansing Symphony, and the American Wind Symphony. With the New Mexico Brass Quintet, she toured Europe, Mexico, Australia, and the USA, and recorded the CD *FORE*. Ms. Campbell is the hornist with the Fontana Ensemble in Michigan. She hosted the 28th International Horn Workshop in 1996 and assisted in the organization of the 1978 International Workshop at Michigan State University and the Great Lakes Regional Workshop in East Lansing. She has performed at several International Horn Workshops as well as regional workshops in Ohio, Florida, Texas, Oklahoma, Michigan and Washington.

**Cynthia Carr** is Associate Professor of Music at the University of Delaware. She is second horn with the orchestra of the Opera Company of Philadelphia, a substitute with the Philadelphia Orchestra, and has also appeared as a soloist with the Delaware Symphony. Ms. Carr is the recipient of a 1997 Delaware State Arts Council Solo Recitalist Grant, and in 1996 released a CD of music for horn and piano by women composers. A proponent of contemporary music, she has recently commissioned and premiered two works for oboe, horn and piano trio. Ms. Carr performed at the 1994 International Horn Workshop in Kansas City.



on a recital of music by Verne Reynolds and hosted the 1996 Southeast Horn Workshop at the University of Delaware. She has been an IHS member 1976.

**Randy Gardner** is currently horn professor at the University of Cincinnati College-Conservatory of Music, following a twenty-two year career as second horn of the Philadelphia Orchestra. Additional faculty affiliations have included Indiana University, Temple University, the New School of Music, and the New York State Summer School of the Arts. He holds a Bachelor of Music with Distinction degree from Indiana University, where he studied with Philip Farkas. His other teachers include Christopher Leuba and Ethel Merker. He co-produced and performed for the Summit Records CD *Shared Reflections: the Legacy of Philip Farkas*, and has written for *The Horn Call*. He has made numerous master class and workshop appearances throughout the USA, Korea, and Hong Kong; appeared at the 1995 International Brassfest; and conducted the CCM horn choir at the 1997 IHS Workshop. He enjoys fishing and camping with his wife and three sons and has a long history of church and community involvement.

**Phil Hooks** holds a bachelor's degree from the University of Maryland and studied at the Peabody Institute in Baltimore. A free-lance hornist, he performed with the Baltimore Park Concert Band for thirty-four years. More recently, he has performed with the Central Maryland Wind Ensemble, the Columbia Orchestra, and the Western Maryland College Community Orchestra. An avid historian, Mr. Hooks presents "The History of the Horn" programs in local schools, nursing homes, and senior citizen centers. He maintains an active horn studio and is a constant source of encouragement to young horn players, often enabling them to advance to college-level horn study. As a performer and music educator, Mr. Hooks has been an enthusiastic IHS member and participant at international and regional workshops for more than

twenty years, developing many lasting friendships with professional and amateur players alike.

**Virginia Thompson**, IHS News Editor since July 1993, was elected to a first term on the Advisory Council in 1995. She is the horn professor and Director of Graduate Studies in Music at West Virginia University, and an active soloist and recitalist. As a clinician, she has given master classes throughout the USA as well as a week-long residency at the Peter-Cornelius Conservatory in Mainz, Germany. She has held positions in several metropolitan orchestras throughout the USA, including six years as Principal Horn of the Cedar Rapids Symphony, and performed with the Orquesta Sinfonica de Jalapa in Mexico for four years before pursuing a career in higher education. Dr. Thompson has written several articles for *The Horn Call*, hosted the 1995 Southeast Horn Workshop, and has appeared at other professional conferences as well as regional and international horn workshops.

**Milan Yancich**, who served on the Advisory Council 1981-84, performed with the Rochester Philharmonic for forty-three years. He formerly played principal horn with the Columbus Symphony, associate principal horn with the Chicago Symphony, principal and third with the Cleveland Symphony, and solo horn with the ABC Radio Orchestra in Chicago. He also performed twenty-seven seasons as solo horn with the Lake Placid Sinfonietta, and taught at the Eastman School of Music, and the Ohio State, Capitol, Baldwin-Wallace, and Michigan State Universities. Mr. Yancich is the author of *A Practical Guide to French Horn Playing*, supplemented by a four-record instructional recording; a two-volume horn method; *15 Solos for Horn and Piano*; and *An Orchestra Musician's Odyssey: A View from the Rear*. Mr. Yancich holds degrees from the University of Michigan and Northwestern University. He is the editor and publisher of Wind Music, Inc.



# The Philadelphia Institute for Brass Studies

Early June, 1998  
Temple University, Ambler Campus  
**Artists/Faculty of Horn**

**David Wetherill**

Co-Principal Horn,  
The Philadelphia Orchestra

**Jeffrey Kirschen**

Third Horn,  
The Philadelphia Orchestra

Set in suburban Philadelphia, this week-long seminar will offer a limited number of highly qualified candidates the opportunity to study orchestral performance and audition preparation techniques with members of The Philadelphia Orchestra. The week will include:

- master classes
- mock auditions
- brass section coachings
- individual section coachings



**TEMPLE UNIVERSITY**

*Esther Boyer College of Music*  
Jeffrey Cornelius, Dean

The number of participants will be limited to that required for a large symphonic brass section. A limited number of non-performing auditors will be accepted. For information please call (215) 204-8306 or contact our web site at [www.temple.edu/music/pibs.html](http://www.temple.edu/music/pibs.html).

For information regarding undergraduate/graduate programs and scholarships at the Esther Boyer College of Music please visit our website or call (215) 204-8437.





## San Francisco Conservatory of Music

### Horn Faculty



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

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

Offering the Music Diploma, Bachelor of Music, and Master of Music.

#### **Horn students come to the San Francisco Conservatory of Music for several reasons:**

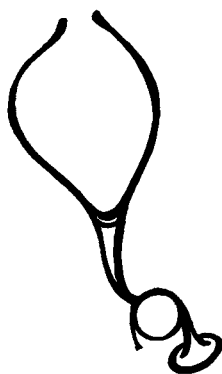
- One-on-one study with exceptional faculty. Horn faculty members possess diverse experience playing all positions of the orchestral horn section.
- The size of the horn studio. We accept a limited number of horn students to allow individual attention for each student. Horn students have ample opportunities to play often in ensembles, including the Conservatory Orchestra, Brass Ensemble, chamber groups and in student recitals.
- Additional performance opportunities outside the Conservatory in numerous regional orchestras and other ensembles.
- The offerings of one of the world's most varied and exciting cultural centers. Performing arts include San Francisco's world-class symphony, opera, and ballet, as well as the full range of avant-garde music, dance, theater and performance art.

For more information, contact:  
 San Francisco Conservatory of Music  
 Office of Student Services  
 1201 Ortega Street  
 San Francisco, CA 94122-4498  
 [415] 759-3431 *tel*  
 [415] 759-3499 *fax*  
 email: [jgordon@sirius.com](mailto:jgordon@sirius.com)  
<http://www.sfcm.edu>

Founded 1917.  
 Colin Murdoch *President*  
 Deborah Berman *Dean*

An Affirmative Action/Equal Opportunity Employer

## We have a faculty for great music.



# Clinics

## Improvisation Clinic

*Kevin Frey*  
Column Editor

## Learning Jazz Styles Through the Recordings of Julius Watkins

*Steve Schaughency*

### Part IV

The importance of a stylistically effective approach to horn playing is just as important in jazz as it is in the more traditional forms of music that horn players find on their stands. Hornist Julius Watkins's thirty years of recording as both a sideman and a leader represent a slice of jazz history that incorporates almost all of the major stylistic developments, types, and sizes of performing ensembles. The annotated discography of his recordings that are now available on CD presented in February 1997 (Part 2, *The Horn Call* vol. 27, no. 2) and November 1997 (Part 3, *The Horn Call* vol. 28, no. 1) is a valuable resource of recordings for hornists to learn appropriate stylistic approaches to jazz performance.

The generally agreed upon dividing line between the two principal periods of jazz history is 1945. The period prior to 1945 encompasses what are commonly referred to as the early jazz styles and include a) Ragtime, b) the various types of small group jazz from the first three decades of this century commonly called Dixieland, and c) the Swing Era styles. All of these recordings from the discography are from the latter period, modern jazz.

I have found in my experience that the early jazz styles are easier to play correctly. Ragtime is probably the easiest style to perform effectively. You read exactly what's on the page and you don't have to worry about swinging. The syncopated nature of the music provides the "swing" feeling

for you. As horn players, we play Rags very often in the brass and woodwind quintet settings, and there have been several instances where I've heard Joplin swung. This is a prime example of playing Bach in the style of Strauss.

The first appearance of a performance practice that involves something other than what is written on the printed page occurs during the second two decades of this century in the Dixieland styles. Thanks to Louis Armstrong the music started to take on the characteristic called swing; suffice it to say that the swing feeling is a loosening of the rhythmic rigidity of any given musical line. During the 1920s and early 1930s the swinging of rhythmic figures was still rather rigid and close to the exact rhythms printed on the page. The stylistic nuances of music from this era are relatively easy to play by the uninitiated classically oriented player. The syncopated nature of the music, which at this time is still firmly embedded in its Ragtime roots, is mainly responsible for the "swinging" feel of the music.

As jazz developed through the 1930s and early 1940s, performance practice moved further away from its ragtime influences and took on more sophisticated characteristics. In general the music of the Swing (or Big Band) Era is smoother and more legato rather than rigidly rhythmic and heavily articulated. Please note that all of these changes are gradual and take place over many years, and even within the Swing Era there are stylistic differences. For example, performing music of the early 1930s big bands requires a more rigid approach than that of Benny Goodman's or Duke Ellington's music a decade later.

The developments of the modern jazz styles began during and after World War II in the mid-1940s. The majority of the breakthroughs in modern jazz occur in the areas of harmony, improvisation/composition, and preferred performance medium. While performing the modern jazz styles we have to keep in mind the continuing evolution of the swing feeling that began during the early jazz styles. The major differences are determined primarily by the size and instrumentation of the performing group, time period of composition and the idiosyncrasies of the individual performers and composers.

The approach to performing a specific jazz style is to listen to period performances of that type of music. We are very fortunate to have the history of jazz since 1917 recorded

for us to listen to and learn from. While horns weren't fortunate enough to be a part of these recordings, you can get an idea of the particular nuances of the music from that time by listening to how the other instruments approached their performance of it.

Conveniently, Julius Watkins performed in the vast majority of modern jazz styles and left us a legacy of recordings. His recorded output ranges from the end of the bebop era in the late 1940s through the avant-garde of the '60s and '70s and includes various sizes of small groups, big bands, and other ensembles. They also encompass all of the major modern jazz styles with the exception of one, 1950s west coast "cool" jazz (for examples of recordings from this era, check out the many recordings that include John Graas).

The two-part Watkins discography has been annotated in order to facilitate finding the right recording to meet your needs. In addition to recording titles and catalog numbers, size and instrumentation of the groups, recording dates and personnel lists should be used in finding the correct recording to aid research. (Remember that the individuality of each jazz musician's sounds, playing style, and combinations thereof contribute greatly to the overall effect of the music).

The two main types of ensembles in the discography are big band jazz recordings and small group jazz recordings. These are equivalent to the orchestras and chamber music of Western Art music. Similar to Western Art music, the instrumentation of the jazz orchestra is relatively standard and in the Watkins recordings, at least one horn has been added. As with classical chamber music, small group jazz instrumentation can be rather varied. There is an incredible variety of combinations contained within these sixty-four recordings.

Even within the big band recordings there are also tremendous variances. For example, the big band recordings of Julius Watkins performing with Quincy Jones are very different from those performances with Randy Weston or Stan Kenton. The very impressionistic and orchestral approach of the Miles Davis/Gil Evans sessions could be considered a style unto itself, so too with the music of Thad Jones. There is even more stylistic variation in the small group recordings.

Source recordings must be chosen carefully. If you are given a horn part from a big band arrangement to play, you can't use just any of the big band recordings from this discography, because the style of the piece that you have may be totally different from the recording you are listening to. (Learning how to play Mahler symphonies correctly by listening to recordings of Mozart symphonies won't help you much). It's easy if the chart you have is one included in the discography; just find that exact recording and listen to it. But what if it isn't listed? If a recording of that particular chart does not exist, take the Watkins discography to the local jazz authority and have them recommend one of the Watkins recordings that is in a similar style.

The same approach applies to any of the small group pieces as well. If you will be performing a horn part to a small group piece by Freddie Hubbard that isn't included in the discography, there are a couple of things that you can do: a) find another Freddie Hubbard recording from the

discography that you can use to get a feel for his music, or b) find one of the recordings that Hubbard played on as a sideman, such as those by John Coltrane, Jimmy Heath, or Quincy Jones. Cross-referencing is essential for learning more about stylistic practice.

When you have a recording in hand, what are you listening for? Listen to how the musicians shape melodic lines and the background figures. In jazz, playing whole notes and half notes behind an improvising soloist is just as important as playing melodic figures and requires a different approach than playing whole notes and half notes in a concert band or orchestra. Listen very closely to the leaders of the sections and how they articulate figures.

In the big band setting there is a hierarchy of who leads the articulations and phrase interpretations for the group. When the entire band is playing together, that person is the lead trumpet player. When you have a line with the just the saxes listen to the lead alto; with the trombones, the lead trombone. Everyone else in those sections is listening to those same lead players so the end result should be unanimous. In the rare instance that there is a horn soli or the horn is written as the lead voice on top of another section, you're in the hot seat and everyone else will be listening to you. If you are unsure as to how to "lead" that section, make your judgment from what you've heard before or ask some of the other lead players. Jazz players can be friendly and helpful when they discover that the horn player has a sincere interest in performing jazz correctly.

The biggest problem faced by horn players is swinging properly. It is not necessarily something that comes easily to those of us who spend the majority of our time playing Western Art music. The more exposure you have in styles of music that require swinging, the better you get at it. The main complaint I hear about horn players' approach to swing feel is that they swing "too hard". They try too hard to swing and it comes out sounding overdone and stilted. While a hard swing is appropriate for pieces written in the early jazz styles, the vast majority of situations horns players find themselves in today are in modern jazz styles.

A couple of solutions that may help this problem: firstly, if it feels labored, it will sound labored. Smoothness is the key. Except for short punctuations, always use a very legato tonguing style (du-du-du or du-dl du-dl). Very often long strings of notes on different pitches are sometimes not articulated at all. Secondly, the contours of the line often dictate what notes are emphasized, with the higher pitches receiving more weight and the lower notes being "ghosted" or barely heard. This is contrary to Western Art music, where a string of many equal notes is expected to have the same strength and emphasis. One last tip: at faster tempos, lose the triplet feel of swing eighth notes. While it is true that swing eighth notes take on more of a triplet feel at slower tempos (they're sometimes even notated that way or as dotted-eighth/sixteenth), the faster the tempo gets, the more even the eighths become. The swing feel at very fast tempos comes from the placement of emphasized notes that enhances the natural syncopation of jazz.

Modern jazz is too varied in its differences and nuances to easily explain. A direct comparison to the history of West-

ern art music once again may be helpful. Into the middle Romantic period, many sub-styles started to branch out from the mainstream until we started to call everything "20th Century Music". The same is true for modern jazz. Since the 1950s, jazz has been going in many directions at once (and still is). The best rule of thumb is to be educated on what you are going to play, approach the music with a positive attitude, and listen carefully. Certainly a good teacher or other respected authority is a valuable resource, but sometimes we don't have that luxury. Remember to follow the "lead"-er and please don't swing too hard!

Steve Schaughency received his Doctor of Arts degree in Horn Performance and Jazz Studies from the University of Northern Colorado. His teachers include Jack Herrick, Jerry Peel, and Jack Covert. He is presently principal horn in the United States Air Force Heritage of America Band at Langley AFB in Virginia. Steve welcomes any questions, comments and/or information about other Julius Watkins CD's that have found there way into the marketplace. He can be reached by e-mail at: [schaughens@aol.com](mailto:schaughens@aol.com)



MARGARET BROUWER  
 "SONATA FOR FRENCH HORN AND PIANO"  
 1996 16 min.  
 PUBLISHED BY CARL FISCHER  
 (Order # PF 84 -- \$17.50)  
 Call 1-800-762-2328, ext. 277

## Emerson Horn Editions



proudly announces  
*four new additions*

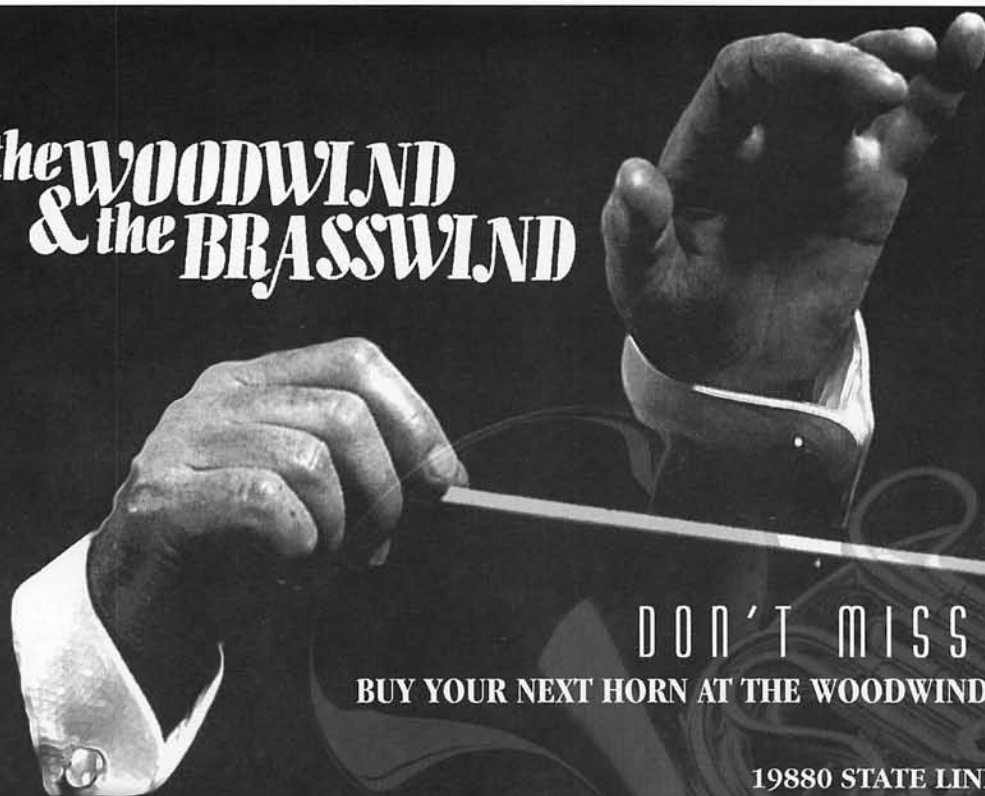
to the  
 C.D. Wiggins Horn Library

Toccata and Concertante, Opus 132 12 Horns and Organ	C.D. Wiggins
Concerto for Eleven, Opus 128 2 Solo Horns with Horn Octet plus Tuba	C.D. Wiggins
Three Solitudes, Opus 124 Suite #4 for Horn Octet	C.D. Wiggins
Toccata for Twelve, Opus 131 Antiphonal piece for 3 Horn Quartets	C.D. Wiggins

Please send for your free, complete EHE catalogue to P.O. Box 101466,  
 Denver, CO 80250 USA or e-mail to [emersonhorneditions@compuserve.com](mailto:emersonhorneditions@compuserve.com)



# the WOODWIND & the BRASSWIND



DON'T MISS A CUE!  
BUY YOUR NEXT HORN AT THE WOODWIND AND THE BRASSWIND.

19880 STATE LINE ROAD  
SOUTH BEND, INDIANA 46637  
219•272•8266

1 800 348 5003

## THE BULLET

### WOOD CHOICES

COCOBOLO  
dark

CURLY MAPLE  
light

BUBINGA  
light maroon

PURPLEHEART  
purplish

TEAK  
tan



SOLID WOOD  
HANDCRAFTED  
FELT CUSHION  
THREADED LID  
POCKET SIZE  
PROTECTION

### MAIL ORDERS

BOTHE WOODWORKING  
5404 SE 39th Avenue  
Portland, OR 97202

### HORN MOUTHPIECE CASE

### PHONE ORDERS

1-503-788-4098

VISA / MASTERCARD

Only 34.95!  
plus 1.95 S/H

free shipping  
on orders of 3 or more

Fits all standard mouthpieces. Extra wide-rimmed mouthpieces like the Neill Sanders type may not fit.

# 1000 Ways to Teach?

*Frøydis Ree Wekre*

Good results—in the form of students who emerge to produce great performing—can occur within a large variety of teaching methods. However, it is fascinating to observe how students from particular teachers seem to have (or develop?) a lot of common features (or sometimes common problems) in their playing; mirroring somehow their teacher's priorities, tastes, and teaching methods.

For example, students from teacher X all have a dark, somewhat covered sound; coming from teacher Y they all seem to have great working embouchures and breathing techniques; from teacher Z students just happen to have excellent slurs and clean attacks; from yet another teacher the majority of students seem to be more nervous than "normal," etc. One could go on with this list into various technical, psychological, musical, and artistic matters and discover similar tendencies from one group of students to another. On the other hand, from certain teachers the students seem to be all quite different: some have range problems while others do not, some play with a rather bright sound while others sound darker, etc.

Is it possible to divide college level teachers roughly into categories? Let me try to describe some options, starting by separating our basic skills into two categories. A teacher needs some first-hand knowledge of *what* is to be taught as well as some pedagogical method or philosophy on *how* to teach. Let us call these two categories:

## **A = Professional Standards      B = Teaching Standards**

Within A there could be several sub-categories:

- A1 The teacher has a very high professional level at present
- A2 The teacher had a very high professional level in the past
- A3 The teacher has medium professional standards
- A4 The teacher is somewhat lacking in professional standards
- A5 The teacher has a high level in some areas, lacking in others

Within B there could be even more sub-categories:

- B1 The teacher is very interested in people, in helping and "pushing" anybody at any level, a true "teacher" type
- B2 Interested in helping and "pushing" the ones that are, as it seems, especially talented
- B3 A more relaxed teaching type; does not believe in "pushing"; is willing to answer questions only when the students themselves figure out what to ask
- B4 A teacher who tells everyone exactly what to do
- B5 A teacher who asks students first what they want and what they think

- B6 Someone who teaches only for the money
- B7 Someone who does exactly to the students what their own teacher(s) did to them
- B8 Believes in close contact (lots of beer and parties)
- B9 Believes in professional distance, afraid of losing authority
- B10 Gives the students exact homework each week
- B11 Lets the students decide what scales to practice and what repertoire to present at lessons
- B12 Is happy to see students take occasional lessons with another teacher
- B13 Gets very upset if students take occasional lessons with someone else

Many of us are probably working in several of these B-categories, switching back and forth according to the individual student's particular need at the time. Interestingly, many combinations of A and B occur. Lack of professional standards can to some degree be compensated for by strong teaching methods. Vice versa, if lacking teaching abilities, high professional standards may be "contagious" if the student is insensitive to possibly arrogant or belittling teaching styles and is able to discover practical solutions for him/herself.

Now, consider medical doctors: From the patient's point of view it may seem that doctors get more distant the more they specialize. Their subject of specialty takes the majority of their energy and attention, maybe at the expense of the individual patient. This is sometimes what the patient may feel as the difference between consulting the good old family doctor (who listens and tries to understand), as opposed to seeing the specialist (who seems to know the solution before you are through explaining your problem).

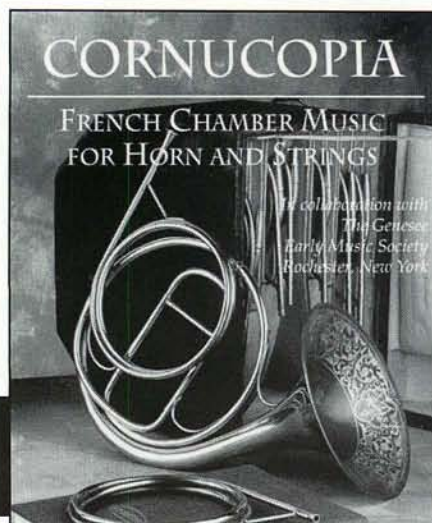
What do the medical doctors have to do with our teaching? Today, when the competition to get relevant jobs is harder than ever before, our students have the right to the best possible advice and help. Sometimes the family doctor can be the right person to consult, but there are times—as a patient or as a musician—when one would want to see a specialist, just to be sure that everything is done that can be done about a specific problem.

My vision for my teaching colleagues and myself is that we become:

- more aware of who we are as teachers and of how we influence our students
- more willing to change roles as teaching types when needed
- more willing to let the students consult with other teachers (that could include musicians other than just horn players)

At the coming workshop in Banff in 1998 we will schedule several teachers' forums for further discussions on this or other teaching-related issues. Feedback and ideas are very welcome!





Natural Horn artist *Richard Seraphinoff* is featured in a *NEW* CD recording of French Chamber Music for Horn and Strings. This is the first recording on natural horn of all three pieces, and the first recording *ever* of the Duvernoy and the Dauprat.

Frédéric Duvernoy: Quartet No.2 in D Minor  
Louis-François Dauprat: Quintet No. 1 in F Major, op. 6  
Antonín Reicha: Grand Quintet in E Major, op. 106

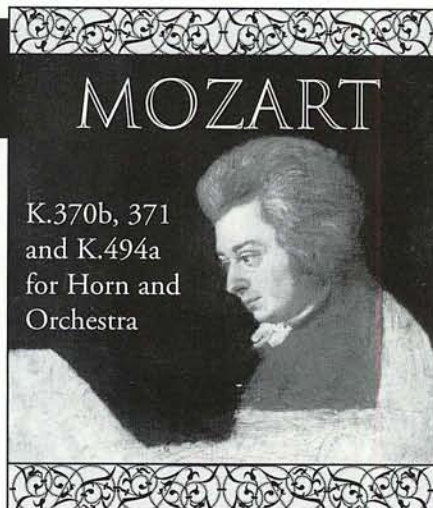
\$14.95 per copy. Shipping & handling \$3 (\$6 outside US) for first disc, \$1 for each additional

## BIRDALONE MUSIC

*Mozart* is back!! Two incomplete Concertos for Horn have been fully orchestrated and prepared for performance. The first consists of K.370b and 371 in E flat (including the newly discovered middle pages of the Concerto Rondo) and the second is K.494a in E Major.

Full scores, orchestra parts, and piano reductions are available. Please call, fax, or write for our free complete catalogue.

9245 East Woodview Drive, Bloomington, IN 47401-9101 USA  
812-333-0167 Fax: 812-337-0118



# Music for 16 Horns

## Howard Stokar Management announces the publication of **ROTATIONS** by Ronald Caltabiano

Duration: 5 minutes

Difficulty: College/Professional

*A dramatic and lyrical new work for 16 players!*

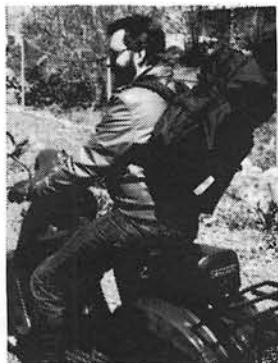
Recorded on Move Records (MD 3172), Box 266, Carlton South 3053, Australia

### Merion Music, Inc., Theodore Presser Co., Sole Representative

Available through dealers. Price subject to change. For sales worldwide: Your local Theodore Presser Co. representative, or Theodore Presser Co., 1 Presser Place, Bryn Mawr, PA 19010-3490  
Information: Howard Stokar Management, 870 West End Avenue, New York, NY 10025, [hstokar@bigfoot.com](mailto:hstokar@bigfoot.com)



# ALTIERI BrassPacs



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

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

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

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

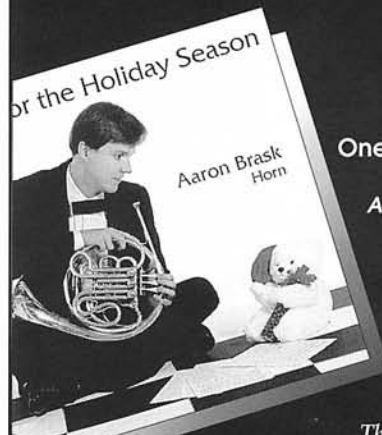
Read Milan Yancich's account of his experiences performing with many of the great musicians of this century. His musical journey includes encounters with personalities such as Bohumir Kryl (famous cornet soloist); William D. Revelli & Howard Hanson (educators); Philip Farkas, Arnold Jacobs, Adolph Herseth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

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

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

## MANY HAVE BEEN TAKEN IN BY THIS SORT OF ADVERTISING...

*Let It Happen To You!*



One reaction to 10 yrs of  
Holiday Pops  
A Tree Trimming Favorite



The Perfect Background To  
Witty/Profound Banter And  
Sophisticated Adult Refreshments



In Preparation/  
A Reply To Requests



Backstage Chatter -  
Some Useful,  
Some Amusing

**SEEN THIS STUFF?** Support Your  
Local Dealer

**LAST  
HORN  
INC**

CALL (904) 721-9497



# The Horn Call

## Back Issues Order Form

### Issues available @ \$3.00:

### Issues available @ \$10.00:

### Issues available @ \$10.00:

☐ Vol. I no. 1 (Feb. 1971)  
☒ Vol. I no. 2 (May 1971)  
☒ Vol. II no. 1 (Nov. 1971)  
☐ Vol. II no. 2 (May 1972)  
☐ Vol. III no. 1 (Nov. 1972)  
☒ Vol. III no. 2 (May 1973)  
☐ Vol. IV no. 1 (Autumn 1973)  
☒ Vol. IV no. 2 (Spring 1974)  
☐ Vol. V no. 1 (Autumn 1974)  
☐ Vol. V no. 2 (Spring 1975)  
☒ Vol. VI no. 1 (Nov. 1975)  
☒ Vol. VI no. 2 (May 1976)  
☐ Vol. VII no. 1 (Nov. 1976)  
☐ Vol. VII no. 2 (May 1977)  
☐ Vol. VIII no. 1 (Nov. 1977)  
☐ Vol. VIII no. 2 (May 1978)  
☐ Vol. IX no. 1 (Nov. 1978)  
☐ Vol. IX no. 2 (Apr 1979)  
☐ Vol. X no. 1 (Oct. 1979)  
☐ Vol. X no. 2 (Apr 1980)  
☐ Vol. XI no. 1 (Oct. 1980)  
☐ Vol. XI no. 2 (Apr. 1981)  
☐ Vol. XII no. 1 (Oct. 1981)  
☐ Vol. XII no. 2 (Apr. 1982)  
☐ Vol. XIII no. 1 (Oct. 1982)  
☐ Vol. XIII no. 2 (Apr. 1983)

☐ Vol. XIV no. 1 (Oct. 1983)  
☐ Vol. XIV no. 2 (Apr. 1984)  
☐ Vol. XV no. 1 (Oct. 1984)  
☐ Vol. XV no. 2 (Apr. 1985)  
☐ Vol. XVI no. 1 (Oct. 1985)  
☐ Vol. XVI no. 2 (Apr. 1986)  
☐ Vol. XVII no. 1 (Oct. 1986)  
☐ Vol. XVII no. 2 (Apr. 1987)  
☐ Vol. XVIII no. 1 (Oct. 1987)  
☐ Vol. XVIII no. 2 (Apr. 1988)  
☐ Vol. XIX no. 1 (Oct. 1988)  
☐ Vol. XIX no. 2 (Apr. 1989)  
☐ Vol. XX no. 1 (Oct. 1989)  
☐ Vol. XX no. 2 (Apr. 1990)  
☐ Vol. XXI no. 1 (Oct. 1990)  
☐ Vol. XXI no. 2 (Apr. 1991)  
☐ Vol. XXII no. 1 (Oct. 1991)  
☐ Vol. XXII no. 2 (Apr. 1992)  
☐ Vol. XXIII no. 1 (Oct. 1992)  
☐ Vol. XXIII no. 2 (Apr. 1993)  
☐ Vol. XXIV no. 1 (Nov. 1993)  
☐ Vol. XXIV no. 2 (Feb. 1994)  
☐ Vol. XXIV no. 3 (May 1994)  
☐ Vol. XXV no. 1 (Nov. 1994)  
☐ Vol. XXV no. 2 (Feb. 1995)  
☐ Vol. XXV no. 3 (May 1995)

☐ Vol. XXVI no. 1 (Nov. 1995)  
☐ Vol. XXVI no. 2 (Feb. 1996)  
☐ Vol. XXVI no. 3 (May 1996)  
☐ Vol. XXVII no. 1 (Nov. 1996)  
☐ Vol. XXVII no. 2 (Feb. 1997)  
☐ Vol. XXVII no. 3 (May 1997)  
☐ Special Archive Issue (1986)  
☐ Annual no. 1 (1989)  
☐ Annual no. 2 (1990)  
☐ Annual no. 3 (1991)  
☐ Annual no. 4 (1992)  
☐ Annual no. 5 (1993)  
☐ Annual no. 6 (1994)  
☐ Annual no. 7 (1995)  
☐ Annual No. 8 (1996)  
☐ Annual No. 9 (1997)

Surface postage included; add \$3.00 per issue for overseas air mail. Send this order form with payment to the **International Horn Society** in US funds, international money order, purchase/requisition order, or Visa/Mastercard (include card number and expiration date) to:

**Johnny Pherigo**  
**Horn Call Editor**  
**School of Music, WMU**  
**1201 Oliver St.**  
**Kalamazoo, MI 49008-3831 USA**

**Amount Enclosed:** \$ \_\_\_\_\_

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_ Postal Code \_\_\_\_\_

Country \_\_\_\_\_

Tel \_\_\_\_\_



## Book and Music Reviews

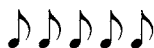
**William Scharnberg**

*A Sourcebook of Nineteenth-Century American Sacred Music for Brass Instruments* (1997)

Mark J. Anderson

Greenwood Publishing Group Inc., 88 Post Road West, P. O. Box 5007, Westport, CT 06881-5007. \$65

While scholars and performers of nineteenth-century American brass music will find this text valuable, at such a high price it is best recommended for university libraries. After a lengthy introduction that traces Moravian music, evangelists, and brass instruments through the nineteenth century, the author begins his study with a portrayal of solo cornetist George Ives (Charles's father), and completes it ninety pages later with the score of a hymn by Pleyel, set for cornet solo with band accompaniment. A very large portion of the book is dedicated to illustrations, hymn texts, and musical examples.



*Three Hymn Tune Settings*

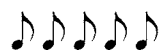
Paul Basler

Southern Music Co., San Antonio, Texas 78292, 1997.  
\$12.50

Paul Basler composed these horn and piano settings of "Abide with Me," "Amazing Grace," and "Shall We Gather at the River" in 1988–89 during a stint as visiting composer at Caldwell Community College in Lenoir, North Carolina. The collection was recently published under Southern Music's *The Complete Hornist* banner, Thomas Bacon, general editor. The hymns, while most suitable for a church service, require a fairly mature hornist (grade 4–5). "Abide with Me" covers the written range c' to g", and "Amazing Grace," with a compass of b to a", begins in E major and travels through C and D major before returning home. "Shall We Gather at the River" is in B major, with several meter

## Reviews

changes, a fast and rhythmically difficult middle section, a range of g#–f#", and two stopped pitches. The piano part, integral to all settings, is equally challenging. The arrangements are very fine, and the collection is both affordable and functional.



*Leonard Bernstein for Horn and Piano*

Selected and arranged by David J. Elliot

Boosey and Hawkes, Inc., New York City, NY, 1997. \$12.95

Leonard Bernstein's eightieth birthday (1918–1990) has conducted and audiences prepared for celebration. Possibly with this occasion in mind, his estate collaborated with Boosey and Hawkes for a series of instrumental arrangements of the composer's greatest hits. The collection of ten songs is available in versions for flute, oboe, clarinet, bassoon, alto and tenor saxophone, trumpet, horn, and trombone. For a very modest price, the hornist acquires: "Maria," "Tonight," "Somewhere," "Something's Coming," and "One Hand, One Heart" from *West Side Story*, plus "Psalm 23" (*Chichester Psalms*), "A Simple Song" (*Mass*), "There is a Garden" (*Trouble in Tahiti*), "Lucky to Be Me" (*On the Town*), and "It Must Be" (*Candide*). With only rare exceptions, Mr. Elliot confined each arrangement to what might be considered our most comfortable range: written c'–g". The results vary from grade 4 to 5 level solos, primarily determined by tessitura. Whether you are a Bernstein-ophile or simply see an opportunity to cash in on the composer's popularity, this is a collection for you.



*Sonate pour Cor en Fa et Piano*

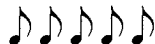
Jean-Michel Damase

Editions Henry Lemoine, 24 Rue Pigalle 75009 Paris,  
France, Theodore Press Company Distributor: 1  
Presser Place, Bryn Mawr, Pennsylvania 19010, 1996.

Hornists familiar with Damase's *Pavane Variée* or *Berceuse* for horn and piano, or his *17 Variations* for woodwind quintet, have come to expect colorful, light, tonal, and rhythmically interesting music. By way of contrast, this is a

substantial and complex sonata. Although the composer may not have a great melodic gift, he more than camouflages this with craft, colorful harmonies, and rhythmic appeal. The sonata begins in the dark lower register of both instruments and concludes two movements later to the sound of joyously pealing bells. The middle movement is more akin to his earlier horn works both in its pentatonic-modal harmonies and lighter texture. The piano part is quite difficult, with a penchant for the low register, sections with massive added-note chords, and many shifts in subdivision. The horn covers the written range of d (optional down to G) to c<sup>'''</sup>, yet the technical demands are modest for a mature hornist. While a good high register and flexibility are advantageous, the composer rewards the performer with well-paced rest. There are two extended muted passages in the second movement and one stopped pitch in the third, but no “contemporary” techniques are employed.

Damase is one of the most prominent French composers of today, so we are very fortunate that he has taken the time to honor us with his muse. Likewise, it is important for hornists to return the favor by performing such a well-crafted composition.

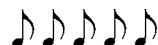


*An hellen Tagen* für Singstimme vier Posaunen (Hörner)  
und Cembalo (Harfe)

Friedel W. Böhrer

Edition mf, Manfred Fensterer, Mittelsseestr. 44, D-63065  
Offenbach, Germany, 1997. DM32

Although conceived for soprano, four trombones, and harpsichord, substitution of both horns (parts on the reverse side of the trombone parts) and harp seems more appropriate to both the ensemble balance and the light-hearted lyrics: “On lighter days.” The composer set his own text, labeled *Konzertantes Madrigal* as a whimsical, four-minute waltz. The horn parts are approachable by relatively young players, but the quartet should include a slightly stronger fourth hornist. While the first covers a range of only c<sup>'</sup>–e<sup>'</sup>, the second descends to g, the third to f, and the fourth to c (optional G). The harpsichord/harp part is fairly simple and a range of just c<sup>'</sup> to f<sup>'</sup> is sufficient for the soprano, however only the German text is offered, brimming with several “fa-la-las.” The greatest obstacle facing this interesting work is the time it may take to organize rehearsals and a performance versus the brevity of the composition itself.



*Horn-Quartette*

Carl Oestreich

Edition mf (address above), 1997. DM 32 per volume for  
two volumes

From Carl Oestreich’s twelve quartets of 1836, preserved in the City and University Library of Frankfurt, Manfred Fensterer selected six for publication. To read about Oestreich (ca. 1800–1840), a leading German hand horn player, refer to *The Horn Call Annual* 1990, 49–76.

The publisher sent the second volume for review, including a *Presto assai* in 6/8, an *Andante maestoso* and a *Thema mit Variationen: Allegro scherzando*. Notable in all three quartets is a fairly dramatic key modulation in the middle of each, calling for some fancy hand horn work by all four players, particularly the fourth. The fourth quartet modulates from C major to F major, the fifth from C major to c minor, and the third variation of the sixth quartet is also in the tonic minor (c). The horn tessitura is quite comfortable throughout, with only an occasional a<sup>'</sup> for the first horn. While not great music, the quartets are charming period pieces when performed on modern instruments, and especially rewarding to hand-horn devotees.



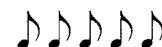
*Volkslied-Suite* for six horns and obbligato posthorn

Theodor Hlouschek

Edition mf (address above), 1997. DM 63

The publisher sent this suite for review with the following comments: “Hlouschek’s Suite of German Folksongs was often performed and conducted by Peter Damm. Both have been old friends for many years. I believe that Hlouschek is one of the best composers worldwide concerning music for horn ... Further, Hlouschek was often conductor of the Leipzig radio wind orchestra.” The editor goes on to say that, many years ago, the composer won over one million lira in an international Italian composition contest for symphonic brass ensemble, and his *Concertino populaire* for Horn and Brass Orchestra has been performed often by Peter Damm.

There are four movements: “Canzone strofica: Das Wandern ist des Müllers Lust,” “Canzone variata: Ein Jäger längs des Weihers ging,” “Canzone elegica: Im schönsten Wiesengrunde,” and “Canzone con corno postale: Im Wald und auf der Heide.” The style is charmingly tonal and solidly conservative: the composer obviously knows the traditional capabilities of the horn and does not care to stretch them. That is not to say that the composition is easy, for the first horn does travel up to b<sup>'</sup> a few times in the second movement, the fifth and sixth parts include some bass clef writing, and each player must be capable of rhythmic and pitch independence. Very little stopped horn is employed and then only in the first part, but there is some very effective muted to open contrast in the slow third movement. A good high-school horn sextet would find the composition challenging and rewarding, with each movement able to stand on its own. The chief difficulty might be locating a posthorn (or bugle) in B-flat and either a trumpeter or high-range hornist who is willing to play it in tune and off-stage.



*Rotations* for 16 Horns

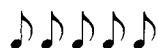
Ronald Caltabiano

Merion Music, Inc., Theodore Presser Co. distributor, 1

Presser Place, Bryn Mawr, Pennsylvania 19010, 1997.

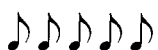
This dramatic five-minute composition was recorded

via over-dubbing by Richard Runnels on Move Records (MD 3172): 10 Glen Drive, Eaglemont VOC. 3084, Australia. The sixteen horn parts are divided into four groups of four. These quartets sometimes act independently and at other times share material. *Rotations* can best be described as an atonal, sound-mass composition, a la Penderecki, permeated with the kaleidoscopic effects of that genre. It is the type of work where color is more crucial than accuracy. Beginning softly *en masse*, the composition's intensity builds slowly to what becomes a false climax, followed by a brief cadenza in horn 2a, and then another run at the real peak, where half the ensemble must peg a high b". The work then quickly evaporates, with mini-cadenzas for horns 1a, 2a, and 3a, and a condensed version of the soft, dissonant, opening chord. With the exception of the climactic b", only one strong high hornist, capable of sustaining soft notes above the staff, and four solid low hornists are required. While there are rhythmically tricky gestures, a bit of easy mixed meter, and minimal stopped and muted passages in all the parts, a group of sixteen hornists who are capable of independent rhythm and pitch accuracy could quickly assemble a performance of this composition. There are not many unique works for sixteen horns and this is one of them.



Carl Fischer Music Publishers, at 62 Cooper Square, New York, NY 10003, seems to be revitalizing its publication list with three new arrangements for young brass players, all by Jeff Simons: *Toyland* by Victor Herbert, arranged for brass quartet (1997; \$12), *O Come, O Come Emmanuel*, arranged for brass quartet (1997; \$12), and *Cool Bells That Jingle*, arranged for brass quintet (1997; \$15).

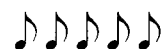
Victor Herbert's *Toyland* melody and the Christmas favorite, *O Come, O Come Emmanuel*, are both arranged for the less usual combination of trumpet, horn, trombone, and tuba. *Toyland* is listed as a grade 2+ ensemble and *O Come, O Come Emmanuel* as grade 3; both designations seem accurate. Unfortunately, with a duration of less than a minute each, it would probably take the ensemble longer to tune and get set than perform both pieces. *Cool Bells That Jingle* is arranged for standard brass quintet and is more useful both for its seasonal appeal and duration of a couple minutes. It is marked as a grade 3 ensemble, but the rhythmic difficulty, with tricky syncopation and jazz-style eighth-notes, calls for a slightly higher grade rating and a good coach. The enjoyment level, however, will be positive for both the young players and their audience.



Manduca Music Publications continues to churn out a large number of mostly brass quintet works, with a few brass choir and woodwind quintet arrangements thrown in for good measure. All the scores and parts, computer generated and complete with measure numbers, are very easy to read. Their address is P. O. Box 10550, Portland, ME 04104.

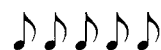
*Liebster Jesu, wir sind hier* Chorale and Chorale Prelude  
J. S. Bach, arranged for brass quintet by Lawrence David Eden  
1997. \$10

This Bach chorale and chorale prelude is just under four minutes in duration. Although the players may need to consult an organ recording to confirm the execution of the ornaments, the arrangement poses few technical problems for even a young high school brass quintet (grade 4). This would be a very functional arrangement to own, particularly for a Protestant church service prelude or offertory. Both B-flat and C trumpet parts are provided.



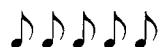
*More Carols for Brass*  
Arranged for brass quintet by Lawrence David Eden  
1997. \$10

"Carols" misses singular here by one! There is no publisher's note to the origin of the first carol, *Myn Lyking*, other than listing R. R. Terry as the original composer. The second carol, *I Saw a Maiden*, is labeled as an "old Basque Noel." Of course, the more Christmas arrangements we brass players have, the more variety to our mall repertoire. Trumpet players will especially appreciate these arrangements because their parts, albeit in C, are relatively easy when compared to the lower parts, which play with little or no rest for about a minute-and-a-half each carol. The hornist, ascending to b" in the last measure of the first carol, must have a fairly good high range and stamina.



*Easter Medley*  
Arranged for brass quintet by Arthur Frackenpohl  
1997. \$15

While Easter services and trumpets are synonymous in many parts of the world, other brass players usually find more work during the Christmas season. Arthur Frackenpohl has therefore potentially contributed to the hornists' spring income with a five-minute medley of five common Easter hymns: "Christ is Alive!" "Good Christians All, Rejoice and Sing," "The Day of Resurrection," "Thine is the Glory," and "Jesus Christ is Risen Today." Even a strong high school (grade 5) level brass quintet (first trumpet to b", tuba from Ab<sub>1</sub> to b" could prepare these for that special Sunday.

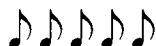


*Sound the Trumpet*  
Henry Purcell  
Arranged for brass quintet by Arthur Frackenpohl  
1997. \$15

Here is an easier grade 5 quintet, with the trombone part slightly more difficult than the others. Less than three

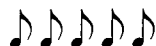


minutes in duration, it would make a fine opening work for a quintet recital or equally suitable for preliminary music to a ceremonial occasion. All five parts are active, with the tuba serving as the gymnastic basso continuo under the polyphonic upper voices. With both Purcell and Frackenhohl represented, how can one go wrong?



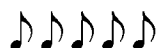
*M. P. Rag* for brass quintet  
Arthur Frackenhohl  
1997. \$15

This three-minute rag is subtitled: for brass quintet with solo horn (Danke, R. S.). Before examining the music, I assumed R. S. was Roy Schaberg, Professor Frackenhohl's hornist colleague, but it turns out that R. S. is Richard Strauss, whose *Till Eulenspiegel* theme is transformed (that's the polite word) into ragtime. The *M. P.* title cleverly denotes either a commission from Manduca Publications, "Merry Pranks," or musical pun! It should be mandatory for every horn player in a brass quintet to subject her colleagues to this well-conceived prank. Unfortunately, the quintet must be quite strong and the first trumpet might wish to own an E-flat instrument, for which the part is written. Do not attempt to sight-read this on a gig!



*St. Lawrence March* for brass quintet  
Arthur Frackenhohl  
1997. \$15

Although brass players, especially hornists, may not be real march fans, we have to remember the audience with a collective smile on its face as we play one. To a traditional march color, Professor Frackenhohl cleverly adds some syncopation and then mutes to the trumpets just before the trio's *dal segno*. The result is about three minutes of good clean fun for a moderately skilled quintet (grade 5).



*Two English Voluntaries*  
Charles Avison and Thomas Arne, arranged for brass quintet by Arthur Frackenhohl  
1997. \$15

These voluntaries are each under two minutes and similar in nature: slow and stately, almost processional. The first voluntary is largely homophonic, while the second is less so and includes both a C and E-flat first trumpet part, due to its higher tessitura. Although these arrangements have a more limited practical value, they would be appropriate for ceremonial occasions.



*A Baroque German Christmas, Three Anthems* for Brass Quintet

Johann Topff, transcribed by David Baldwin  
1997. \$15

Professor Baldwin is widely known for his fine brass transcriptions, and these are no exception. He selected three choral anthems from a lesser-known German composer of the Baroque: *Da die Zeit erfüllet war* (Now the Time is Fulfilled), *Fürchtet euch nicht, ich verkündige euch* (Fear Not, for I Bring You Tidings of Great Joy), *Das Wort ward Fleisch* (The Word Made Flesh). The stylistically robust and resonant works are each about three minutes in duration, with a pleasant blend of polyphonic and homophonic sections. They are perfectly suited to brass and the transcriptions yield three works for a good college-level ensemble (grade 5), with the tessitura of the first trumpet, horn, and trombone parts on the moderately high side to accommodate the tuba. Unfortunately, pages 4 and 13 were reversed in the printing of at least one score.



*Revival* for Woodwind Quintet  
David Uber  
1997. \$8

This two-and-a-half-minute quintet was composed in an American "revival" style: after a brief fanfare, the predominant melody is reminiscent of "Camptown Races." While the quintet was clearly written for high school players, the flexibility and technical demands are on the senior end of that level. Although *Revival* is perhaps too clichéd for a mature quintet, a younger ensemble could present it well to a general audience.



*Rondeau*  
Jean Mouret, arranged for brass choir by David Baldwin  
1997. \$20

Professor Baldwin arranged this ever-popular "Masterpiece Theater" theme for a professional-level ensemble of four D trumpets, four horns, four trombones, tuba, and timpani. The two-minute composition is superbly treated.



*Ricercar a 6 from the Musical Offering*  
J. S. Bach, arranged for brass choir by David Baldwin  
1997. \$20

Bach's *Ricercar* has been transcribed for a variety of ensembles, so it is no surprise to see it arranged here for a brass choir of three trumpets (first on piccolo *ad. lib.* and

third on flugelhorn *ad. lib.*), two horns, two trombones, euphonium, and tuba. Strong trumpeters and first horn are mandatory, while the low brass requirements are less demanding. This is a very fine arrangement of an important polyphonic work in the history of music.



*Fugue in G minor*

J. S. Bach, transcribed for brass choir by Dr. Michael

Stewart

Wehr's Music House, fax (407) 679-0208 (10 A.M.-4 P.M.)

Monday-Saturday, EST) or,

<http://home.navisoft.com/wehrsmusic>, 1997. \$17

Similarities between this arrangement and Bach's *Ricercar* above are noteworthy. Here we have four trumpets (the first on piccolo, second on E-flat trumpet, and third on flugelhorn), three horns, two trombones, euphonium, and tuba. Again, the range and technique of the low brass (and third horn) are not challenged to the extent of the upper brass. By adding just two players, a professional brass ensemble could nicely pair these comparatively brief Bach fugues for performance.



**AT  
LAST**

*the* **ONLY TRUE** *lubricant*  
for **PISTON and ROTOR** *valves*

**COATS!**

**RATHER THAN  
WETS!**

**Less Drops • Lasts Longer • Feels Better**  
Available at Music Stores

**MAMCO • P.O. Box 1417 • Decatur GA 30030 • Tel/Fax 404-373-1050**

# International Horn Society Manuscript Press

## Works Available

Barton, Todd. **APOGEE**; Woodwind Quintet. \$12.00 (score and parts)  
Basler, Paul. **Summer Dances**; flute, horn, cello. \$12.50 (score/parts)  
Bialosky, Marshall. **What if a Much of a Which of a Wind**; horn and chorus. \$5.00 (per chorus score...One horn part included per order)  
Busarow, Donald. **Death Be Not Proud**; horn, voice, and piano. \$12.50  
Hill, Douglas. **Thoughtful Wanderings**; natural horn and tape or percussion. \$12.00.  
Jones, Stuart. **Variations for Horn and Percussion**; horn and two percussionists. \$19.00.  
Pal, Rozsa. **Introduzione e Capriccio per 7 Strumenti**; hn, fl, cl, perc, vln, vla, cello. \$33.50 (score and parts)  
Pearlman, Martin. **Triptych for Solo Horn**. \$10.50  
Rosenweig, Morris. **Delta, the Perfect King**, Concerto for Horn and Chamber Orchestra (hn, 2fl, 2cl, pn, perc, vn1, vn2, va, vc, bs). \$43.00 (score and parts)  
Schultz, Mark. **Dragons in the Sky**; horn, percussion, tape. \$19.50 (2 scores and rehearsal tape)  
Wolfram, Mark. **Brass Trio**; horn, trumpet, trombone. \$12.50 (score and parts)  
Wolking, Henry. **Chamber Concerto**; horn, violin, bassoon. \$24.00 (score and parts)  
Wiley, James. **Sonata for Horn and Piano**. \$12.50

## Order Form

Music to be mailed to:

Name: \_\_\_\_\_ Address: \_\_\_\_\_  
(Street or Apt. no.)

\_\_\_\_\_  
City State Postal Code Country

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

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

Charles Gavin, Editor/Coordinator  
IHS Manuscript Press  
Department of Music  
Box 13043  
Stephen F. Austin State University  
Nacogdoches, TX 75962-3043 USA

# Recording Reviews

## John Dressler

As a follow-up to the review of Richard Seraphinoff's disc from the November 1997 issue, please note that while it is available from the Early Music Institute at Indiana University, copies may also be purchased from:

Birdalone Publishing  
9245 E. Woodview Drive  
Bloomington, IN 47401 USA

It sells for \$12 plus \$3 shipping and handling. Mastercard and Visa accounts may be charged ordering by FAX at: 812-337-0118.

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

## Distributors

Centaur Records  
8867 Highland Road  
Suite 208  
Baton Rouge, LA 70808 USA

Classical Diamonds  
see: Qualiton Imports, Ltd. below

Crystal Records  
28818 NE Hancock  
Camas, WA 98607 USA

Pan Classics  
c/o Qualiton Imports, Ltd.  
24-02 40th Avenue  
Long Island City, NY 11101 USA

Sony Classical  
550 Madison Avenue  
New York, NY 10022-3211 USA

Summit Records  
see: Allegro Imports above

Testament Records  
c/o Allegro Imports  
12830 NE Marx Street  
Portland OR, 97230-1059 USA

## Reviews

Disc Title:	<i>Hornology</i>
Contents:	1) <i>He descended from heaven</i> 2) <i>Talking to myself</i> 3) <i>New Jerusalem Way</i> 4) <i>Virgin ocean</i> 5) <i>Ostinato</i> 6) <i>Through an electric mirror</i> 7) <i>Tales for Alexandra</i>
Artist(s):	Arkady Shilkloper, horn
Label and Number:	CD-RDM 608144
Timing:	40:38
Recording Date:	1996
Recording Location:	n/a

"Shilkloper is not just a French horn player, he is a magician." [Nancy Cochran-Block] "His control of the instrument and his blowing creativity have set a new standard even Julius Watkins, his idol, never produced." [Leonard Feather] This latest issue of Shilkloper combines jazz techniques, new melodic and harmonic effects, rhythmic vitality, and expert over-dubbing elements. The album features compositions by both the performer and M. Alperin. Some selections are tonal; others avoid standard key relationships. Some are rhythmically free utilizing recitative-like passages; others are metrically straight-forward. It is not clear from the liner notes, but the listener gets the impression that synthesized percussive elements are used to highlight many passages in ostinato. Shilkloper, exhibits an excellent sense of energy and drive that fascinates his audience. Details about the disc's availability can be gained from the following email address: [rdm@glasnet.ru](mailto:rdm@glasnet.ru)



Disc Title:	<i>A Brassy Night at the Opera</i>
Contents:	1) Themes from <i>Die Fledermaus</i> (trumpet solo) 2) "Queen of the Night" from <i>The Magic Flute</i> (tuba solo) 3) "Che gelida manina" from <i>La Bohème</i> (horn solo) 4) "Sempre libera" from <i>La Traviata</i> (piccolo trumpet and tuba) 5) "Nessun dorma" from <i>Turandot</i> (tuba) 6) "La donna è mobile" from <i>Rigoletto</i> (horn) 7) "Largo al factotum" from <i>The Barber of Seville</i> (tuba) 8) "Un bel di" from <i>Madama Butterfly</i> (trumpet) 9) "Che farò senza Euridice" from <i>Orfeo</i> (horn)



- 10) "All'idea di qual metallo" from *The Barber of Seville* (tuba and horn)
- 11) "Habanera" from *Carmen* (trumpet)
- 12) Champagne Aria from *Don Giovanni* (tuba)
- 13) Musetta's Waltz Song from *La Bohème* (horn, trumpet and tuba)
- 14) "Una voce poco fa" from *The Barber of Seville* (trumpet)

Artist(s): Thomas Bacon, horn  
David Hickman, trumpet  
Samuel Pilafian, tuba  
Arizona State University Chamber Orchestra

Label and Number: Summit Records DCD-190

Timing: 57:48

Recording Date: 23–24 October 1996

Recording Location: Desert Vista High School, Phoenix, AZ

Afraid or leery of opera? Appreciate on a new level the musical magic contained in some of the repertoire's "greatest hits" with this totally satisfying disc from three major solo artists. Best known as members of Summit Brass, these soloists have combined with the ASU Chamber Orchestra with convincing transcriptions of some of the most well-known operatic vehicles. From the tender lines of *La Bohème* to the sparkling phrases of *Die Fledermaus*, you are sure to enjoy every cut on this album, which has something for every taste and mood.



Disc Title: *Screamers: Difficult Works for the Horn*

Contents: Schumann. *Adagio and Allegro*, Op. 70  
Kraft. *Evening Voluntaries*  
Haydn. *Divertimento à Tre*  
Steiger, Rand. *Hexadecathalon: A New-Slain Knight*  
Lazarof, Henri. *Intrada*

Artist(s): John Cerminaro, horn  
Charlotte Cerminaro, horn  
Zita Carno, piano  
Maria Larinoff, violin  
Toby Saka, cello

Label and Number: Crystal Records CD-679

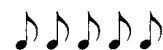
Timing: 55:08

Recording Date: combination re-release and 1997

Recording Location: n/a

While three of these compositions are being re-released on this disc, the album brings together some terrific performances of extremely challenging literature. The Schumann is probably the most familiar item of this group and is exquisitely performed here by both artists. *Evening Voluntaries*

was commissioned by Mr. Cerminaro and calls for some of the most incredible juxtapositions of range, leaps, stopped notes, and multiphonics that this reviewer has experienced. The work spans over four octaves from pedal C to g<sup>'''</sup>! Endurance is most definitely a factor in this six-minute piece, but the listener is drawn more to the musicality, agility, and acrobatics impeccably demonstrated here. Only afterward does one remember the length of the unaccompanied work. Taxing for the soloist in a totally different setting is the early work by Haydn, *Divertimento à Tre*. While a thoroughly enjoyable piece of chamber music, it is not one which is to be entered into lightly. Mrs. Cerminaro weaves her way gracefully as she sculpts thematic passages and variations as if no challenges were anywhere nearby. Her performance is most admirable. At twenty-four minutes, *Hexadecathalon* is by far the longest piece on the disc. It opens with several fanfare calls layered on chords by the ensemble (composed of flute, clarinet, three percussion instruments, cello, synthesizer, and electric guitar). The movement continues with many different effects by the hornist: lip trills, valved trills, fluttering tonguing, stopped notes, multiphonics, and cadenza passages. While completely idiomatic to the instrument, the piece challenges the soloist throughout. It captures a fine balance between the horn and the new music ensemble and is very accessible to even the casual listener. The work is already over ten years old and deserves to be played more often. Rand Steiger has been on the faculty of the University of California at San Diego and has written music for film, dance, and concert hall. The disc concludes with another unaccompanied masterpiece, *Intrada* by Henri Lazarof. The three-year-old work does not allow the horn player to rest longer than three seconds. This seven-minute testament is exhausting in all aspects—slow, sustained control versus high disjunct intervals of all types. Lazarof is Professor Emeritus of the University of California at Los Angeles. John Cerminaro is probably best-known as principal horn of the Aspen Music Festival Orchestra and was principal horn of the New York Philharmonic and the Los Angeles Philharmonic. He is currently with the Seattle Symphony. He performs on a Conn 8-D. Charlotte Cerminaro performs here on a Paxman descant.



Disc Title: *Now Playing: James Thatcher*

Contents: Bach. *Partita No. 1*, S. 825  
Brahms. *Five Duets*  
Reynolds. *Four Etudes* (Nos. 3, 6, 8, 12)  
Mays, Walter. *Dialogues*

Artist(s): James Thatcher, horn  
Amy Jo Rhine, horn  
Steve Betts, piano

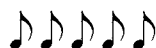
Label and Number: Summit Records DCD-197

Timing: 53:22

Recording Date: 6 November 1996 and 5 March 1997

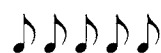
Recording Location: Wiedemann Recital Hall, Wichita State University, KS

This partita is an arrangement by the performer of the original for keyboard. It has been moved to the key of E-flat to allow exploration of range up to c<sup>'''</sup>. The seven-movement work remains true to its original version and features some fantastic work for low horn as well. Mr. Thatcher makes the arpeggio figures sound easy, and he skillfully weaves the ornamentation around the main melodic shapes. The slurred larger intervals are effortlessly rendered. Verne Reynolds has given us a unique set of accompanied duos from the vocal repertoire of Brahms, which provide an excellent opportunity for two horns to express themselves. There are also moments of agitated technical display brought off in a totally convincing fashion. If the listener is not yet aware of the Reynolds 48 Etudes, order a copy today. Mr. Thatcher again displays his prowess and total control over four particularly menacing pieces from this important collection. The ones featured here vary in length from two to four minutes in length, but what is contained in them are *tours-de-force*, intensely lyric moments, and passages of acrobatic nature. Walter Mays has been a member of the composition faculty at Wichita State University since 1970. *Dialogues* is a one-movement dialogue composed of shorter alternating motives. There are four sections played without pause in a slow-fast-slow-fast sequence. In addition to the more standard techniques of muting, stopping, and flutter-tonguing, other more adventuresome elements are developed: scales of fingered quarter-tones, high rips on the overtone series, pitch bending, etc. The work is thoroughly accessible to any audience and a wonderful dichotomy of statement-figures and more mysterious reflective moments. Mr. Thatcher is best known as a recording artist in Hollywood's film studios. He has been heard recently in films such as *Forest Gump*, *Schindler's List*, and the *Star Trek* movies. He performs on a Conn 8-D.



Disc Title:	<i>Haydn: the Natural Horn</i>
Contents:	<i>Cassation in D for 4 Horns, Violin, Viola and Bass. Hob. deest</i> <i>Divertimento in E-flat for 2 Horns and String Quartet. Hob. II:21</i> <i>Concerto in D major for Horn, 2 Oboes and Strings. Hob. VIIId:3</i> <i>Divertimento à Tre in E-flat for Horn, Violin and Violoncello. Hob. IV:5</i> <i>Divertimento in D major for 2 Horns and String Quartet. Hob. II:22</i>
Artist(s):	Ab Koster, natural horn Javier Bonet-Manrique, horn Christoph Moinian, horn Stefan Blonk, horn L'Archibudelli Ensemble
Label and Number:	Sony Classical SK-68253
Timing:	76:56
Recording Date:	25-28 May 1995
Recording Location:	Lutherse Kerk, Haarlem (Netherlands)

Between the years 1763 and 1768, Haydn boasted four hornists at Eisenstadt. Prince Nicolaus Esterhazy was apparently fond of the instrument and ordered the hornists to perform in chamber music settings and on the hunt as well as in the orchestra. These five works come from this period and present several moments of noble beauty in the slow movements as well as some very challenging technical sections in the allegro movements. The opening work bears striking resemblance to the "Horn Signal" symphony. The D major concerto is reported to have been composed for Joseph Leutgeb (of Mozart fame), who had been engaged by the Prince in February 1763 at a large salary. He was dismissed, however, a month later. We know this work as the "first" concerto of Haydn, which proves Leutgeb must have been a virtuoso to produce such accomplishments in both the high and low registers of the natural horn. This disc features mainly chamber repertoire. Mr. Koster artfully maneuvers through the various registers making the natural horn sound just that: naturally facile, in tune, and capable of scales and arpeggios with equal ease. Mr. Koster is formerly solo horn of the North German Radio Symphony Orchestra and since 1980 has been professor of horn at the Hamburg School of Music. He performs here on an Engelbert Schmid instrument.

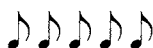


Disc Title:	<i>Alan Civil Plays Mozart</i>
Contents:	<i>Concerto No. 1, K. 412 (8:39)</i> <i>Concerto No. 2, K. 417 (14:26)</i> <i>Concerto No. 3, K. 447 (16:03)</i> <i>Concerto No. 4, K. 495 (16:43)</i> <i>Mendelssohn Nocturne (Midsummer Night's Dream)</i> <i>Rossini Prelude, Theme and Variations</i>
Artist(s):	Alan Civil, horn Philharmonia Orchestra, Klemperer Gerald Moore, piano
Label and Number:	Testament SBT-1102
Timing:	71:46
Recording Date:	re-releases
Recording Location:	n/a

There is a wealth of material on this disc for the quantity-conscious. Testament Records has produced a fitting tribute to Alan Civil, now eight years since his death, by producing this album. For those not familiar with him, Civil was an eminent player in the UK during and after the formative years of television and the recording industry. Along with his 1960 recording of the Mozart concerti, we now have two other important renditions thanks to this disc: the Mendelssohn and the Rossini interpretations. While some may consider the Mozart performances here on the deliberate side of tempi, these performances are totally inspiring and masterful. The *Nocturne* is from another 1960 recording session at Abbey Road Studio No. 1. The microphones seem to have been placed well to pick up both horns nicely. The playing is absolutely exquisite with just a touch of vi-

brato in all the right places for warmth and expression. The Rossini was recorded at Abbey Road in 1964. Most remarkable about this performance is the articulation: Civil's has a preciseness to it that is fully uncompromising. The repeated notes are virtually alike in every phrase. The variations are wonderful models for all to emulate. Rossini's father was a horn player, and no doubt this work captures the spirit of horn playing heard about their home. Some superb liner notes by Richard Osborne are included, giving a personal glimpse into the life and character of this world-class artist. The instrument used on these recordings is Civil's favorite Alexander single B-flat, which he purchased in 1948 for 44 pounds-sterling. If the reader has difficulty locating a distributor, please write to Testament Records at

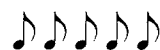
P.O. Box 361  
Bromley  
Kent BR2 0QQ  
United Kingdom



Disc Title: *America*  
Contents: *Star-Spangled Banner* (arr. Friedrich)  
*Sousa. Washington Post March*  
*Old-Time Fiddlin' Suite*  
*Sometimes I Feel like a Motherless Child*  
*Ives. Variations on "America"*  
*Confrey. Kitten on the Keys*  
*Williams. Bix's Royal Garden Blues*  
*Dixie Doughnuts*  
*Spike Jones' Tiger Rag*  
*Music of the Swing Era*  
*Gershwin. Fascinatin' George*  
*"America" from West Side Story*  
*Orbison. Cryin'*  
*Music from Jurassic Park*  
*America the Beautiful*  
Artist(s): *Rekkenze Brass* (Debbie Luttrell, horn)  
Label and Number: FONO FCD 20002  
Timing: 76:36  
Recording Date: 28-31 July 1997  
Recording Location: Dreifaltigkeitskirche, Presseck

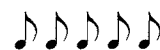
The Rekkenze brass have been busy with their latest album highlighting music of America, but not just music for Independence Day, by any means! Idiomatic and truly skillful arrangements by Peter Knudsvig and Lee Norris headline a full palate of Americana. From patriotic tunes to jazz and ragtime to Spike Jones to Gershwin and Bernstein to Roy Orbison and film music: it's all here. Every brass quintet should seriously investigate these works for public performance. This ensemble of expert artists was formed in 1978 from members of the Hof Symphony Orchestra. They have a fine sense of rhythmic drive and spirit and perform the variety of styles needed on this disc in admirable stead.

Most of the selections inside multi-movement works range from two to four minutes each, making them suitable for stand-alone concert repertoire when needed. This is a wonderful album characterizing American musical styles since the nineteenth century. This disc sells for \$15 and is available from Sarah Hodson 8 Chelsea Street Fort Walton Beach FL 32547 USA. It is also available in Germany through FONO Schallplatten GmbH Zum Hagenbach 4 48363 Laer Germany for 35 DM. More information about the group, its activities and its compact discs can be found on the internet at: <http://www.hof.baynet.de/~rek.brass>



Disc Title: *W. A. Mozart Concertos*  
Contents: \**Concerto No. 2, K. 417* (13:47)  
\**Concerto No. 4, K. 495* (16:46)  
\*\**Concerto No. 3, K. 447* (16:25)  
Artist(s): \*\**Ádám Friedrich*, horn  
\**Imre Magyari*, horn  
*Hungarian State Orchestra*  
Label and Number: *Classical Diamonds CLD-4027*  
Timing: 67:16  
Recording Date: K. 417 and K. 495, 1982; K. 447, 1997 (?)  
Recording Location: n/a

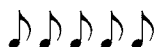
Two excellent European performers are highlighted on a new Mozart disc from Hungaroton on their Classical Diamonds label. Mr. Magyari's 1982 recordings of K. 417 and 495 are brought back for listeners. A sprightly tempo for K. 417 shows his articulative agility and fine lip trills. A sensitive reading of the slow movement follows, and a jocular presentation of the rondo concludes it. His reading of K. 495 is similar: a light style in a most delightful interpretation. His own relatively short cadenza to this concerto in characterized by a tossing about of motives from d''' down to e. Not in an excessive manner, though—always sounding carefree, matter-of-fact and "just right." It is unclear from the liner notes but it appears Mr. Friedrich's rendition of K. 447 is a recent one. His tone is full and robust with a light vibrato encompassing a full range of dynamics. He utilizes some new articulation markings that maintain the listener's attention and enjoyment. His lip trills, too, are evenly fluid and energetic and wonderful models for all hornists. His cadenza opens with his own motivic exploration of thematic ideas from the movement. His quick reading of the Rondo should be tried by many. The orchestra matches his lightness in terrific fashion. The work is mis-marked on the case as Concerto No. 2, but K. 447 is correctly identified just afterward. The styles of both these two performers should be studied as fine examples of European solo horn playing.



Disc Title: *Horn Concertos*  
Contents: *Stich. Concerto No. 5 in F*  
*Rosetti. Concerto No. 1 in E-flat*  
*Foerster. Concerto in E-flat*

Artist(s): Rosetti. *Concerto No. 6 in E-flat*  
Peter Francomb, horn  
Northern Sinfonia of  
England/Griffiths  
Label and Number: Pan Classics 510095  
Timing: 65:15  
Recording Date: July 1996  
Recording Location: All Saints Church, Newcastle-upon-Tyne (UK)

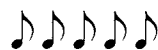
Since 1988, Peter Francomb has been principal horn with the Northern Sinfonia. He previously performed as a freelance artist in London with the Academy of St. Martin-in-the-Fields, the BBC Symphony Orchestra, the Royal Philharmonic Orchestra, the London Symphony Orchestra, and the London Philharmonic Orchestra. This album features important works of the Pre-Classic and Classic eras. One is reminded of recordings of Tuckwell and Baumann of Punto, Rosetti, and Foerster; however, the performances here are just as fresh, bold, masterful, and clean. I particularly enjoyed the ornamentation used on repetitions of smaller motives as well as some of the dynamic decays and echo effects. There is an inviting sparkle to both solo and orchestra parts here. To my knowledge, the specific Rosetti works chosen for this disc are being recorded for the first time. They demand solid control of  $b\flat$  and  $c$ , as Francomb demonstrates well not just once but in several repetitions of phrases. This disc represents an overview of important repertoire utilized by the major Bohemian players of the period such as Punto, Turrschmidt, Nagel, and Zwierzina.



Disc Title: *Shadows and Dreams*  
Contents: Tcherpnin. *Woodwind Quintet, Op. 107*  
Dollarhide. *Shadows*  
Jager. *Mumblety Peg*  
Hoover. *Homage to Bartok*  
Baumann, Herbert. *Rondo mit Mozart*  
Foley, Keith. *Einstein's Dreams*  
Artist(s): The Cumberland Quintet (Arthur LaBar, horn)  
Label and Number: Centaur CRC-2335  
Timing: 55:27  
Recording Date: 6-7 May 1996  
Recording Location: Wattenbarger Auditorium, Tennessee Technological University

The woodwind quintet in residence at Tennessee Technological University has brought forward a disc of less familiar repertoire, including two works specifically written for the group. Foley's work for them is quite unique. He has digitally processed some individually improvised phrases by the members and arranged them in a sectional manner to create the pre-recorded tape. These improvisations were interpretations in response to some abstract

computer drawings by Foley. The result is an excellent work that should be explored by many quintets. Robert Jager, composer at TTU, was commissioned for a work relating to children's games. It is perfect for especially school audiences of all ages. One can hear clearly the games of "tag," "musical chairs," and "follow the leader"! Katherine Hoover's work explores Bulgarian rhythms, ostinato patterns, and features a fascinating oboe cadenza in the slow movement. The final movement features a delightful staccato running figure for all and includes sections for piccolo as well. The Tcherpnin work dates from 1976 and features standard harmonic and melodic writing for quintet. Simple Russian melodies and colorful scoring are characteristic. Dollarhide's *Shadows*, written in 1973, explores both written and improvised sounds. Gongs, finger cymbals, and harmonicas add color to several melodies written in the Indonesian scale forms of Pelog and Slendro. As a response to titles in a book of magic, the work focuses on color and texture rather than rhythm and extended melodies. The music contained on this disc is a refreshing modern repertoire with which quintets should become familiar for concerts of all types. Publishers of these works are noted in the liner-note booklet.



Disc Title: *Echoes*  
Contents: 1) *15 alphorn calls*  
2) Strauss, R. *Alphorn, Op. 15, No. 3*  
Artist(s): William Hopson, alphorn and valved horn  
Michael Hope, baritone voice  
Janice Waite, piano  
Michael Slawinski, sheep bells  
Timing: 47:58  
Recording Date: July 31-August 1, 1995  
Recording Location: Emmanuel Christian Church, Calgary

Mr. Hopson has produced an intriguing album of fifteen alphorn calls based on authentic shepherd music played in a natural setting. Some of the melodies are historically associated with the Gargoyle Valley in the Canadian Rocky Mountains; others are newly composed in that style. Still others are based on Alpine melodies. The one accompanied number is Strauss's *Alphorn*, here rendered by a baritone rather than tenor or soprano. The work was written in 1878 and was intended for his father to play and was most certainly influenced by the family's summer holidays in the Alps. The alphorn has a hauntingly beautiful timbre; it can be mournful, it can be robust. But in every case, it rings true of the *en dehors* nature of its background. A wonderful discourse about the instrument along with photos of it is included in the liner notes. The instrument used on this recording is one that Mr. Hopson built himself as part of his second business. He has also been a member of the Calgary Philharmonic Orchestra horn section for twenty years. Cost of the disc is \$18 (US); copies may be ordered from Mr. Hopson's address listed above.





Disc Title: *Hornocopia*  
 Contents: 1) Beethoven, L. *Sonata*, Op. 17  
 2) Poulenc, F. *Elégie* (1957)  
 3) Gallay, J.-F. *Unmeasured Preludes*: 22, 23, 25–27, 31  
 4) Dreyfus, G. *Tender Mercies*  
 5) Caltabiano, R. *Rotations*  
 6) Dukas, P. *Villanelle*  
 7) Bozza, E. *En Foret*  
 8) Gifford, H. *Of Old Angkor*  
 9) Saint-Saens, C. *Romance*, Op. 36  
 10) Arnold, M. *Fantasy*  
 11) Schumann, R. *Adagio and Allegro*, Op. 70  
 12) Sitsky, L. *Mertzazil*  
 13) Hindemith, P. *Sonata* (1939)  
 Artist(s): Richard Runnels, horn  
 Brachi Tilles, piano  
 Paul Sablinskis, marimba  
 Label and Number: Move Records MD-3172  
 Timing: 108:59  
 Recording Date: 1995 and 1996  
 Recording Location: Move Records Studio, Australia

As you see, this latest two-disc set of Mr. Runnels features all the “standards” plus a few new curiosities. It is a terrific set, especially for those new to collecting recorded horn repertoire, for this is a great “one-stop-shopping” source of the mainstays. Runnels plays the Beethoven with verve and strong command; the pianist adds an admirable dimension to the work especially in the rondo-finale, which moves ahead at a good clip. It is a fine thing in particular to have some of the Gallay etudes present for study. The listener is offered a totally musical approach to these selections. As its name implies, *Tender Mercies* opens with a touching melody rendered in a beautifully singing style. It is Bernstein-esque at first hearing and could easily have come from the *Candide* score. *Rotations* was commissioned by Runnels for a horn ensemble concert in Melbourne. He performs all sixteen parts on this disc. The work is similar in some ways to the extended harmonies found in works of Hollywood composers in the ‘60s and ‘70s and as recorded by the Los Angeles Horn Club. It is a marvelous work with lots of effects with stopping and mutes that add sparkle and life to all its melodic and harmonic drive. Gifford’s piece was inspired by musical instruments of Cambodia. The listener imagines being in an old-world temple; one hears chanting by monks. The muted multiphonics given here are quite convincing. The marimba lends a woody-relic timbre to the pentatonic motives. Sitsky’s *Mertzazil* was inspired by the Armenian culture. It combines sacred and secular folk idioms with intricate rhythms. It also utilizes an improvisatory approach in general: its interpretation left up to the performer. Like the Arnold, it is unaccompanied, and as such offers new challenges to the solo player. The title means “contralto” and does feature several great low-register moments, but ascends to c” as well. A “must” disc-set for all horn enthusiasts. Runnels is currently principal horn with the State Orchestra of Victoria. This disc may be ordered

directly from Move Records; their address is above. Cost is \$29 (Australian) which includes postage. Please send an international money order in Australian dollars or use a Visa or MasterCard number.



Disc Title: *Vivaldi for Diverse Instruments*  
 Contents: 1) *Concerto in F*, RV. 568  
 2) *Concerto in F*, RV. 569  
 3) *Concerto in D*, RV. 562  
 Artist(s): R. J. Kelly and Paul Avril, natural horns  
 Philharmonia Baroque Orchestra  
 Nicholas McGegan, director  
 Label and Number: Reference Recordings RR-77CD  
 Timing: 71:42  
 Recording Date: October 29–30, 1996  
 Recording Location: Regents’ Theatre, Holy Names College Oakland CA

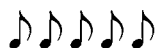
Those interested in period-instrument performances of late Baroque orchestral concerti will not be disappointed by this recording. Kelly and Avril perform stunning passage work in these rarely-heard concerti. They match beautifully, and the microphone placement has balanced them well in relation to the ensemble. These particular concerti indeed may have been intended for the orchestra in Dresden rather than for Vivaldi’s pupils at the Pièta. In any event, they display idiomatic and challenging music for the horns. Three other concerti for winds and strings (without horn parts) round out this recording.



Disc Title: *Audition: Improbable*  
 Contents: (see below)  
 Artist(s): Roger Kaza, as “the candidate”  
 Patti Wolf, piano  
 other hornists appearing: William Ver Meulen, Brian Thomas, Philip Stanton, and Bruce Henniss  
 Timing: 58:17  
 Recording Date: July, 1996–April, 1997  
 Recording Location: Eighth Note Productions Studio Houston TX

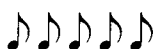
Looking for that special gift for the horn person who has everything? Need another party disc? Look no further: order this from Lupine Productions today. Roger Kaza has brought out—well, some horn comedy: a satirical spook on the unavoidable subject we call “the live audition.” Professor Bruno von Hornigschnegal sets up the scene as the audition begins. He provides us a running commentary from the “solo of your choice” through twelve excerpts. I probably *should* say familiar excerpts, but I hesitate to do so as these “editions” are a bit—different—from the ones you have studied. We hear a bit of the Strauss Concerto No. 1, some *Heldenleben*, *Till Eulenspiegel*; a bit of Mozart’s Symphony

No. 40, some "Hornsignal" symphony, *La Mer* and others. The disc includes commentary from "The Committee" and a surprising final moment of—but that would give it away. If you've been through the audition process lately or are just beginning the audition circuit, you will appreciate the drama and "the camaraderie" displayed here. Well worth your investigation! Cost is \$18 (US), which includes shipping within the continental USA.



Disc Title: *Roberto Sierra: Concerto Premieres*  
 Contents: *Concierto Evocativo for horn and strings*  
 Artist(s): Eric Ruske, horn  
 St. Christopher Chamber Orchestra of Lithuania  
 Arie Lipsky, conductor  
 Label and Number: Fleur de Son Classics FDS-57921  
 Timing: 59:59  
 Recording Date: July and October, 1995  
 Recording Location: Vilnius Hall, Lithuania

This world premiere recording features a new work for horn which has just been published by G. Schirmer, Inc. The *Concierto Evocativo* displays rhythmic and melodic patterns of Latin American style. The first movement features a solitary through-composed idea interweaving the horn in and about ostinato figures in the strings. After a few lyrical passages a more playful tune appears accompanied by pizzicato effects. The second movement follows the mood of a Habanera while not actually utilizing any familiar Latin melodies directly related to that dance, itself. The finale is a *tour de force* indicative of its title with many pyrotechnics and use of the highest notes of the horn. Included is a cadenza reminiscent of themes from the second movement. This is a very challenging but rewarding work which needs to be explored by more players. It captures a great array of images: dark mists, brilliant bursts of sunlight, eerie distant calls, and sudden declamations of sound: all excellently rendered by Ruske and the orchestra. Roberto Sierra was born in Puerto Rico and currently teaches composition at Cornell University.



Disc Title: *Cornologia*  
 Contents:  
 1) Handel, G. F. *Music for the Royal Fireworks*  
 2) Anon. (18th century). *Quartet No 1 in E-flat*  
 3) Bach, J. S. *Fugue in D Minor*  
 4) Lütgen, W. A. *Quartet No. 19 in E-flat*  
 5) Rossini, G. *Overture to the Barber of Seville*  
 6) Kogan, L. *Two Traditional Jewish Songs*  
 7) Monti, V. *Csardas*

8) Pointer, J. A. *Shaky Flat Blues*

\*9) Trenet, C. *La Meer*

\*10) Balough, S. *Andrea*

\*11) Ager. *Happy Boys*

Artist(s):

The Budapest Festival Horn Quartet: Miklos Nagy, Laszlo Rakos, Laszlo Gal, Tibor Maruzsa  
 \*accompanied by percussion, guitar, string bass and piano

Label and Number:

Monet KFT HCD-31652

Timing:

63:21

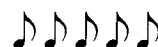
Recording Date:

February 1996

Recording Location:

Studios of Hungaroton Classics

The Martinet (Baltimore Horn Club) arrangement of the *Fireworks* music is an apt opening to this grand disc. The group has added timpani at the appropriate spots, making a glorious and noble sound together. An Austro-Germanic piece follows with its several moments of exposed horn fifths, lip trills (beautifully executed here), and echo effects simulating the hunt. An arrangement of Bach's *Fugue in G Minor* (The "Little") for organ has plenty of activity for all members—a definite challenge for any quartet that just might be feeling a little bored right now. A new piece to my ears was the early nineteenth-century Lütgen quartet. Cast in the cloaks of the hunt it has expressive note-against-note andante passages, allegro running sixteenth scalar passages for two or three of the players at a time, and in general an august character all around. If listeners remember Ralph Lockwood's wonderful operatic overture arrangements, you'll certainly want to explore the Rossini, which is quite convincing musically and harmonically even with just four voices. Again, great lip trills are necessary as well as a solid c" for the lead player. This work is no doubt a delight to play as well as to hear. The Kogan features an emotionally charged display in folk idiom combined with some great jazz rhythms and harmonic language; a perfect recital ender. The moody and tender *Csardas* follows with absolutely brilliant cadential nuances and its split-second shift to hyper-speed sixteenths in the lead part so nicely done here. The register climbs to d" for the lead and descends to pedal G for the fourth horn. A most impressive performance by the BFHQ! Bravo! The remaining four pieces on the disc feature jazz, Hollywood, and even some "Beach Blanket Bingo"-esque music in a complete turn-about from the other selections on the disc. They also utilize a variety of percussion and some scat singing passages. This is a "must" recording for anyone exploring new and different quartet literature. For price and availability write to Laszlo Rakos at the address above.



Disc Title:

*Die Bläserkonzerte, v. 3*  
 (C. M. von Weber)

Contents:

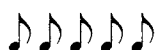
*Concertino in E Minor, Op. 45*

Artist(s):

Jan Schroeder, valved horn  
 Slovak Radio Symphony Orchestra Bratislava

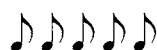
Label and Number: Arturo Tamayo, conductor  
 Novalis 150100  
 Timing: 53:41  
 Recording Date: February 1991  
 Recording Location: Konzertsaal des Slovakischen  
 Rundfunks, Bratislava

A fine recording of the Weber Concertino by Jan Schroeder is still available as part of a project of that composer's complete wind concerti. Schroeder displays his gift of flexibility in register, expression, and articulation throughout this theme and variation construction. Tempi utilized are typical of other performances. His multiphonic cadenza, however, highlights different overtones than some other recordings inviting comparison by the listener. He is well-miked so the cadenza, in particular, is very present.



Disc Title: *Beethoven Danzi Krufft*  
 Contents:  
 1) Beethoven, L. *Sonata, Op. 17*  
 2) Danzi, F. *Sonata, Op. 28*  
 3) Moscheles, I. *Introduction and Rondo, Op. 63*  
 4) Kuhlau, F. *Andante and Polacca*  
 5) Krufft, N. *Sonata*  
 Artist(s): Jan Schroeder, natural horn  
 Richard Fuller, fortepiano  
 Label and Number: Ambitus 97981  
 Timing: 68:35  
 Recording Date: 1997  
 Recording Location: Hamburg

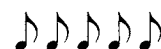
Schroeder's newer disc is of special interest to those exploring the natural horn, the fortepiano and their unique combined timbre. Most of the literature on this disc is probably familiar to many; however, it may not be so familiar in its period-instrument performance. For this reason alone I highly recommend this disc for comparison to valved horn renditions. Certain passages invite scrutiny as to their application to both the old and the new horn alike. As well, one can detect the different technique employed on the fortepiano often lost on the modern piano. The listener may also wish to study the timbre difference between F and E-flat crooking. Schroeder has captured in full spirit and breadth the early nineteenth-century hand-horn style. From colorful romps to expressive second movements, it's all here. He performs on an 1830 instrument by Ignaz Lorenz of Linz; the fortepiano was built in 1813 by Brodmann of Vienna.



Disc Title: *Songs of the Wolf*  
 Contents:  
 1) Madsen, Trygve. *Sonata, Op. 24*  
 2) Burge, Sigurd. *Hornlokk*  
 3) Clearfield, Andrea. *Songs of the Wolf*  
 4) Friedman, Stanley. *Topanga Variations*

5) Plagge, Wolfgang. *Sonata No. 3, Op. 88*  
 6) Madsen, T. *The Dream of the Rhinoceros*  
 Artist(s): Frøydis Ree Wekre, horn  
 Jens Harald Bratlie, piano  
 Andrea Clearfield, piano  
 Wolfgang Plagge, piano  
 Label and Number: Crystal Records CD-678  
 Timing: 65:25  
 Recording Date: January and April, 1996  
 Recording Location: Soflenberg Church Oslo Norway

Frøydis opens her latest disc in bold and effervescent fashion with Madsen's 1978 sonata. It is a piece demanding of stamina and perseverance, both of which shine through in her performance. The television series *Wings* and Madsen have borrowed the same music of Schubert. On this disc that tune is more disguised in the horn part but it is still present in a great excursion for both players. Plagge's latest sonata, written in 1995, is seven minutes longer than Madsen's, contains many more reflective moments of inspiration and challenges the player to be interpreter of small motives rather than of long lines. While still tonal in design, there are many angular shapes to explore throughout the work. American composer Clearfield has created a full-length (thirteen minutes) programmatic piece describing a dark, brooding, at times foreboding look at the wolf and its environs. Both of its two movements are based on literary works. Moments of triumph and activity are audible as well. A fast-paced series of tableaux of differing nature highlights the aura of the piece. Stopping, muffling, and scooping are some of the aspects which add character to this unique work. Ms. Wekre also includes three unaccompanied works here rarely recorded. Berge's work is probably the best known as it is already twenty-five years old. It is also the longest of the three (seven minutes) in terms of being in one interrupted movement. Friedman's is a set of four variations, each about one to two minutes in length without an opening "theme" movement. About his own piece, Madsen writes: "all mammals are having dreams while sleeping, and this particular rhinoceros always had the same dream. In the dream he was able to play on his horn, and the tune from the dream was this one." These works run the gamut of register, dynamics, articulations, and dramatic effects so important for any hornist to develop as an individual without assistance from any other performer.

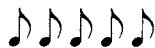


Disc Title: *Rhapsody in Red, White and Blue*  
 Contents:  
 1) Joplin. *Suite of Original Rags*  
 2) Bernstein. *Somewhere from West Side Story*  
 3) Klatka. *Duke Ellington Tribute*  
 4) Gershwin. *Rhapsody in Blue* (with piano and clarinet)  
 5) Gershwin. *I Got Rhythm*  
 6) Copland. *Our Town*

- 7) Ives. *Three Youthful Pieces:*  
*See the Conquering Hero Comes*  
*Polonaise*  
*London Bridge Fallen Down*  
 8) Hanson. *Fanfares for Mountain*  
*and Plain*  
 9) Handy. *Ole Miss*

Artist(s): The Denver Brass (Susan McCormick and Sally Ann Wilson, horns)  
 Kenneth Singleton, conductor  
 Label and Number: Denver Brass 8832  
 Timing: 67:02  
 Recording Date: June 9–12, 1996  
 Recording Location: Bethany Lutheran Church  
 Ft. Collins CO

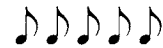
Brass groups are always looking for patriotic and nationalistic music for holiday and “theme” programs. Here are several new and exciting arrangements (many created by Singleton) sure to please audiences of all ages. Full and extended harmonies modernize older tunes in a fresh approach for brass ensemble. Especially poignant is the *Our Town* setting. By contrast, especially tongue-in-cheek is Ives’s work from his teen years poking fun on the Fourth of July, no doubt: “conquering hero” has “fallen” the London Bridge. The Denver Brass’s signature tune used at the opening of many of their concerts is included here: an attention-getting fanfare written by University of Denver composer, Dave Hanson. Chordal pyramids and quartal and quintal harmonies together with chords of added seconds, sixths and ninths mark this as truly American brass music. The disc concludes with a bit of ‘20s jazz: a combination of Dixieland and blues giving just the right touch to an All-American program.



Disc Title: *Menagerie*  
 Contents: 1) of Cheetham, John:  
*Allusions*  
*Colloquies*  
*A Brass Managerie*  
*Scherzo*  
 2) of George, Thom Ritter:  
*Quintet No. 4*  
*Quintet No. 5*  
*Fanfare No. 7*  
 Artist(s): The Eastern Kentucky University  
 Brass Quintet  
 (Mick and Karin Sehmman, horns)  
 Label and Number: Mark Records MCD-2331  
 Timing: 63:59  
 Recording Date: 1996  
 Recording Location: Brock Auditorium Eastern  
 Kentucky University Richmond KY

The EKUBQ has presented here a project-disc featuring original quintet music by two outstanding American composers. Perhaps the listener’s first encounter with John

Cheetham was with his 1966 Scherzo. Many may remember Thom Ritter George better for his solos for trombone. In any event, much of the music on this disc is receiving its first appearance on record. It captures the essence of American brass quintet writing of the past thirty years. The selections are solidly played with fine ensemble and intonation, and the group most convincingly keeps our attention throughout with many expert nuances of dynamics, articulation, and lyricism. Copies of the disc may be obtained by sending \$14 for each to: Kevin Eisensmith Department of Music Eastern Kentucky University Richmond KY 40476-3116.



Disc Title: *Strophes of the Night and Dawn*  
 Contents: 1) Bach, J. S. *My Spirit be Joyful*  
 (BWV 146)  
 2) Peaslee, Richard. *Distant Dancing*  
 3) Cheetham, John. *Scherzo*  
 4) Suderburg, Robert. *Strophes of the Night and Dawn*  
 5) Walker, Gwyneth. *Raise the Roof!*  
 6) Everett, Steven. *Rendezvous II*  
 7) Koetsier, Jan. *Brass Quintet*  
 Artist(s): Florida State Brass Quintet  
 (Michelle Stebleton, horn)  
 Label and Number: Crystal Records CD-566  
 Timing: 53:31  
 Recording Date: 1997

The FSBQ opens its recent disc with Harry Herforth’s arrangement of music from Bach’s Cantata No. 146, which offers all the members of the group a place in the spotlight. Peaslee combines a mystical magic of muted sections, air wisps through the instruments, lyrical lines, and even brief moments of highly charged energy with movements of jazz and dance rhythms to create truly unique and captivating piece. Suderberg’s work, based on poetry or Baudelaire also uses mutes, air wisps, and other non-pitched timbres intertwined with melodic gestures along with more traditional American-esque passages. Walker’s work is steeped in the tradition of Ives and Copland but utilizes more modern palates for the basis of its melodic and harmonic blocks. *Rendezvous II* is pointillistic yet tonal. It is a sectional one-movement work with several descriptive images coming to mind: searching, desire, fanciful, conquer, fulfill, complacency, boredom, hope.

This disc ends with a more traditional piece to the ear: Koetsier’s Brass Quintet, Op. 65 (1974). The harmonic style might be described as the next step past that found in the quintets of Victor Ewald: homage to the late Romantic lush Russian flavor combined with many other moments of European modernism, producing a great recital opener or closer!





*The Skill...*

*The Products...*

*The Experience.*

**New & Used Horns From the World's Top Makers:**

Paxman, Engelbert Schmid, Holton, and more...



**The Horn Repair Specialists:**

Screw Bell Conversions

Custom Modifications

Rotary Valve Rebuilding

**Accessories:**

Mouthpieces

Mutes

Electronics

Marcus Bonna Cases



**OSMUN**  
M U S I C

5 Forest Street

Arlington, MA 02174

Phone: 617-646-5756

Toll Free: 800-223-7846

FAX: 617-646-2480

WEB: <http://www.osmun.com>

EMAIL: [sales@osmun.com](mailto:sales@osmun.com)

**•PAXMAN•**

## Star Performers

Radovan Vlatkovic is without doubt one of the finest horn players in the world today.

He has played on a Paxman Model 20 full double horn for the last 15 years...

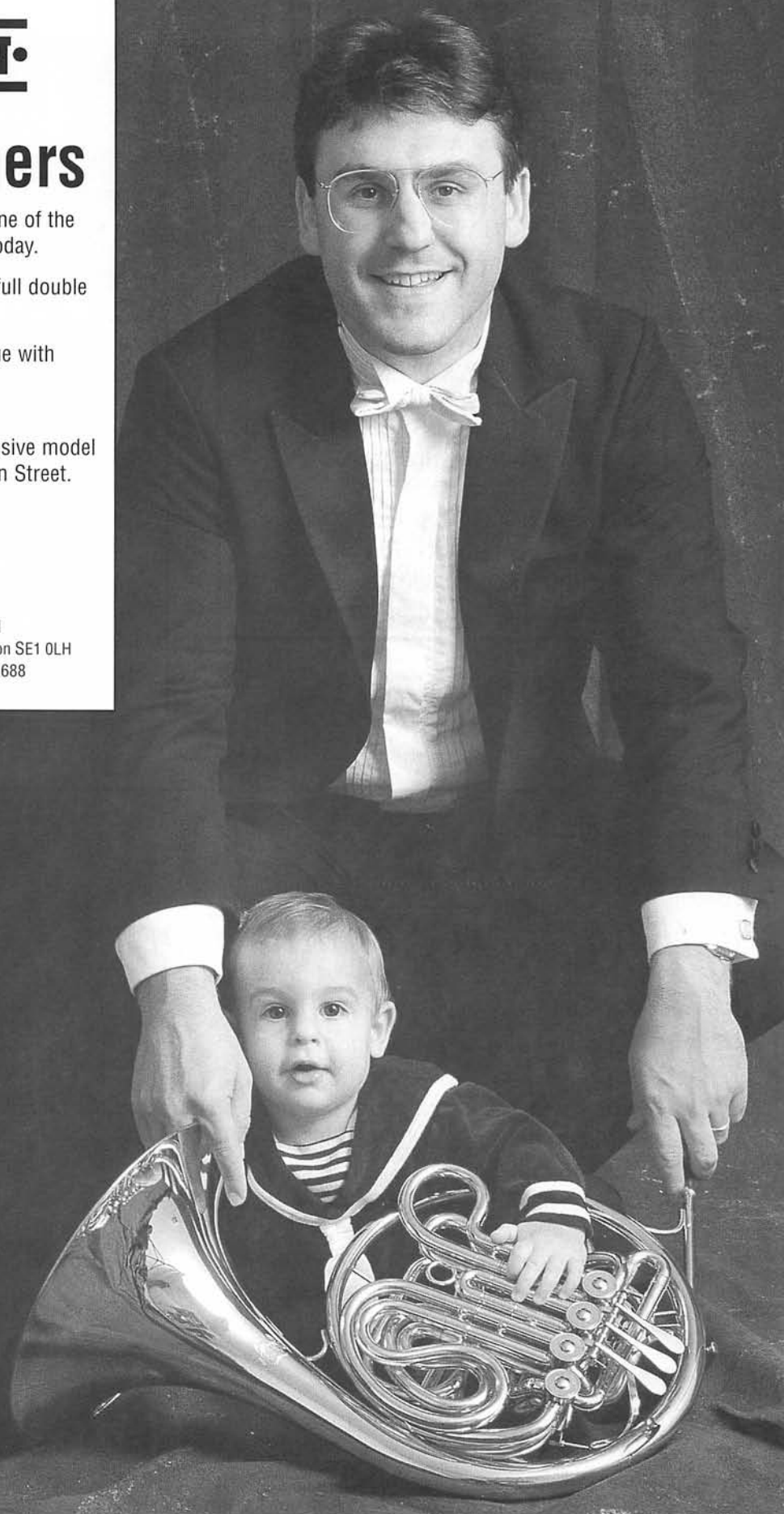
...this tradition looks set to continue with the next generation.

Please telephone for details of our extensive model range, or visit our showroom in Union Street.



**Paxman Musical Instruments Limited**

Unit B4, Linton House, 164-180 Union Street, London SE1 0LH  
Showroom: 0171-620 2077 Fax: 0171-620 1688



PHOTOGRAPHY: SUSESCH BAYAT

## FREE CATALOG

### FERREE'S TOOLS INC

WORLD'S LARGEST MANUFACTURER  
OF QUALITY BAND INSTRUMENT  
REPAIR TOOLS

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



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

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

FERREE'S TOOLS INC  
1477 E. Michigan Avenue  
Battle Creek MI 49014  
800-253-2261 or Fax 616-965-7719

Yehudi Menuhin  
Music Guides

## Horn



Barry Tuckwell

Barry Tuckwell's acclaimed book, *Horn*, is now available exclusively through the International Horn Society. This book, originally published in 1983 as part of the Yehudi Menuhin Music Guides series, has been out-of-print but is once again available. Order your copy today!

#### Price

\$10.00 softcover  
\$20.00 hardcover

#### Shipping

\$3.00 USA  
\$5.00 non-USA

To order, send check in US funds payable to the International Horn Society, international money order, or VISA/MasterCard number (with expiration date) to:

Heidi Vogel, Executive Secretary  
8180 Thunder Street  
Juneau, AK 99801 USA

*Treat yourself to an*

*Original*

## Engelbert Schmid Horn

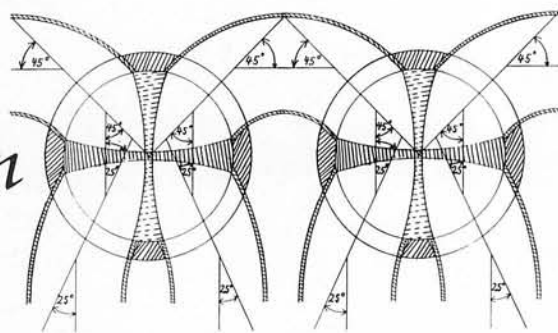
- which has an especially noble sound
- which entices you to play magically,
- with optimal intonation and response,
- unique patented valves, permitting smoother curves of the tubing, with quicker action, better slurs, and a practically unlimited service lifetime,
- can be tuned a half step higher or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

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

### Engelbert Schmid GmbH

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

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



# Guest Recording Review

## Deborah Sandoval-Thurlow

Title: *Next Mode*  
 Artist(s): Vincent Chancey, horn  
 Aaron Stewart, tenor  
 D. D. Jackson, piano  
 Fred Hopkins, bass  
 Vinnie Johnson, drums  
 Label: DIW Records 2-3 Kanda Awajicho,  
 Chiyoda-Ku, Tokyo 101 DIW-914  
 Japan-Distributed by diskUNION  
 Timing: 63:23  
 Recording Date: January 27, 1996  
 Recording Location: Power Station, NYC

They say that there are no icons of jazz horn players, but there is one and his name is Vincent Chancey. The funny thing about certain icons is that they are of a modest nature and generally not flamboyant. They do what they do for the pure love and joy of expressing their inner souls. They don't need to, pardon the expression, "blow their own horn." They instinctively know that one day the time will come for them to shine. Vincent Chancey has had a long road to hoe and there's no going back for him. In 1993 he debuted as leader with his first CD, *Welcome Mr. Chancey*. He has arrived with his second CD as leader, *Next Mode*. I enjoyed listening to this CD, and the recording quality is great. He chose the right musicians for this recording project. Chancey, Stewart, Jackson, Hopkins and Johnson jam together like a fine-tuned machine. The concept of the group is derived from Julius Watkins's and Charlie Rouse's group, Les Modes, but with a contemporary groove and style. This makes the improvisational menu quite different. The first tune on the CD is a Julius Watkins composition called "Linda Delia," included as a tribute to the late legendary player. The remaining music on the CD is all wonderful original tunes composed by Mr. Chancey. My favorite tune on the CD is "The Spell," a wonderful ballad inspired by a dream. The melodic lines sound well thought out and the solo horn work is quite sensitive and beautiful. The performances of Mr. Chancey and Mr. Stewart on tenor are brilliant throughout the CD.

### Contents:

*Linda Delia*  
*New York Nights*  
*The Spell*  
*The River People*  
*Bahij*  
*L.M.*  
*Vernal Equinox*



## More Ensembles Horn Quartets

**Ken Langer's** sparkling *Many a Twinkling Glimmer*  
 A glimmer of a melody is cleverly woven  
 into a complex fabric of fugal material.  
 Dur. 6 min. Cat. #073 (\$10.00)

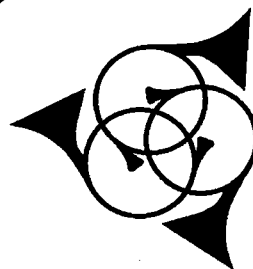
**Michael Hoffman's** jazzy *Waterfall in a Cloud*  
 Dur. 9 Min. Cat.#062 (\$11.00)

**Deborah Sandoval-Thurlow's** jaunty *Let'sWaltz*  
 A fun jazz waltz that can be "opened-up" for jazz  
 improvisation. Rhythm part supplied.  
 Dur. 2 Min. w/o improv.Cat.#063(\$4.00)

**Daniel Burwasser's** fascinating *Passages*  
 Contrasting episodes in mood, texture and  
 motivic content make this an intriguing quartet .  
 Dur. 10 Min. Cat.#065 (\$12.00)

**Allan Blank's** latest, *Diptych (with Refrain)*  
 for 8 Horns Contrasts a lyrical opening movement  
 with a rhythmic and assertive one.  
 Dur. 10 min. Cat. #072 (\$15.00)

FOR COMPLETE CATALOG: Call 1-800-327-0807  
**NICHOLS MUSIC COMPANY**  
 Publisher of Brass Literature  
 49 Tomlin Street • Waltham MA 02154  
<http://www.concentric.net/~Drwelts/Nichols/NMC/NMC.shtml>



## Join the International Horn Society

The IHS is more than an organization. It is an opportunity to participate in the very best of what the **HORN** has to offer. Get the best in and from your horn playing!

One year membership:	\$30.00
Library Membership:	\$45.00
Three year membership:	\$75.00
Life membership:	\$500.00

Send name and dues with permanent mailing address for your membership to:

**Heidi Vogel**  
**IHS Executive Secretary**  
 8180 Thunder St.  
 Juneau, AK 99801 USA



## INDIANA UNIVERSITY SCHOOL OF MUSIC

### *Natural Horn Workshop*

**Richard M. Seraphinoff, Director**

*June 15-20, 1998*

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

*Tuition for the workshop is \$350*

**Deadline for application May 1**

*For more information and application forms, contact:*

Special Programs Office, Indiana University,  
School of Music, Bloomington, IN 47405; Ph: (812) 855-1814



## C.S. Willson

### **Full F/Bb Double Horn Kruspe**

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

#### Available models:

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

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

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



## **B-E-R-P<sup>®</sup>**

for all brass

- \* "BUZZ" with the same angle and resistance as playing your instrument.
- \* Center your sound, build strength, add resonance ---an isometric for the lips.
- \* Learn how to keep your air moving between notes.

**NEW BRASS BASICS & THE BERP**  
An indispensable learning tape, this 45 minute cassette starts beginning brass players off correctly and expands fundamentals for all.

Horn BERP by mail \$22.40 + \$3. p/h.  
BRASS BASICS ... cassette \$9.60 + \$3.  
In California add 8.25% tax.  
**MUSICAL ENTERPRISES**  
P.O. BOX 1041  
LARKSPUR, CA 94977-1041

# Proposal to Amend the IHS Bylaws

At its annual meeting in June 1997 at the IHS International Workshop in Rochester, New York, the IHS Advisory Council passed several proposals related to the society's publication schedule and the editor's status on the Advisory Council. Some of these proposals require amendment to the IHS Bylaws. The proposed amendment change language is presented below, and members are asked to vote for or against these changes using the mail-in ballot enclosed in this mailing. Text to be deleted is indicated in ~~strike-through~~; text to be added is indicated in **bold**.

## Amendment 1: Editor Status

### Article IV

Section 7. ~~The Editor of *The Horn Call* shall serve as an appointed officer of the Society and member of the Executive Committee (see Article VII).~~

### Article VI

Section 1. The Advisory Council shall consist of 15 elected members ~~plus the Editor of *The Horn Call*~~. The term of office for the 15 elected members shall be three years, with one-third of the members elected each year.

## Amendment 2: Publication Schedule

### Article XI

Section 1. The official publications of the Society shall be *The Horn Call: Journal of the International Horn Society*, ~~The Horn Call Annual: Refereed Journal of the International Horn Society~~, and the ~~International Horn Society Newsletter~~.

Section 2. *The Horn Call* shall be published up to ~~three~~ **four** times per year and may include, but not be limited to, articles dealing with the horn, general news items of the horn world, reviews of horn music and recordings, and advertisements. ~~The Horn Call Annual shall be published once a year, provided there are sufficient approved articles to warrant its publication, and will include articles of a scholarly nature accepted for publication by members of the Board of Referees or other special publications approved by the Advisory Council.~~

Section 3. The Newsletter shall be published four times annually, or as the amount of news dictates. The Advisory Council may authorize additional publication projects consistent with the purpose of the Society.



# Furthering the Art

## A Jupiter Commitment



The Jupiter Model 952L Mainz F/Bb Double Horn

 **JUPITER HORNS**

PO Box 90249 • Austin, TX 78709-0249

## *The IVASI System*

### **Master Series for Horn**

*As demonstrated at  
IHS National Meetings*

**See the Homepage:**

<http://www.usc.edu/dept/LAhorn>  
or write to USC

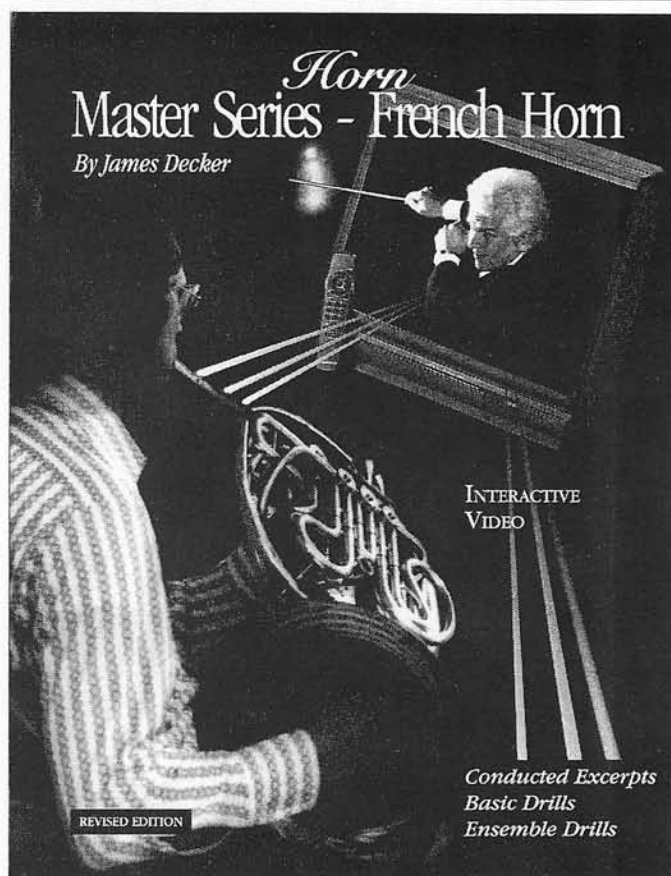
**Details and discounts for  
IHS members**

**The Los Angeles Horn Club Library**

University of Southern California

Music Department

Los Angeles, CA 90089-0851



## **M. JIRÁČEK & SYNOVÉ**

Maker handcrafted brass instruments

DOUBLE HORNS

SINGLE HORNS

DESCANT HORNS

NATURAL HORNS

VIENNA HORNS

REPAIR WORKS

M. Jiracek & sons

Zahradní 340, 683 53 Šaratice, the CZECH REPUBLIC, Tel./Fax: +420/5/44 22 40 16

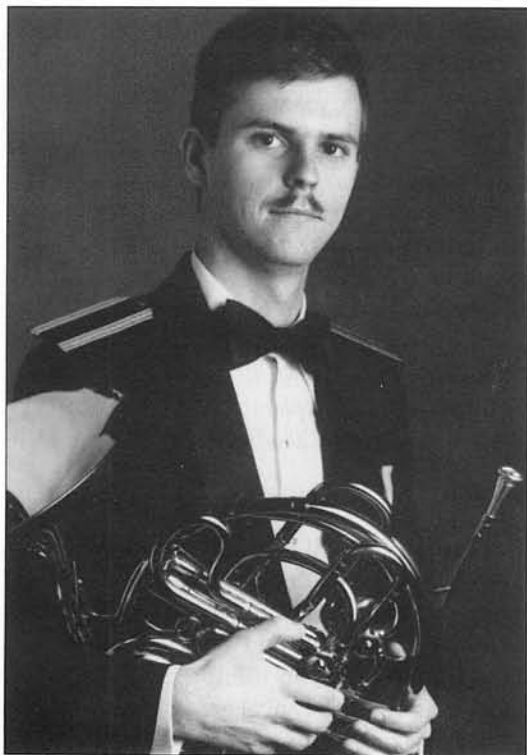
# IHS 1998 Scholarship Programs

**Lisa O. Bontrager**  
*Scholarship Committee Chair*

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

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

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



*Jon Hawkins, 1965–1991*

## The Jon Hawkins Memorial Scholarship

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

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

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

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

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



## Symposium Participant Awards

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

### Conditions for the awards are as follows.

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

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

Please allow ample time for international mail delivery.

## The IHS Orchestral Audition Competition Dorothy Frizelle Memorial Awards

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

### Eligibility

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

### Repertory

#### High horn (first horn parts unless noted):

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

#### Low horn (second horn parts unless noted):

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

### Adjudication

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

## The Farkas Performance Awards

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

### Eligibility.

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

### Preliminary Audition

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

### Application requirements are as follows:

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

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

### Final Competition

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

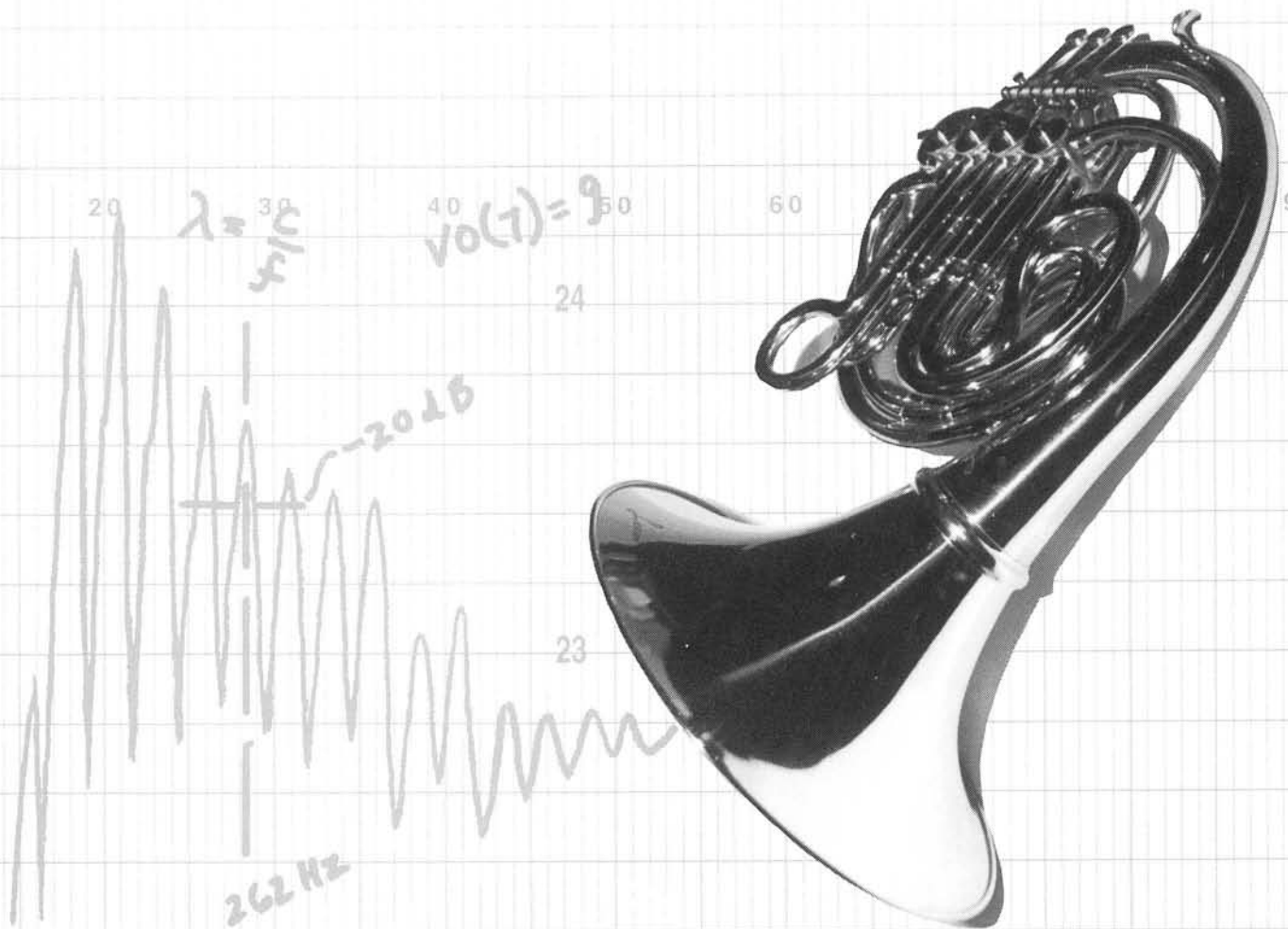
A panel of judges composed of guest artists and/or Advisory Council members will select the first- and second-place cash-prize winners. The two cash-prize winners will be announced during the 1998 workshop. All prize money will be presented to the winners during the week of the 1998 horn workshop.

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



# Index of Advertisers

AAIIRR Acoustics .....	48	S. W. Lewis Orchestral Horns .....	Inside Front Cover
Alden Lee Company, Inc. ....	29	Mamco Musical Accessory .....	46, 75
Gebr Alexander Mainz .....	16	Abby Mayer .....	30
Altieri Instrument Bags .....	69	McCoy's Horn Library .....	11
American Horn Quartet .....	42	Miami Wind Quintet .....	28
Kendall Betts Horn Camp .....	30	Musical Enterprises .....	90
Birdalone Music .....	68	Philip F. Myers .....	47
Boosey & Hawkes .....	Outside Back Cover	New World School of the Arts .....	29
Bothe Woodworking .....	66	Nichols Music Company .....	89
Brass Arts Unlimited .....	8	Osmun Brass Instruments .....	86
Brass Journals .....	46	Dieter Otto .....	46
Rosalie Calabrese Management .....	65	Paxman Musical Instruments .....	87
Classified Ads .....	39	Phoenix Music Publications .....	42
Coffey Alphorns .....	34	Rauch Horns .....	11
Crystal Records Inc. ....	16	Rocky Mountain Alphorns .....	51
Le Domaine Forget .....	34	San Francisco Conservatory of Music .....	62
Emerson Horn Editions .....	65	Engelbert Schmid GmbH .....	88
Ferree's Tools .....	88	Richard Seraphinoff .....	52
Kenneth C. Henslee Publishing .....	28	Howard Stokar Management .....	68
Horn Music Agency .....	27	Stork Custom Mouthpieces .....	40
IHS Back Issues .....	70	TAP Music Sales .....	40
IHS International Workshop 30 .....	18-20	Temple University .....	61
IHS Manuscript Press .....	76	TrumCor .....	10
IHS Sale Items .....	51	United Musical Instruments U.S.A., Inc. ....	3
IHS Tuckwell Book .....	88	University of Cincinnati .....	14, 40
Indiana University .....	90	University of Minnesota .....	41
IVASI .....	92	United States Air Force Band of Mid-America .....	28
M. Jiracek & Sons .....	92	Chuck Ward Brass Instruments .....	27
Join the Horn Society .....	89	John Wates Promotions, Ltd. ....	52
Jupiter Band Instruments .....	91	Wehr's Music House .....	34
Kalison Snc .....	7	RM Williams Publishing .....	13
Robert King Music Sales .....	48	Willson Musikinstrumentenfabrik .....	90
Last Horn, Inc. ....	69	Wind Music Inc. ....	22, 69
Last Resort Music .....	30	WindSong Press Ltd. ....	48
Lawrence University .....	15	Woodwind and Brasswind .....	66
Lawson Brass Instruments Inc. ....	Inside Back Cover	Yamaha Corporation .....	29
G. LeBlanc Corporation .....	9, 12		



Pictured above is what is known as an input impedance curve. Such measurements of the internal sound pressure of our **newest horn—the CLASSICAL model**—are made with a computer-controlled sound generator in conjunction with computer-simulated models to provide a wealth of musical information. Familiar examples include intonation, tone color, dynamic range, and even less easily defined attributes such as 'response' and 'stuffiness.' Can anyone provide such objective data for your horn?

## Forging Technology Into SOUND

Lawson

P.O. Box 38 Boonsboro, MD 21713 (301) 733-6393



# REGAL

*The lush, rich sound that horn players crave has finally been captured in the Besson line of French Horns. Built to the highest standards by the craftsmen at the famous Josef Lidl factory in the Czech Republic, these horns possess clarity of tone and are available in beautiful polished brass or lacquer finishes.*

*The BE601 and BE602 models, 3/4 in size and proportioned for smaller students, deliver a sound that rivals any full size horn. The Sovereign double and descant models possess a sound and features for the*

*uncompromising professional.*

*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**.*

Besson French  
Horns capture  
the majestic  
sound that  
players crave.  
Available in  
a variety of  
models, these  
horns make the  
beginner sound  
better and the  
professional  
sound  
incredible.



BOOSEY & HAWKES

**better by design**

1925 Enterprise Court ♦ Libertyville, IL 60048  
Phone: 847.816.2500 ♦ Fax: 847.816.2514  
e-mail: BooseyH@aol.com ♦  
Web Site: <http://www.boosey.com>