





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. 3, May 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 commemorates the consortium commissioning and concurrent premiere of *Horntrio* for Violin, Horn, and Piano by Yehudi Wyner. The cover art includes a photo of the composer and a page of the autograph manuscript.

International Horn Society

Officers

President

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

Fax: 816-235-5264

Secretary/Treasurer

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

Kendall Betts

Ádám Friedrich

Gregory Hustis Dallas Symphony

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

Minnesota Orchestra Lisa Bontrager

Pennsylvania State University

Nancy Cochran Block UMKC Conservatory of Music

Academy of Music Ferenc Liszt, Budapest

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 99801USA 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

Marilyn Bone Kloss

New England Horn Society Peter Kurau

Eastman School of Music

Paul Mansur

Dean Emeritus, SE Oklahoma SU

Soichiro Ohno

Orchester des Hessichen-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

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

Music & Books Reviews School of Music

Douglas Hill

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

Kevin Frey San José Čity 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

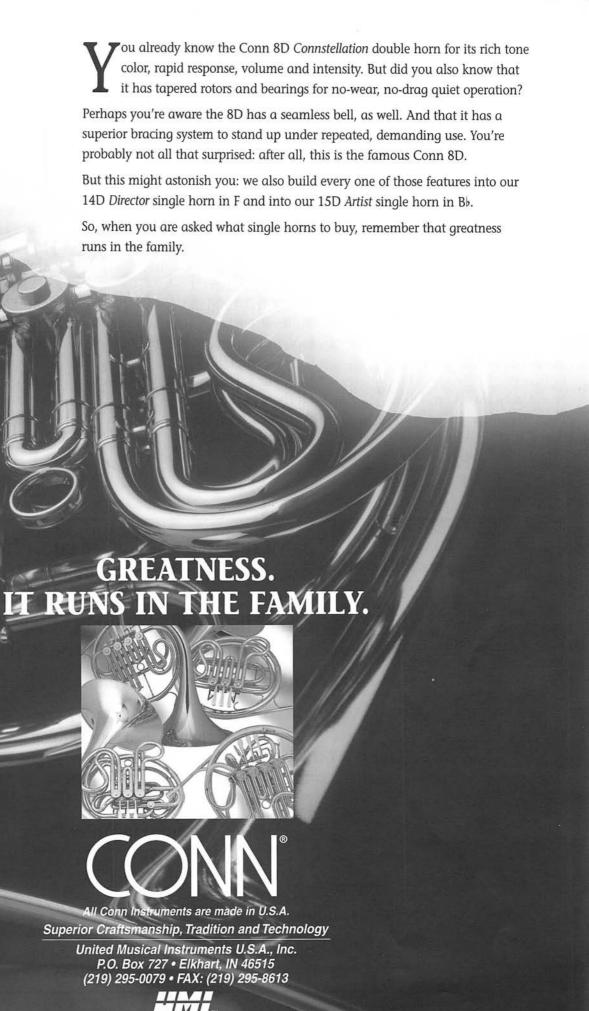
IHS OnLine Webmaster

Bruce Hembd 122 E. El Parque #214 Tempe, AZ 85282 USA

Email: horndog@swlink.net

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.]





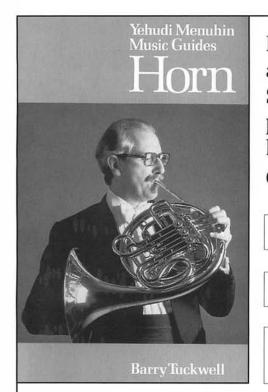
Honorary Members:

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 Gever, 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



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

Multiple Order Discounts

5 or more copies: free shipping world-wide 10 or more copies: free shipping world-wide plus 10% discount

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

Contents

| Guidelines for Contributors | 6 |
|----------------------------------------------------|-----|
| Correspondence | 17 |
| From the Editor | 21 |
| Features: | |
| Concurrent Premiere Introduces a New Trio | |
| Marilyn Bone Kloss | 23 |
| Why Was the Valve Invented? | |
| John Q. Ericson | 35 |
| Perfection and Perfectionism | |
| David Kaslow | 43 |
| Life in a Brass Quintet | |
| Stephen Nadel | 51 |
| Marc David Horowitz | EC |
| Wait David Holowitz | 59 |
| IHS News: | |
| Virginia Thompson | 65 |
| | 0.0 |
| Clinics: | |
| | |
| But Anyway — What's the Point? | |
| Frøydis Ree Wekre | 71 |
| Decreasing "Clams," Increasing Virtuosity Fred Fox | |
| Left-Hand Problems and Solutions | 73 |
| Michael Johns | 75 |
| Wichael Johns | 75 |
| Reviews: | |
| Book and Music Reviews | |
| William Scharnberg | 77 |
| Recording Reviews | ,, |
| John Dressler | 83 |
| • | |
| Index of Advertisers | QQ |

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 |
|-------------|----------------------------------------------------------|
| \$750.00 | \$215.00 |
| \$600.00 | \$160.00 |
| \$400.00 | \$115.00 |
| \$215.00 | \$75.00 |
| NA | \$30.00 |
| NA | \$275.00 |
| NA | \$450.00 |
| | \$750.00 \$600.00 \$400.00 \$215.00 NA NA |

^{*}Prices based upon advertiser providing separations.

Makeup work charged at \$35.00 per hour.

Mechanical Requirements

| Size | Width | Height | Width | Height |
|-------------|---------|----------------|---------|---------|
| Full page | 7.25" | 9.75" | 18.5 cm | 24.8 cm |
| 3/4 Page | 7.25" | 7.25" | 18.5 cm | 18.5 cm |
| 1/2 Page H | 7.25" | 4.75" | 18.5 cm | 12.1 cm |
| 1/2 Page V | 3.50" | 9. 7 5" | 8.9 cm | 24.8 cm |
| 1/4 Page | 3.50" | 4.75" | 8.9 cm | 12.1 cm |
| Column Inch | a 3.50" | 1.00" | 8.9 cm | 2.5 cm |

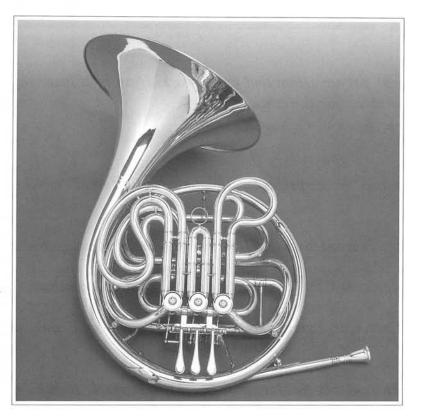
Free classified advertisements up to twenty-five words are available to members of the International Horn Society. Additional words will be charged at the rate of \$0.25 per word. Classified advertisements are available to non-members at a rate of \$0.25 per word. All classified advertisements must be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

Kalis on



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.A.S. **di 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 was NAPRIPT...

Brass Arts Unlimited

Contact Randy care of:

8050 B Philadelphia Road Baltimore, Maryland 21237 Phone: (410) 686-6108 FAX: (410) 866-3549 E-Mail: brassarts@aol.com

Appointments Only, Please.





Accepted

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

TrumCor™ Horn Mutes for the Discerning Professional

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.

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

















You're just not playing if it's not a Holton.
We've reached 100 years for a reason.











LEDIANC HOLTON





Emerson Horn Editions presents

The Bethany College Music for Brass Series

Kerry Turner The Labyrinth

Brass Ensemble and Percussion

Dwight Beckham, Sr. Fantasy on a French Carol

(Let All Mortal Flesh Keep Silence)

Brass Ensemble and Percussion

Bert Truax Atlanta, Spirit of '96

Brass Quintet, Organ and Percussion

Please send for your free, complete EHE catalogue to P.O. Box 101466, Denver CO 80250 USA, or e-mail to emersornhorneditions@compuserve.com.

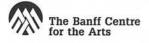
30th International Summit at Banff

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.





International Horn Summit, The Banff Centre for the Arts Box 1020, Station 28, Banff, Alberta, Canada TOL 0CO 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

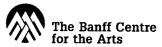
Our website: www.banffcentre.ab.ca/Music/horn.html

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



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

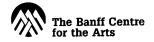
Driving

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.

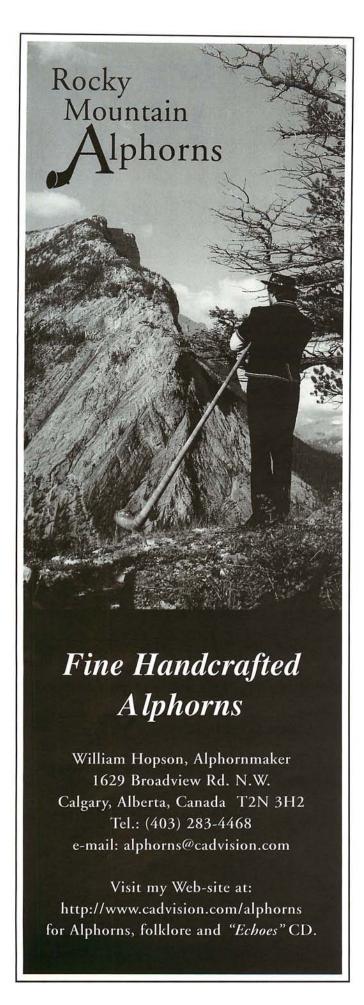
Flying

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.



| 1) Registrant Informati Name (Mr. Ms. Mrs. Miss) | on | E-mail | | |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--|--|
| | | l am currently an IHS member □ Yes □ No | | |
| | | l will become an IHS member by June 6, 1998 🔲 Yes 🗀 No | | |
| Organization | | In case of emergency contact: | | |
| Address | | Name | | |
| | | Relationship | | |
| City | Province/State | Phone (daytime) | | |
| Country | Postal/Zip Code | Phone (evening) | | |
| Phone Fax | | City, Province/State, Country | | |
| 2) Registration | | ACCOMMODATION AND MEALS Please check one | | |
| All fees listed are in Canadian fund | ds and are per person. | Special Package Option | | |
| SUMMIT REGISTRATION | | Standard Shared \$399 Single \$549 Economy Shared \$309 | | |
| Please check one | EARLY BIRD (deposit received by March 1,1998) | Daily Rates | | |
| Full participant (IHS members) | \$300 🗅 \$240 | Standard □ Shared \$69.95 □ Single \$96.50 Economy □ Shared \$54.95 | | |
| Companion (non-horn playing) | \$150 \$120 | please circle which night(s) required: June 1 2 3 4 5 6 | | |
| Student (with ID) | \$150 \$120 | Name of person sharing | | |
| Single Day please circle which day(s): June | □ \$80 □ \$70 : 2 3 4 5 6 | Special requests | | |
| 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. | | 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. | | |
| ACCOMMODATION AND MEALS | | Please send me information on off-campus accommodation. | | |
| Prices include room, three meals per day and banquet ticket. Prices do not include 5% Alberta Hotel Tax or 7% Goods and Services Tax. | | ☐ Meals Only Package \$133 | | |
| 3) Method of Payment | | | | |
| A \$100 non-refundable deposit M | IUST accompany this form. | Mail or fax this registration form with deposit to: | | |
| ☐ Enclosed is a money order, bank draft, certified cheque payable to The Banff Centre in the amount of \$100 Cdn. | | International Horn Summit 1998 The Banff Centre for the Arts | | |
| Or please charge my: | | Box 1020, Station 28 | | |
| □ Visa □ MasterCard □ | American Express | Banff, Alberta, Canada TOL 0C0 Fax: (1/403) 762-6345 | | |
| Name of cardholder | | | | |
| Card number | | For further information phone The Banff Centre for the Arts at: (1/403) 762-6180 | | |
| Expiry date | | 1-800-565-9989 (toll free in North America) | | |
| Signature of cardholder | | E-mail: arts_info@ banffcentre.ab.ca | | |



HORN RECORDINGS

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

CD679: Screamers, Difficult Works for the Horn. Schumann, Adagio & Allegro; Haydn, Divertimento a Tre (Charlotte Cerminaro, horn); Kraft, Evening Voluntaries; Steiger, A New-Slain Knight; Lazarof, Intrada. CD676: Beethove, Horn Schatter 1, 2007.

untaries; Steiger, A New-Slain Knight; Lazarof, Intrada. CD676: Beethoven, Hindemith, & Bernhard Heiden: Horn Sonatas; also Bozza En Foret, F. Strauss Nocturno, Glazunov Reverie, Faure Après un Reve, Gliere Intermezzo, Schmid Im Tiefsten Walde.





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

CD377: Chabrier, Larghetto; Tomasi, Danse Profane & Danse Corse; Cherubini, Sonata No. 2; Schumann, Adagio & Allegro; Saint-Saens, Morceau de Concert; Sinigaglia, Song & Humoreske; Cui, Perpetual Motion CD678: Songs of the Wolf. Trygve Madsen, Sonata

& The Dream of the Rhinoceros; Sigurd Berge, Hornlokk; Andrea Clearfield, Songs of the Wolf; Stanley Friedman, Topanga Variations; Wolfgang Plagge, Sonata #3.

CD396: Gravity is Light Today. Frøydis Wekre, horn, with Roger Bobo, tuba & bass horn. Roger Kellaway, Sonoro & Dance of the Ocean Breeze. Also other jazz tuba works by Kellaway & Fred Tackett, played by Bobo, Kellaway, Tackett, etc.



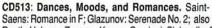
GREGORY HUSTIS, principal, Dallas Symphony

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

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

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

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



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





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

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

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

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

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

"this is a gorgeous disc", Fanfare



Compact Discs: \$16.95

FREE CD with each purchase of three. If you order 4 items, delete payment for lowest priced one. \$2/order shipping in US. Foreign shipping: \$3/order + \$2 per CD for airmail (US currency). VISA or MC: Send card number & exp. date, plus phone number.

Send for free catalog listing over 300 recordings, specializing brass & wws

CRYSTAL ® RECORDS

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



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

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





ONE OF THE BEST BOOKS YET!

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





McCOY'S HORN LIBRARY

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





Double Horns Single Horns Deskant Horns Natural Horns Restorations

Daniel Rauch, Horn Maker



Rauch Horns

PROF. KOHTS VEI 77 N-1320 STABEKK, NORWAY

TLF.: (47) 67 12 11 99 FAX: (47) 67 12 15 99

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

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

8th March 1998

Prior to a recent holiday in Peru, I looked up local players' addresses in the Membership Directory and subsequently met Martina Jara de Rodriguez, the Principal Horn with the National Symphony Orchestra of Peru in Lima.

She tells me that there are very few horn players in Peru—once I had met the four in the NSO that was it. She herself was taught in Russia and one of the players comes from Cuba. Their greatest need is pedagogical advice. If any IHS members are going on holiday in Peru, it would be enormously appreciated if they could find an extra day or so to give some master classes and generally give advice and support. Martina and her colleagues are very hospitable and it would give you an opportunity to have something of an insight into life in this very remarkable country.

If there are few symphonic horn players in Peru, there are the most amazing brass players in village bands in the Andes. Late one night we came across a very noisy (and very drunk) band getting into the Carnival spirit!

John Wates jwates@globalnet.co.uk



John Wates with Martina Jara and members of the National Symphony Orchestra of Peru. Lima, February 1998

ソソソソソ

One additional source on the first Kruspe double horns came to my attention too late to be included in my article "The Double Horn and Its Invention in 1897" in the February issue of *The Horn Call*. It is an article on Kruspe by Chris-

tian Primus, "Tradition und Fortschritt auf dem weg ins 21. Jahrhundert," which appeared in *Brass Bulletin* 95 (III, 1996). Primus adds even more detail to Kruspe's history as a brass instrument maker, and in particular I would like to add the following notes to my article.

- 1. Fritz and Walter Kruspe, sons of owner Ed Kruspe, filed for the patent on the double horn on October 5, 1897. Thus, the 100th anniversary of the double horn passed on October 4, 1997.
- 2. George Wendler (see my footnote 14) was not only principal hornist in Boston for many years and Kruspe's son-in-law; he also later (from 1920) managed Kruspe. His double horn design, the "Model Prof. Wendler No. 6," is still produced today, but his compensating horn was not the very first double horn produced.
- 3. The well-known Horner Model double horn of Kruspe was introduced in 1904. This design of Anton Horner is the design upon which the Conn 8D (among others) was based.

I have enjoyed tracking down these details of the invention of the double horn and look forward to preparing further articles on the history of the horn in the nineteenth century.

Sincerely,

John Q. Ericson, D. Mus. Nashville, TN jqericson@juno.com

נונונו

February 24,1998

I thought the editorial piece "Nerves of Steel—or Overcooked Linguine?" (Feb, 1998 Vol. 28.2 p. 21) offered some first rate performance advice for horn players. I would, however, stringently dispute the recommendation In the last paragraph to drink plenty of water before and during a concert.

Practically speaking, drinking water immediately before playing washes away the natural mucosity of the mouth—that slimy, saliva "wet" feeling we want—which actually then becomes a chief contributor to "Cotton mouth." One drink washes away your "spit," then you need another drink and then another and so on. I've had much better luck just chewing a piece of Juicy Fruit Gum or sucking on a Ricola orange mint before the concert begins. Singers do this as well to lubricate their throats.

More importantly, making allowance for one's nerves by bringing water on stage is very amateurish. It is an obvious 'tell." You may as well hold up a sign: *Sorry, I'm nervous. Worry for me.* A good performer never wants to send that kind of message. On the contrary, the idea, first and foremost, is to set your audience at ease by appearing completely confident and professional. This requires years of experience and mastery, not a glass of water on stage.

As the editorial so aptly stated, nobody but a fool is without nerves. We cannot be. The trick, then, is to hide our

nerves from everyone, *even ourselves*. To coin a phrase of F. Scott Fitzgerald's: The way to grow calm, first pretend to be—then have to live up to it.

John Cerminaro c/o Parker Artists 382 Central Park West #9G New York, NY 10025

してしてし

17 February 1998

Although Spain is a country where still today the interest for horn music is not extremely important, there have been several Spanish composers, more or less famous, who have taken care of our beloved instrument. My husband and myself are tirelessly working in the purpose of overcoming the great difficulties to get these forgotten compositions played once again in our country. And thanks to the disinterested cooperation of our good friend Hans Pizka, we have succeeded to offer to Barcelona's audience the Concerto for Horn and Orchestra from Joan Altisent (1891-1971), whose wonderful interpretation has been the delight of all people hearing it. There are several versions of this concerto: one for chamber orchestra, another for reduced orchestra, and a third one for great orchestra. Joan Altisent won a great success in the Gran Teatre del Liceu with the first performance of his opera Amunt.

It has been also thanks to Hans Pizka that the romantic production from Didac Monjo—contemporary composer and life member of the IHS—has been recorded in CD, being it the only recorded work for horn from a Spanish composer. Other Spanish composers have written for horn, especially in the Basque Provinces, which is one of the Spanish areas with more liking for horn music. Valentin Zubiaurre (1837–1914) is the composer of a Fantasia for Horn and Piano; José María Usandizaga (1887–1915) composed a Cortejo for Hunting Horn and Piano; Pablo Sorozabal (1897–1988) has a March for 4 Horns and Popular Instruments; Tomás Bretón (1850–1923) composed a short piece for horn and piano; and other not so famous composers are the authors of more horn music.

Up to now we have abused too much Hans Pizka in our attempt to make known Spanish music for horn. Now we would like to ask any interested hornist to help us diffuse it, although we only have photostatic copies of the original manuscripts. Maybe these works have not exceptional value—that depends on the individual viewpoint—but they are a demonstration of what has been composed in a country where the horn is still a little appreciated instrument.

Most cordially,

María Infiesta Calaf, 25-4º2ª 08121 Barcelona Spain



March 8, 1998

One Friday afternoon in the mid 1960s when I walked into Milan Yancich's studio at the Eastman School for my weekly lesson, he sat me down, told me he wanted to play a recorded excerpt of beautiful horn playing for me, and proceeded to treat me to three Czech hornists playing the Reicha Trios in E, Op. 82, on the old Supraphon *Musica Antiqua Bohemica* recording. It immediately became apparent why Mr. Yancich had singled this performance out for special praise—the wonderful sense of ensemble, the rich tone, the singing vibrato of the top horn, etc. But the thing which really stood out was the extraordinary bottom, the plump tones and unerring intonation of the third horn, which gave the entire edifice a firm foundation.

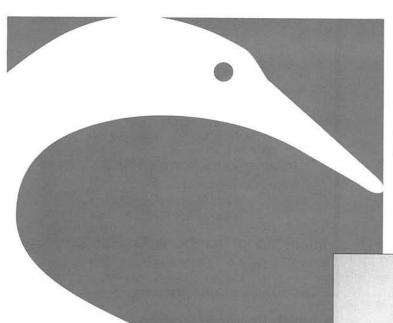
I was reminded of the recording when Zdeněk Divoký wrote an article on Miroslav Štefek, the first hornist in the Trios, in the February 1995 issue of *The Horn Call*. It's high time we had one of the Czech or Slovak members of the IHS prepare profiles on the other two hornists who played the Reicha—Vladimir Kubát and Alex Cir. Cir, the low horn player on the recording, particularly fascinates me because of information I gleaned from Christopher Weait, bassoon professor at Ohio State University and formerly co-principal in Toronto.

After Karel Ancerl got out of Czechoslovakia, he conducted the Toronto Symphony, and Chris Weait, a devotee of the Reicha recording, asked him about the performers. The following tidbits emerged about Cir: He didn't want to strain the system in any way and thus washed his clothes only when he had gotten really "ripe." Apparently, he had lost his natural teeth along the way and since he played timpani as well as horn during his career, it probably follows that he switched from horn to timpani because of his dental problems. But what an ear, as attested to by the recording! Such fascinating biographical trifles cry out for a fuller treatment of this singular character, so let's have a Kubát/Cir article from our colleagues in the not too far distant future.

Sincerely yours,

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





We designed the M1 mouthpiece for

Philip Myers, principal horn, New York Philharmonic.

Now the whole section's playing on it!



Philip Myers, Erik Ralske, Al Spanjer and Howard Wall

What can we design for you?

When you're ready to get serious about your equipment, Step up to STORK!

Call 1-888-AT STORK to speak to one of our expert diagnosticians about personal fittings and customization.

> STORK CUSTOM MOUTHPIECES As unique to the individual as his own talent.

RR2 Box 1818, Plainfield, VT 05667 toll free 1-888-287-8675 fax (802) 454-1361 e-mail stork@plainfield.bypass.com



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

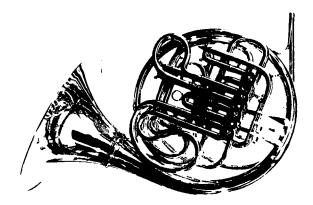
Steven Bryant, Treasurer of T.U.B.A School of Music, University of Texas at Austin Austin, TX 78712 USA

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

Log It!

Johnny L. Pherigo, Editor The Horn Call

In our never-ending quest to become better performing musicians on the horn, we can learn much from sports training techniques. Athletes use training logs to record a variety of information relevant to training: goals, plans, strategies, time and intensity of training, types of workouts, weather, mood, etc. With a small amount of tinkering we hornists can adapt these athletic training logs to our own purposes, producing a practice log.

What are some of the benefits of a practice log? First, it is a way of committing our goals to paper and keeping them before us. Second, the practice log can help us plan and focus our daily and weekly practice with our goals in mind. Finally the practice log can be an evaluative tool for determining if we are on course for accomplishing our goals.

You can record in your practice log any information you feel is important or useful. A reduced-size sample is offered here as a starting point. Feel free to use it and adapt it to your own needs. Here is how you might use it:

Write down your weekly assignment, given to you by your teacher if you are a student, assigned by yourself otherwise. Also write down your performance/practice goals for the week. Everything you do on the horn should be directed toward those goals. The number of sessions is generally useful to record, as is the length of each session. These are not definitive regarding the quality or efficiency of each practice session, but knowing the quantity of practice is often useful.

Warm-up/fundamentals/technical studies, etudes, and solo/ensemble repertoire form the great trinity of our practice materials. At any given time you may be emphasizing one more than the others, but all three are regular parts of the hornist's life. Record what you practice in these categories, perhaps with the amount of time given to each in parentheses beside each entry. Record the total amount of time in individual practice as well as ensemble rehearsal or performance. These entries provide useful information regarding whether you re playing enough to maintain good playing condition or fatiguing the lip by playing too much.

Use the comments column to write subjective comments: whether your lip feels good or tired; whether your sessions

were productive or frustrating; whenever you seem to make a breakthrough; your mood; and any illness, fatigue, or unusual emotional stress. The comments can be the most valuable part of this process, because they provide the most useful information when you review your log later. Neglect the comments category and your log risks becoming yet another mindless busy-work activity that is of little use.

When kept regularly and up-to-date, the practice log can be an invaluable tool for evaluative purposes and an aid to diagnosing the cause of problems. For example, if you find that your performances are inconsistent, with good performances mixed with substandard ones, examine your log to see if your practice is regular and goal-oriented or if you simply haven't prepared adequately for some performances. If that is the case, you know what to do! If you find that your range, endurance, and response seem to be getting worse even though you are practicing like crazy, then you are likely overtrained and suffering from lip fatigue. Athletes will alternate easy and hard days, with an occasional day of complete rest; hornists should consider the same, especially if you are playing and performing a lot.

Do you ever complain to your teacher or colleagues that you are having a "bad (horn) day"? Do you think "bad days" just happen and there isn't much you can do about them? Look at the practice log. Chances are, you will find the genesis of that "bad day" in your previous days of practice. I don't believe that "bad days" or bad performances "just happen." If we are willing to be honest with ourselves, we can almost always see—in retrospect—that the bad/substandard performance was predictable if not inevitable. Figure out why and make changes so that "bad days" are less frequent.

Conversely, do you ever have one of those days when you feel like you can do anything, a day when your lip never tires and you can't miss, a day that you wish you could bottle and save for your recital or that important audition? Look at your practice log. What did you do in the days before that magical day and see if replicating those practice days will help you have more "good days." Maybe you can't bottle that magical day and have it there any time you want it, but you can use your practice log to help you come closer to replicating those good days and to elevate your general level of performance.

The practice log, like the horn, is a tool, a tool that can help us achieve our potential to express that part of ourselves that can be expressed in no other way except through the horn. Try it. See if it helps.

WIND MUSIC PUBLICATIONS



| An Orchestra Musician's Odyssey. A View from the Rear—by Milan Yancich \$28 The Art of Brass Playing—by Philip Farkas | 5.00 0.00 5.00 |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------|
| Grand Theoretical and Practical Method for the Valve Horn by Joseph Schantl | 5.00 5.00 5.00 5.00 5.00 |
| 90 Etudes for Horn—Complete Kopprasch\$15 | |
| Four Mozart Horn Concertos with Simplified Piano Accompaniment Arranged by Otakar Tverdy—Edited by Milan Yancich \$20 Fifteen Solos for French Horn with Piano Accompaniment Arranged and Edited by Milan Yancich \$15 Grand Duets for Horns—by J. Blanc \$4 Thirty Duets for Horns—by J.J. Kenn \$4 Six Duets for Two Horns—by H. Kohler \$2 8 Artistic Brass Sextets—by Philip Palmer Edited by Philip Farkas \$9 Three Trios for Piano, Horn and Bassoon/Oboe/Clarinet—by H. Molbe \$10 The "Complete First Clarinet Parts to Johannes Brahms' Major Orchestral Works" \$10 | 5.00 4.50 4.00 2.00 9.00 9.00 |
| The "Complete First Horn Parts to Johannes Brahms' Major Orchestral Works" | 5.00 |
| A Practical Guide to French Horn Playing Sound Recording Performed and Narrated by Milan Yancich, 4-record Album | 3.50 |

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.

Concurrent Premiere Introduces a New Trio

Marilyn Bone Kloss

What kind of composition can you get for \$330? More than you might expect, thanks to a new way of commissioning exemplified by the World-Wide Concurrent Premieres and Commissioning Fund (WWCPCF). The genesis of *Horntrio* for Violin, Horn, and Piano by Yehudi Wyner illustrates the process and its benefits.

"Horntrio is a major addition to the repertoire," states Jean Rife, who premiered the work in a recital at Jordan Hall in Boston this past December with James Buswell on violin and Wyner himself at the piano. Rife was not alone; other premieres were given in places such as Raleigh NC, New York City, Aspen CO, Morgantown WV, Las Vegas NV, and Lafayette LA on the same day. Still other premieres are planned for later this year in Boston, Oklahoma City, State College PA, San Francisco, and other venues. The performers cover a wide range of free-lancers, symphony players, conservatory and university faculty, and a university student. Many participants in this project felt drawn together in a way that they might not have anticipated when they agreed to it.

The Fund's Beginnings

"The whole idea of premieres is turned around," says Kenneth Radnofsky, who started the World-Wide Concurrent Premieres and Commissioning Fund about five years ago. "With concurrent premieres, it doesn't matter who plays the work first because everybody plays it first."

Radnofsky got the idea from National Endowment for the Arts Consortium Commissions (of which he was one of the first recipients) a dozen years ago, as well as observing successful consortiums organized by college band directors around the country. He liked the idea of a "large grassroots basis" for commissions.



Composer Yehudi Wyner

Radnofsky is a saxophonist on the faculty of the New England Conservatory. The first commissions grew out of his desire to expand the repertoire for saxophone. John Harbison's 1995 composition for saxophones received forty-three concurrent (same day) premieres around the world, which rated an article on the front page of the arts section in the *New York Times* that was picked up by news organizations in the US and other countries. Wyner's *Horntrio* is the first horn composition sponsored by this fund.

"It's hard for a composer to say no to multiple performances around the world," says Radnofsky. He believes in the benefits of the program, pointing out that high school students at Interlochen recently played two works sponsored by WWCPCF on their own initiative. "These works are not easy, but they have taken on a life of their own, and they are helping to raise the standards of performance."

The fund guarantees the composer's fee, handles publicity (press releases, radio appearances, contacts with critics), photocopies and sends the manuscripts to the consortium members, and generally manages the project. WWCPCF is a non-profit organization, which helps in raising funds from sources such as IHS and individuals who support the arts.

John Harbison agreed to join the board of the fund because he believes the project is good for composers. "Its great virtue is that pieces get a start in life," he says. "The process is a tremendous boon for the future; it's a huge resource, and it will be interesting to see where it goes."

On a practical level, Harbison notes how people become aware of works introduced through concurrent premieres because of their wide publicity. WWCPCF is now being approached because it and the process are better known. "This approach requires a good network," explains Harbison, "and colleagues who accept recommendations. The horn players did well with this commission."

The Wyner commission

A local philanthropist of the arts who heard Rife play the Brahms Trio mentioned to her that it would be nice to have more repertoire for this combination. Rife agreed, thought about it, and in the meantime read about the Harbison premiere. She had known Wyner for some time and collaborated with him in chamber music at Brandeis University, but she knew she couldn't afford his fee by herself. She approached WWCPCF. Their board decided that Wyner would be a good composer for this project and also that Rife would be able to raise the necessary funds.

The number of collaborators and the amount of the individual commissioning fee vary for each project. The Wyner project involved a total of thirty collaborators. (It could have been as high as fifty.) Each individual (or, in some cases, an organization such as the San Francisco Contemporary Music Players or Mallarmé Chamber Players) paid \$330 for a signed and numbered photocopy of the original manuscript, a printed score and parts, the right to a concurrent premiere starting on December 7, 1997, and equal performance and recording rights for a year.

Yehudi Wyner

Yehudi Wyner is currently Professor of Composition at Brandeis University and a Visiting Professor at Harvard University. He was a student of Hindemith at Yale, where he was later a teacher of Rife's husband, Martin Pearlman, a composer and the Music Director of Boston Baroque.

Wyner has written for horn before. In fact, his Trapunto Junction for brass trio and percussion, written for the Boston Symphony Chamber Players, impressed both the fund directors and some of the collaborators. On This Most Voluptuous Night for soprano, horn, flute, string quartet, and piano was recently recorded with Jean Rife and was the reason William VerMeulen was so eager to participate in the commission; he played the piece at Tanglewood in 1986 under Wyner's coaching. Greg Hustis (Dallas Symphony Orchestra) was also influenced by playing the piece at the Santa Fe Music Festival. The orchestra piece Lyric Harmony was performed at Jordan Hall, Boston, in the spring of 1997 ("spectacular horn parts," according to Rife). Wyner has also recently written works for the BBC Philharmonic, American Composers Orchestra, and Dawn Upshaw. Recordings of his compositions are available on CRI, Columbia, New World, and Pro Arte Records.

Wyner is also a highly regarded pianist ("Has any composer since Benjamin Britten played the piano as well as Wyner?" asks Richard Dyer, music critic of the *Boston Globe*¹), and he rejects any suggestion that the piano part is too difficult. He wants the part to be interesting, so that he can "enjoy the scenery going by when practicing slowly."

Composer's Notes

Although the three movements of *Horntrio* are in conventional tempi (fast-slow-fast), the form evolves from the material itself, rather than traditional forms, "and devices such as repetition, near-repetition, and contrast help to guide the performer and listener through the evolving narrative," according to Wyner. In notes for the program, Wyner continues:

The harmonic language is heavily influenced by the common-practice harmony of jazz, which in turn is descended from French music of the Impressionists. Many melodic and rhythmic figures seem to recall popular tunes of a bygone era. I can identify fragments from *Chattanooga Choo Choo, Lazybones, Who Cares?* and other tunes whose names I've never known.

The infiltration of these familiar elements in my music is not the result of deliberate intent; in fact, it always comes as a surprise to me. These references emerge unsolicited as I develop and transform my working materials and they insist on their legitimacy and organic connectedness. They end up being an essential part of the expressive language of my music.



Example from the first movement shows the independence of roles; i.e., violin as gypsy, horn as contemporary bebop, and piano with percussive chordal formations

The first movement begins with a large rhetorical flourish for horn supported by the piano, a kind of expository introduction. Contained in this short section are most of the elements—harmonic, melodic, rhythmic—which will be varied, juxtaposed, and developed to create the music of this movement. Once the introduction subsides, the main body of the movement plunges forward, very quick, full of fragments, spiky figures, and contradictory events. Towards the end of this short movement, a grave and mysterious dirge-like theme interrupts with no apparent preparation and is followed by a very compact coda conclusion.



Example from the beginning of the second movement shows the dialog between the muted violin and muted horn "in close quarters"

The second movement is more conventional: slow melodic material revolves in a sensuous harmonic environment. As the music proceeds, there is a surprise development: the melodic substance transforms into a subdued, jazzy dance, and it is with this attitude that the movement ends.



Example from the third movement shows the virtuosic, motoric, driving motion

The last movement is a high-spirited romp, more or less a "perpetuum mobile." There are numerous antic intrusions reminiscent of a vaudeville, and the mixture of dance rhythms, shrill melodic figures, military tattoos, along with "classical" elements, has the effect of creating an atmosphere of fun, havoc, risk, and danger. The thrust of the movement is kinetic, physical, athletic.

"Learning the *Horntrio* was challenging, given the relatively short preparation time and our own rehearsal scheduling challenges," comments Lynn Huntzinger Beck, whose performance at the University of Nevada was one of the concurrent premieres on December 7th, "but having the extensive program notes directly from the composer was helpful. The horn part was fun to play, particularly as it made full use of the horn range." Their audience feedback was very positive; Beck reports that there were "compliments about the strength of the composition, the quality of writing for the three instruments, and the energy of the piece."

Jean Rife

Jean Rife, a soloist on both natural and modern horn, a member of Boston Baroque, and on the faculty of New England Conservatory, MIT, and Longy School of Music, says that the piece is "thrilling to play, difficult but rewards work, and doesn't tire out the horn player." After playing the Wyner, Rife felt "ready to go on to the Brahms," which in fact they did. Rife attributes this result to the wide range (written F below bass clef to high C above treble clef), generous use of the lower range, large skips, and judicious rests

(there are no long periods without a rest). Dick Mackey, fourth horn in the Boston Symphony Orchestra and well known for his appreciation of the horn's low range, attended the recital and afterwards thanked Wyner "for including such extensive and interesting low register material."

"Yehudi writes beautifully for the horn," says Rife, "and he's a fabulous chamber music coach, so it was a wonderful experience to learn this piece with him." The two live only minutes away from each other, so they had frequent consultations. "Yehudi wanted to know what felt difficult, and he rewrote some passages in the last movement to make them lie better on the horn." Wyner sees two types of difficulties: those that are challenging but contribute to the musical expressiveness, and others that are awkward and not overcome by practice. He wants to fix the second type and appreciated Rife's input. In fact, he has made some changes since the premiere that members of the Concurrent Premieres are now able to incorporate.



Commission Organizer Jean Rife

Wyner was aware of the horn's reputation as a difficult, intractable instrument, but he got quite another perspective when Rife took him to hear a Frank Lloyd recital at Osmun Music. "Frank Lloyd can play *anything* on the horn," says Wyner, "and once someone proves it can be done, many others—although not everyone—will be able to play the same things. The horn is capable of greater flexibility and more rapidity than most people expect." Rife comments that Wyner "was writing exciting, demanding, and fun parts for horn players even before he heard Frank Lloyd play."

Richard Dyer wrote after the Boston premiere, "Wyner's new work is a beauty, lusciously dense in harmony and crackling with energy and jazzy rhythmic life. The first movement travels from court to country and back again—baronial music alternates and interacts with music of gypsy abandon in an atmosphere of high spirits. The finale is exciting and full of rhythmic fun, and the slow movement is a real beauty—a sultry song that turns in on itself, then cries out, passionately. The performance was obviously authoritative, and all three participants really tore into their work; they were digging into it, and digging it."

A review by Ken Smith in New York Concert Review² points up the difficulty of the work: "[Steven] Gross's pre-

cision was surely tested ... Wyner's wide skips and angular melodies demand pinpoint accuracy to succeed on even a rudimentary level; when three performers are all up to the technical demand, ... *Horntrio* actually becomes a chamber piece, where the musicians interact equally on a level field."



Wyner and Rife in Rehearsal. Photo by Pamela Marshall

Rife had worked for two years on the commission, beginning with a proposal, continuing with letters and phone calls, and finally (in October) into rehearsal. The performance in December was the culmination of all that work so far, a "high point," says Rife. "It was such a pleasure being able to learn the piece with Yehudi. It was also a good chance to work with Jamie [Buswell], and I learned a lot from him." Buswell premiered John Harbison's Twilight Music and has also worked with Wyner in the past. This program began with Buswell and Wyner playing a Beethoven Sonata.

Virginia Thompson

Virginia Thompson, horn professor at West Virginia University and editor of the IHS Newsletter, noted Rife's influence on the trio. "As the revisions arrived in the mail, I recognized many of Jean's nuances and interpretive details Wyner enjoyed so much that he felt compelled to notate them."

Thompson gave her premiere on the same day as Rife, with John Fadial, violin, and James Miltenberger, piano. "I had originally planned to program the premiere with solo works," she says, "but when I read in Wyner's notes that he intended the work to complement the Brahms, I realized that the Brahms provided the best overall program for my own audience, and it gave me the perfect excuse to perform it again with a new colleague on violin."

About performing a premiere, Thompson says, "I really enjoy the *process* of bringing new music to realization, especially the point at which one steps back from the detail work on the 'canvas' and 'sees' for the first time the 'whole picture' complete with the contributions of the other artists.

With a work as intellectually demanding as Wyner's trio, each performer is initially preoccupied with the minute details of the individual parts, so it's exciting to hear the piece in its entirety when the first opportunity to change perspective arrives."

Rife appreciates the help the project received from many people, and especially from Thompson. "Virginia's enthusiasm for the project at the beginning was a big support," says Rife, "and she helped in practical ways by writing letters, putting notices in the IHS Newsletter, and taking fliers to the 1996 IHS Workshop in Eugene."

Lydia Busler-Blais

"We all worked on this together, on the phone, through the mail, in person, and even last minute changes the night before the performance," says Lydia Busler-Blais, a former student of Jean Rife who "felt as if we were all part of a family." She considered herself fortunate that Wyner traveled to New York City to coach the group, which included violinist Jose Cueto of the Peabody Conservatory and pianist Simone Dinnerstein, a former student of Peter Serkin. "He was so complimentary, too, which helped us feel good about what we were doing."

Busler-Blais, who has loved Wyner's *On This Most Voluptuous Night* since hearing it with Dale Clevenger, plays with several orchestras in the New York area and has premiered works by Pamela Marshall and John Rutter. "The trio is a fine work, and I wish we had had more time to put it together. The changes weren't the same for everyone. Yehudi and I decided not to make all the changes that Jean made. Each horn player is different!"

"The audience received the new work very well," continues Busler-Blais, "and Jose even got a solo performance in Rumania out of it." She played the Franz Strauss *Fantasy* and Richard Strauss *Andante*, and the trio also played the Brahms. A review in the *New York Times*³ explains the concurrent premieres concept, then continues, "the central movement begins fugally and grows increasingly lyrical, and the energetic, well-balanced finale affords some showy soloistic material for each of the players."



Mallarmé Chamber Players (Andrew McAfee, horn)

Andrew McAfee

Andrew McAfee, Principal Horn of the North Carolina Symphony, characterizes the Wyner as a "tour de force, a contemporary piece that expresses emotions, moods, and gestures and is well-crafted." His group, the Mallarmé Chamber Players (Brian Reagin, violin, and Jane Hawkins, piano) got close to Wyner's "aggressive" tempo markings and were pleased with their performance. The program included a Bach sonata for violin and klavier and the Brahms Trio.

However, McAfee wishes they had been able to work with the composer before their premiere in December. He did talk with Wyner once by phone and got an idea of a certain style of playing that wasn't indicated in the music; he wonders how much more he might have learned if there had been an opportunity. He also found it frustrating to make corrections from the errata sheet sent out so close to the performance date.

McAfee, who played in Honolulu, Columbus, and New Mexico before settling in North Carolina, says that "because motifs don't return, you can't follow the form as in traditional works." He wished he had had more time to explain the music to the audience; "it's a wild ride, tough for the general public to understand." He liked the joint commission approach; "financially, it's a great idea."

Violinist Brian Reagin, Concertmaster of the North Carolina Symphony, thought the audience enjoyed the Wyner; "some people consider new music to be more a musician's exercise, but I disagree." He says that the group enjoyed working on the piece and did it well, with good balance. "New music is always difficult," he says, "but from the violinist's point of view, there was nothing unplayable."

Reagin also mentions that the revisions ("although simplifying some passages") arrived too late to be incorporated into their performance. "The biggest challenge was putting the piece together, lining things up without a score (the pianist has the advantage there); we had to know it very well." He explained that some places have a notation "Not necessary to arrive at the same time," which was an unusual but effective approach.

Mallarmé's venue was a gallery in the North Carolina Museum of Art in Raleigh, "a wonderful place to hear chamber music," reported the *Independent Weekly*, tharacterizing the Wyner as "fiendishly difficult." Referring to Wyner's program notes, the reviewers assert, "If the act of composition is a voyage of discovery even for the composer, we need several more hearings in order to be able to assimilate its subtleties." The *Spectator*⁵ pointed out a connection of Wyner to the area: he visited Duke in 1985 for an "Encounters" program.

Wallace Easter

"This has to be one of the most exciting projects that I have been associated with," says Wallace Easter, who knows Jean Rife from their days as students together at Oberlin, "a real artistic connection with friends and colleagues all over the country. Where else can you support a major composi-

tional project for such a modest investment?" Easter is a professor at Virginia Tech. His premiere took place at Hollins College in Roanoke with Eva Lundell, violin, and Michael Sitton, piano. Also on the program were three pieces for soprano, horn, and piano (Lachner, Berlioz); the soprano and pianist are on the faculty of Hollins College.

Easter found that the harmonic, melodic, and rhythmic characteristics of the Wyner resulted in a "unique language; there are moments of congruity to grab onto and other moments of tension, of unsettling rhythm or melody. The writing is disjunct; but, paradoxically, it fits together nicely. The rhythmic element is strongest in the first and third movements. The violin/horn duet at the beginning of the second movement is strikingly lyrical."



Wallace Easter (horn) in rehearsal

"It was difficult to see from the horn part alone how the piece would fit together," said Easter, "but when we started playing together, it blossomed like a rose with each successive rehearsal."

Cynthia Carr

Cynthia Carr, horn professor at the University of Delaware, gave her premiere in February 1998 in Newark with violinist Barbara Govatos of the Philadelphia Orchestra and pianist Julie Nishimura of the University of Delaware. Also on the program were Sonata for horn and piano by Margaret Brouwer and Trio No. 1 for oboe, horn, and piano by Frederic Duvernoy with Timothy Clinch (Carr's husband) on oboe.

Before playing the work, Carr spoke about the Wyner piece and the Concurrent Premieres concept and mentioned that the performers would genuinely like to know people's reaction to it. "Many took us at our word and came back to tell us their opinion of the piece, and all were positive!" says Carr. "Comments included 'It has a very logical musical vocabulary' and praise for the variety of instrumental colors Wyner achieves (particularly, I think, through the use of

the full range of the horn, including much more use of low range than is common in chamber music) and comments about the fun, surprising moments of jazziness within the piece. 'Energetic' and 'exciting' were descriptions used by several people. Someone said, 'I saw the painting of Seurrat during the second movement.' I loved that comment!"

Carr considers the Wyner to be a fine piece and an outstanding addition to the repertoire. "It is indeed extremely challenging to all the players," she says, "but it was nice to know from the listeners that our hard work in achieving accurate ensemble was worth it!" Her trio found that working from a manuscript added to the difficulty and to the preparation time, and they are looking forward to receiving their printed copy.

"I think the idea of the World-Wide Concurrent Premieres and Commissioning Fund is fantastic and I heartily applaud Kenneth Radnofsky for establishing it," she concludes. "I also thank Jean Rife for taking the initiative that resulted in adding a major new work to the horn chamber music repertoire."

Catherine Roche-Wallace

Catherine Roche-Wallace saw the commission as an opportunity to bring modern music to a not-so-modern community: Lafayette, Louisiana, the center of Acadian ("Cajun") culture. "We thought this could be the most important chamber music event of the year here, and we did everything in our power to bring this music to our audience." Roche-Wallace appreciated the lengthy and meticulous notes from Wyner, and felt that some of the most enthusiastic reactions to the piece came from her college students. "One of our composition majors went home after the post-concert reception, and wrote for what must have been the better part of the night. He was truly motivated by what he had heard."

Roche-Wallace saw the piece as a personal challenge. "This was one of my first professional chamber performance experiences, and it turned out to be the most technically and musically challenging thing I have ever done!" she says. "He really pushes the performers, sometimes farther than we want to go!" Roche-Wallace founded the USL Chamber Players with colleagues Susanna Garcia (violin), Michael Blaney (piano), and cellist Mark Wallace (her husband) during her first year at the University of Southwestern Louisiana, where she is a professor. Roche-Wallace studied with William Slocum and Richard Dolph and currently performs with the Acadiana Symphony Orchestra and the Louisiana Brass Quintet.

The USL performance included Schubert's *Auf dem Strom*, Barber's *Dover Beach*, and Brahms's *Sonatensatz*. "We enjoy the Wyner now that we have pulled it off the page," Roche-Wallace adds. "We're playing it again on a public library concert series. I can't wait to hear what that audience will have to say!"

John Aubrey

John Aubrey was already excited about Wyner's writing when the idea of the joint commission came up. He had

been coached by Wyner in chamber music, and he had been impressed by *Trapunto Junction* when it was performed by the Boston Symphony Chamber Players. Aubrey is a free-lancer based in Boston, but he travels frequently with such groups as the New York City Opera, and he gave his premiere at Snowmass Chapel near Aspen, Colorado. The Chapel sponsored the concert, and WWCPCF gave him a grant toward the cost of the commission fee.

"This trio is technically challenging, but terrific," declares Aubrey, "and it's a great addition to the repertoire. We all feel that we have to do it again, probably later this year." He spent a week rehearsing with pianist Debby Ayers, and they were joined by violinist Erik Chapman for another week of preparation. Aubrey agrees that lots of slow practice is required, and he says that the piece "still makes sense and is a pleasure to play at slow tempos. Debby loved working on it on her own." Aubrey believes that the horn actually has the easiest part in both the Wyner and the Brahms.

Aubrey often plays contemporary music and so feels that he can put this work in context. "Wyner's writing is superb," he says. "It is, understandably, most idiomatic for the piano, but the writing for all the instruments is intelligent, playable—a kick." He agrees with Carr about the wide range of textures; "one could call him a 'texturist' if there were such a word. And melodically it's a treat, it has fantastic rhythms, and the jazz is integral, real jazz, not corny."

The Snowmass program included solo sonatas and three Bach arias, originally for tenor, arranged as trios. The performers felt that the counterpoint of the Bach was a match for the contrapuntal character of the Wyner.

"The Aspen audience didn't know what they were going to get for their money," says Aubrey, "but the reactions were positive." He characterizes the audience as sophisticated. "Kudos to the organizers of this commission for choosing such a masterful writer."

Other Trios

"There is a surprising number of other works for this combination," says composer John Harbison, "and none of them would exist without the Brahms." His *Twilight Music*, mentioned above, was commissioned in 1985 for David Jolley by the Lincoln Center Chamber Players and premiered by Jolley, violinist James Buswell, and pianist Richard Goode. Jolley has played the Harbison more than fifty times and says that it "wears well. We love its warmth of expression, and we always find new things in it."

Although Harbison's trio has movements, it is a continuous piece with gradual progress between the movements and a character suggested by the title. Wyner's trio, on the other hand, makes an important point of the highly contrasted, distinct movements. Harbison comments that while he has the two "solo" instruments play the same material and then diverge, Wyner gives them "strongly contrasting materials associated with the instrument."

"Hommage á Brahms" is printed inside the cover of Trio by György Ligeti, which was first performed in 1982 by Hermann Baumann (horn), Saschko Gawriloff (violin), and Eckart Besch (piano). "This is technically a very difficult piece," says Jean Rife, who was coached on it by Ligeti when he was in Boston, "but Ligeti's concern was that we understand the Caribbean rhythms and really get the rhythm in our bones as a way in to this piece." William Purvis has performed and recorded the work, which he characterizes as "spectacular, one of the great chamber works of this half of the century." He credits the Ligeti with going a long way toward the proliferation of works for this combination. Purvis has recently commissioned another trio from Danish composer Paul Poulrouders.

The Wyner trio will surely take its place in the repertoire in this exalted company alongside the Brahms.

Other Commissioning Concepts

Although the WWCPCF has advantages (non-profit status, board oversight, publicity, and administration), other similar approaches have also met with considerable success. For example, Kristin Thelander, horn professor at the University of Iowa and one of the Wyner participants, got ten friends and colleagues together to commission a sonata from Margaret Brouwer that she performed at the 1997 IHS Workshop. Thelander also organized a brass quintet consortium commission for *Dark Matters* by Mark Schultz, which was played in November 1996 by the Iowa, Western, Wisconsin, New Mexico, and Eastman Brass Quintets. "This consortium thing does seem to work pretty well," she concludes.

Cynthia Carr, who on her own has commissioned two trios for oboe, horn, and piano (by Paul Basler and Pamela Marshall) has started discussing the possibility of a joint commission for the same combination and is encouraged by the response she has received so far.

Robert Douglass, a student at Indiana University who participated in the commission but has not been able to play his premiere yet, suggests that college students be allowed to join at a fee lower than that for non-students. He thinks \$100 would be appropriate, that it would raise more money for the commission and reach wider audiences in performance. "If enough people could be involved, the individual price could be lowered drastically. Premieres could be featured at IHS workshops and advertised in *The Horn Call*. Such cooperative efforts seem to me to have the promise of greatly enhancing the repertoire for our instrument."

Publicity

Publicity is an important aspect of the concurrent premieres. "The concept of the concurrent premiere was very intriguing to potential audience members," says Lynn Huntzinger Beck, a professor at the University of Nevada at Las Vegas. "The knowledge that the piece was being performed for the first time simultaneously throughout the country added something special to the experience. It would have been even more exciting if more trios had been able to perform *Horntrio* on the exact same day." Beck performed on a faculty new music chamber recital; also on the program was *Ashfall* (1995) for clarinet, horn, and percussion by Mark Schultz.

Lydia Busler-Blais, a free-lancer in New York, is pleased that this article will bring the idea of concurrent premieres and particularly the Wyner trio to the attention of horn players. "I play solo and chamber music in public because it's fun and beautiful, and to get it out to audiences and horn players," she explains. "We had a good audience at our premiere, but there weren't many horn players. This is a great piece and the concurrent premieres was the biggest horn event at the time; I thought the IHS would have shown more interest and given the performances more publicity, especially as they helped support the commission." The IHS contributed a third of the commissioning fee for Busler-Blais.

Connections

It's natural that many connections would be part of this joint commission since Jean Rife invited friends, colleagues, former students, former fellow students, etc. to be a part of the project. Many of the people involved have mentioned their particular connection to Rife or Wyner. The feeling of camaraderie, of being part of a family working on something special together, has clearly been an important factor. John Harbison mentioned one of the benefits of the concurrent premiers to be its "supportive value."

"It was exciting to be a part of this project," says Lynn Huntzinger Beck. "It was frustrating to be faced with pages of revisions but it was a comfort to know that thirty other trios were cutting and pasting, too!" Lydia Busler-Blais liked working together, though over the phone, with her former teacher (Rife). Wyner's brother attended her performance, "which gave a connected feeling to it."

Not everyone joined with the intention of performing the work during the first year. Michael Weinstein jumped at the chance to support the project because Wyner started him composing at SUNY Purchase and was his dissertation advisor at Brandeis University. Weinstein has known Wyner for over twenty years and is grateful for his encouragement.

Future Performances

Concurrent premieres are usually played on the same day, but in this case only seven of a possible thirty premieres were played on the initial date. The effect of this situation is that *Horntrio* can be heard again many times in the next months.

Performances have continued earlier this year in Dover DE (Cynthia Carr), Roanoke VA (Wallace Easter), and San Francisco (Lawrence Ragent). In addition to her December premiere, Catherine Roche-Wallace performed it again in March in a library series. Lydia Busler-Blais is following up her Merkin Hall premiere with a performance in May in Maryland with two Peabody Conservatory faculty members, violinist Jose Cueto (who played in the premiere) and pianist Nancy Roldan. William Purvis joined the consortium late, but is doing two performances in May, one in Philadelphia and the other in New York.

Premieres planned for Fall 1998 include Boston (Jay Wadenpfuhl), Oklahoma City (Martha McQuaid), Evanston IL (Gail Williams), and State College PA (Lisa Bontrager). William VerMeulen delayed his performance with the Houston Symphony Chamber Players until he was able to program it with Christoph Eschenbach next December; he feels that the work deserves the best collaborators possible.

This wide range of opportunities for the work to be heard in public should help propel it into prominence. You can still join the consortium to be part of this year's concurrent premieres.

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, edits a newsletter for hornists in the New England area, and is a member of the IHS Advisory Council.

Notes

³"New Horn Trio Receives Premieres in Eight Places" by Allan Kozinn, *The New York Times*, December 9, 1997.

⁴"Pitching in" by Joe and Elizabeth Kahn, *The Independent Weekly*, Durham NC, December 10–16, 1997.

⁵"Reagin, McAfee & Hawkins at the NC Museum of Art," *Spectator*, Raleigh NC, December 18, 1997.

Horntrio for Violin, Horn, and Piano by Yehudi Wyner is available for general sale from the composer, 49 Brooks Street, Medford MA 02155. Tapes of the Boston Premiere are available to interested players from Jean Rife, 45 Kilgore Avenue, Medford MA 02155.

Kenneth Radnofsky, Founder and Executive Director of the World-Wide Concurrent Premieres and Commissioning Fund, can be reached at PO Box 1016, East Arlington MA 02174 USA.

| | . | - | | |
|-----------|------------------|-------------------------|---------------------|----------------------|
| Date | Venue | Horn | Violin | Piano |
| Dec 1997 | Boston | Jean Rife | James Buswell | Yehudi Wyner |
| Dec 1997 | Morgantown WV | Virginia Thompson | John Fadial | James Miltenberger |
| Dec 1997 | Raleigh NC | Andrew McAfee | Brian Reagin | Jane Hawkins |
| Dec 1997 | Aspen CO | John Aubrey | Erik Chapman | Debby Ayers |
| Dec 1997 | New York | Lydia Busler-Blais | Jose Miguel Cueto | Simone Dinnerstein |
| Dec 1997 | Las Vegas | Lynn Huntzinger-Beck | Teresa Ling | Carol Stivers |
| Dec 1997 | Lafayette LA | Catherine Roche-Wallace | Michael Blaney | Susanna Garcia |
| Dec 1997 | New York | Steven Gross | Michelle Kim | Betty Oberacker |
| Jan 1998 | Roanoke VA | Wallace Easter | Eva Lundell | Michael Sitton |
| Feb 1998 | Newark DE | Cynthia Carr | Barbara Gavatos | Julie Nishimura |
| Mar 1998 | Lafayette LA | Catherine Roche-Wallace | Michael Blaney | Susanna Garcia |
| Apr 1998 | San Francisco | Lawrence Ragent | Roy Malan | Thomas Schultz |
| May 1998 | Philadelphia | William Purvis | Alec Karis | Curt Macomber |
| May 1998 | New York | William Purvis | Alec Karis | Curt Macomber |
| May 1998 | Maryland | Lydia Busler-Blais | Jose Miguel Cueto | Nancy Roldan |
| Fall 1998 | Oklahoma City | Martha McQuaid | John Arnold | Steven Harlos |
| Fall 1998 | State College PA | Lisa Bontrager | James Lyon | Timothy Schafer |
| Fall 1998 | Boston | Jay Wadenpfuhl | Tatiana Dimitriades | Jonathan Bass |
| Fall 1998 | Hattiesburg MS | Dennis Behm | Stephen Redfield | TBA |
| Fall 1998 | Akron OH | William Hoyt, Jr. | Roger Zahab | Laura Silverman |
| Fall 1998 | Harrisonburg VA | John Cryder | TBA | Victoria Berneking |
| Dec 1998 | Houston | William K. VerMeulen | TBA | Christoph Eschenbach |
| TBA | Baton Rouge LA | D. Bruce Heim | Cornelia Heard | Michael Gurt |
| Fall 1998 | Evanston IL | Gail Williams | TBA | TBA |
| TBA | Rochester NY | W. Peter Kurau | Mitchell Sterns | Josef Warner |
| TBA | Amherst MA | Laura Klock | Charles Trager | TBA |
| TBA | Macomb IL | Randall Faust | Monte Belknap | TBA |
| TBA | Denton TX | William Scharnberg | Rose Marie Chisholm | Howard Meltzer |



¹"A horn trio of plenty debuts nationally" by Richard Dyer, *Boston Globe*, December 9, 1997.

²"The Santa Barbara Trio" by Ken Smith, *New York Concert Review*, December 8, 1998 (Prepublication Release).



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
- O Performance Awards up to \$10,000 per year

O Brass Faculty

Trumpet: Robert Levy Horn: James DeCorsey Trombone: Nicholas Keelan Tuba: David Stull

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

1847-1997 L A W R E N C E



UNIVERSITY

150 Years of Excellence

MUSIC for FOUR BRASS

Arrangements for Mixed Brass Quartet with interchangeable parts



Vol. 1 - Baroque, Classical & Romantic Favorites
Vol. 2 - Sacred and Spiritual Music

* 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

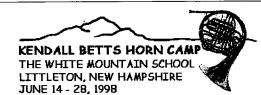
Arrangements for Mixed Ensemble with interchangeable parts Vol. 1 & 2 - Baroque, Classical & Romantic Favorites

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

E-mail: resortprod@earthlink.net



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, SOLDIST AND CONDUCTOR

FINE FACILITIES AND FOOD IN AN IDYLLIC 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 BETTI, 4011 ROANOKE CIRCLE, GOLDEN VALLEY, MN 55422-5313
TEL: (812) 377-6095 FAX: (812) 377-8708 E-mail: HORNCAMP@aol.com



HIDDEN VALLEY MUSIC SEMINARS

Carmel Valley, California

PHILIP MYERS MASTER CLASS

Tuesday, August 25, 1998 – Sunday, August 30, 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



Horn Session
May 31 to June 14

Private lessons and masterclasses with renowned Masters

Guy Carmichael

Professor, Quebec Music Conservatory

Eugene Rittich

Formerly 1st Horn, Toronto Symphony

Barry Tuckwell

(June 3 to 7) World-renowned soloist

John Zirbel

(June 7 to14) 1st Horn, Montreal Symphony

For further information and registration form:

http://www.cite.net/~dforget DOMAINE FORGET

398, ch. Les Bains, St-Irénée Québec CANADA G0T 1V0 Ph. (418) 452-8111 - Fax: (418) 452-3503 E-mail: dforget@cite.net

Wehr's Music House

music for Horn Horn Trio: Michael Stewart - Three Short Pieces

Woodwind Quintets:

A. Vivaldi\Heary - Concerto in C major (guitar w/quintet)
WM #15......\$16.00

WM #146.....\$9.00

P. Dukas\Hedding - Villanelle for Horn (horn feature)

WM #16......16.00

D. Wetherill - *Quintet for Woodwinds*WM #18......\$16.00

Recording:

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
- TrueHarmonicScale
- Rich,ResonantSound
- Centered
 Pitch
- BoomingBassNotes
- 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
 Forest St., Arlington, VA
 Ph. 800-223-7846
 - CALL FOR INFORMATION —

Why Was the Valve Invented?

John Q. Ericson

A major point that has frequently been made in the existing literature on the early technique of the valved horn is the idea that the valve was invented only to make quick changes of crook—to eliminate the need for the loose crooks of the natural horn to change key—and that only later did hornists realize the chromatic possibilities of the valve. Many sources state this as a fact, and when I started my own research into the history and technique of valved and natural horns in the nineteenth century I thought that it should be easy to find evidence to support this idea. However, the evi-

dence is just not there. Jeffrey Snedeker observed in his 1991 study of Meifred and early valved horn technique in France that "In view of the various comments and accounts surrounding Stölzel's invention and its initial use, it is clear that perhaps an argument as to Stölzel's original intent could be revived." I must second his

Stoelzel and Blühmel wanted to make brass instruments chromatic. The idea that the valve was invented as a mere crook changing device is a myth.

statement. After examining the evidence I have been forced to conclude that the idea that the valve was invented as a mere crook changing device is a myth. The earliest sources are unanimous in stating that Stoelzel and Blühmel, the coinventors of the valve, clearly intended to perfect the brass instruments by making them chromatic.

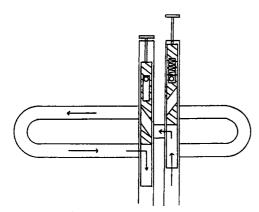


Figure 1. Stoelzel valves

Heinrich Stoelzel (1777–1844), a member of the band of the Prince of Pless, invented a valve which he applied to the horn by July of 1814.³ (See Figure 1.)⁴He reported his invention in the following letter, dated December 6, 1814, which was sent by Stoelzel to Friedrich Wilhelm III, King of Prussia:

Most illustrious, most mighty King

Most gracious Lord and Majesty!

The horn, to which I have chiefly dedicated myself, is most defective as regards the inequality of its notes and the impossibility of producing them with the same purity and strength. This fact often made me very impatient and led me to make experiments which might alleviate the problem, which at the beginning were all failures, but which finally led me to an invention, which rewarded me for all my trouble and satisfied my demands on the instrument. My horn can play all the notes from the lowest to the highest with the same purity and strength without having to stop the hand into the bell. The mechanism of my invention is most simple, can be employed easily and quickly and everyone who plays the instrument can make himself thoroughly familiar with its application in a few days. This device renders the many crooks su-

perfluous and makes it possible for the artist to play all the notes without losing any of the instrument's tone. This mechanism can also be applied to the far more imperfect trumpet and even to the bugles. Because the trumpet, whose compass hitherto con-

sisted of 13 notes and through my invention has received 24 additional notes, which sound just as beautiful and pure as those 13 and for which now composers may write in not so limited fashion, but in any major or minor key as they wish, I believe that I do not exaggerate in promising your Majesty that by means of these instruments music may be made which will astound the world. I submit myself to every examination and am of the assumption that your Majesty may assist me further in this matter which is so important to the world of music.⁵

From the above passage it is clear that the original intention of Heinrich Stoelzel in inventing the valve was to make brass instruments fully chromatic. Note these passages again: "My horn can play all the notes from the lowest to the highest with the same purity and strength without having to stop the hand into the bell ... This device renders the many crooks superfluous and makes it possible for the artist to play all the notes ... I believe that I do not exaggerate in promising your Majesty that by means of these instruments music may be made which will astound the world."

The first published notice of the invention of the valved horn was a short article published in *Allgemeine musikalische Zeitung* on May 3, 1815, written by composer Gottlob Benedikt Bierey (1772–1840), music director of the theater in Breslau. Bierey had personally examined Stoelzel's horn and gave the invention a very favorable report.

Heinrich Stölzel, the chamber musician from Pless in Upper Silesia, in order to perfect the Waldhorn, has succeeded in attaching a simple mechanism to the instrument, thanks to which he has obtained all the notes of the chromatic scale in a range of almost three octaves, with a good, strong and pure tone. All the artificial notes—which, as is well known, were previously produced by stopping the bell with the right hand, and can now be produced merely with two levers, controlled by two fingers of the right hand—are identical in sound to the natural notes and thus preserve the character of the Waldhorn. Any Waldhorn-player will, with practice, be able to play on it.

I have become convinced of this mechanism and its usability and declare, as a matter of both my insight and the truth, that its use imparts to the Waldhorn a perfection not hitherto attained, and produces an effect in full-voiced music not previously known.

What a new realm of beautiful effects this has opened up to composers!⁶

According to Bierey, the notes which were previously performed stopped with the hand are now "identical in sound to the natural notes." Stoelzel expanded on the same thought as he began the process of applying for a patent on his invention. In a document dated December 29, 1815 Stoelzel stated that

I have, namely, invented a device for the horn, which enables the player, in all simplicity, to produce all notes from the lowest to the highest with the same strength, fullness, and purity, the majority of which were hitherto only obtainable by stopping the hand into the bell and then were only dull and unclear.⁷

Leipzig music director, organist, and composer Friedrich Schneider (1786–1853) also examined Stoelzel's horn and reported on it in *Allgemeine musikalische Zeitung* in 1817. He too gave the invention a very positive review, vividly explaining how music would benefit from the invention.

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

Herr Stölzel of Breslau has now completely removed these shortcomings ... He has simply provided his horn with two airtight valves, which are depressed with little effort by two fingers of the right hand, like the keys of the pianoforte, and restored to their previous position by the same two fingers with the help of attached springs; with

these it is not only possible but also easy to produce a pure and completely chromatic scale from the lowest to the highest notes with a perfectly even tone. On this horn, therefore, there is no need to change from one key to another, and the same passage can be repeated immediately in a different key; even passages which previously were absolutely impossible to play on the normal horn can now be performed without difficulty.

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

Now it is particularly striking and effective to hear low notes with the full, even strength of the horn's tone.⁸

Schneider states that with valves "it is not only possible but also easy to produce a pure and completely chromatic scale from the lowest to the highest notes with a perfectly even tone." So he too clearly saw the new valved horn as being a completely chromatic instrument, one capable of modulating and performing "passages which previously were absolutely impossible to play."

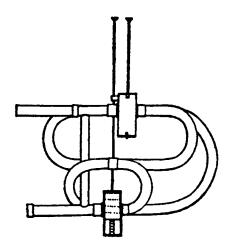


Figure 2. Blühmel's box valve applied to the tuning slide of the horn, as illustrated in Revue Musicale 2 (1827–28)

Friedrich Blühmel (fl. 1808–before 1845), a miner who played trumpet and horn in a band in Waldenburg, is also associated with the invention of the valve. Blühmel designed a valve independently from Stoelzel, his experiments with what were apparently rotary valves dating back to 1811/12. While Stoelzel and Blühmel eventually agreed to apply for a common patent on the box valve, a design which Blühmel had developed in 1817/18 in (see Figure 2), a document from Blühmel survives from his separate, rival, patent application of February, 1818, where he states why he wanted to add valves to brass instruments. Blühmel began by relating that the imperfections of the horn and trumpet, on which he had performed since 1808, had led him to experiment. He continued:

The numerous uses of the mechanical forces, which I had an opportunity of seeing during my presence in Upper Silesia, particularly the various air pipes used in the blast apparatus of the high and low furnaces which always led me back to the basic idea of executing an improvement on these instruments, I believe I could use to reach my goal and therefore sought the company of the keepers of the machines and other experts in order to comprehend the closing and opening of the wind pipes, whilst I started out with the idea of which way the air must pass through the tubes of the instrument, to lengthen or shorten according to certain dimensions, in order to make up the missing notes of the compass.

Collecting all the keys together soon made it clear, that the addition of a semitone and a whole tone loop, which could be opened and closed whilst remaining in close contact with the instrument and which lowered the note played by a semitone, whole tone or 1 1/2 tones could be effected.

In Waldenburg I experimented with my idea and learned to solder in order to reduce costs ... In 1816 I finally got results, whereby all the whole tones and semitones could be played on the trumpet by means of 2 valves and now there was nothing left for me to do but to simplify the mechanism even more and to confine it within a narrow space.¹²

We can clearly see as well that Blühmel also wished to fill in "the missing notes of the compass" of the brass instruments—to make the brass instruments chromatic—and that he considered his idea "an improvement on these instruments."

Reviews of performances of the first known work for the valved horn are also notable. The Concertino for three natural horns and chromatic horn by hornist, composer, and conductor Georg Abraham Schneider (1770–1839), was premiered on December 14, 1818; a hornist named Pfaffe performed on the valved horn.¹³

This important early work was unfortunately unavailable to the author for study, and is very likely not extant today, ¹⁴ certainly something important can be deduced from the title—it has a part for the *chromatic* horn. If Stoelzel's invention were seen by the very first performers and composers who worked alongside Stoelzel in Berlin as being merely a crook changing horn of some sort, would the part request an instrument called the chromatic horn? It is also very notable that other early works for the valved horn, such as Schubert's *Nachtgesang im Walde* (1827) and *Auf dem Strom* (1828), do not require the use of valves as crooking devices. See Example 1.¹⁵



Example 1. Schubert, Nachtgesang im Walde (1827), horn IV, mm. 1–12

One other later document from Stoelzel also deserves a brief examination. He applied for the reinstatement of his ten-year patent in August, 1827 and listed the following reasons for needing an extension of his patent:

Most brass players were used to playing on the old instruments and did not want to submit themselves to the drill necessary to learn to handle the new device that makes the instruments chromatic. Also it must be remembered that the pieces of music were not written for the perfected instruments and that first the composers had to get acquainted with the great advantages and possibilities of them, so as to be able to use them adequately.

Consequently many years went by until the benefit and the effect of my invention for music in general was being recognized. During these years the patent was of little use to me, so that now I find myself in needy circumstances, in spite of the greatest austerity exercised by me.

The valves have only now met with general approval and are being used more here and there.¹⁶

Again, we see Stoelzel mentioning "the new device that makes the instruments chromatic," and that the old natural instruments had been "perfected." With Stoelzel and Blühmel both stating so clearly that the valve was invented to make brass instruments chromatic in an effort to improve them, and with not a single word about crook changes or avoiding the necessity of carrying around loose crooks to be found in any early source, how could a different theory arise as to why they invented the valve?

For starters, Dr. Herbert Heyde's research into this topic, which uncovered the important documents from Stoelzel and Blühmel quoted above, was not published until the late 1970s and is still not widely known today.

There is one central source for every writer who has ever stated the theory that Stoelzel simply wanted to facilitate quick crook changes on brass instruments: musicologist F. J. Fétis (1784–1871). An article by Fétis, "Cors á Pistons," from *Revue Musicale* 2 (1827–28), appears to be the original source of this idea, where he stated the following:

People were lamenting that an instrument endowed with a voice as pleasing as the horn had so few natural notes and so many artificial notes, when, all at once, a German musician, unknown until then, invented the valved horn, in 1815 or 1816. This musician, named *Stölzel*, tired of hav-

ing to carry around the various crooks of the horn when he went to accompany country dances in orchestras out the countryside, conceived of a plan to get rid of this necessity, and to make a horn with which he could play in all keys. By dint of research and perseverance, he succeeded in what he had undertaken.

"My horn can play all the notes from the lowest to the highest with the same purity and strength without having to stop the hand into the bell... by means of these instruments music may be made which will astound the world."

—Heinrich Stoelzel, 1814

This invention consisted

of placing two boxes on the slide, each containing a piece of brass perforated by holes and set on a spiral spring. When the spring expanded, it pushed the brass piece up, so its holes would not meet those of the additional tubes, which were intended to lower the instrument a semitone, a tone, or one and a half tones. But when the finger was pressed onto the valve, the holes met each other, air flowed [through the additional tubes], and the effect [of lowering the pitch of the instrument] was produced.¹⁷

Fétis would lead the reader to believe that Stoelzel simply wanted to make the horn more portable. This basic account of Stoelzel's invention has been repeated and expanded upon numerous times to this day, justifying the idea that the valve was invented solely to make fast changes of crook and to eliminate the need for the loose crooks of the natural horn. However, examined critically, this account is really too fanciful to be taken at face value. Beyond the rather suspect details of Stoelzel's professional life (country dances?), it is notable that Fétis dates the invention of the valve to "1815 or 1816" and that he described not the Stoelzel valve but box valves in his story. The box valve, as already noted, had been developed by Friederich Blühmel, not Stoelzel.

Nevertheless, this basic information from Fétis has been repeated by many writers, becoming particularly well-known in the USA through the efforts of Louis Stout in his presentations and video on the history of the horn. Reginald Morley-Pegge is the primary modern source for this view-point, his writings very likely being influenced by W. F. H. Blandford, to whom he dedicated his book, *The French Horn*. Blandford wrote in a 1922 article that,

When Blühmel and Stölzel brought out their system of pistons in 1816, they had at first no idea of endowing instruments with the power of playing rapid diatonic and chromatic passages in any key. Their more modest aim was to provide a means of instantly altering the pitch, as a substitute for the system of detachable crooks; and only after the pistons had come into practical use were the in-

creased possibilities which they opened up realised. 18

It must be said that there is some logic to the story Fétis first presented. Three main items have contributed to the believability of this myth.

The first is the parallel invention in France of the omnitonic horn. It has been suggested that valved and omnitonic horns were invented for the same reasons. Their simultaneous invention, however, was the simple result of the same basic technology

being used to solve different problems. The first omnitonic horn was constructed ca. 1815 by J.-B. Dupont of Paris.²⁰ The invention allowed the horn to be tuned into every key without the use of separate crooks by means of a long graduated valve, and saw several improvements in design during the early nineteenth century. See Figure 3.

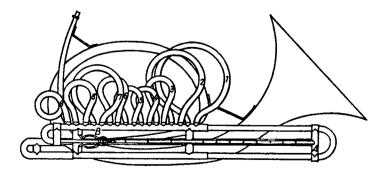


Figure 3. Omnitonic Horn, as illustrated in Dupont's patent application of 1818

While the mechanism of the omnitonic horn outwardly had the same function as the valve, that of changing the length of the horn, the ultimate purpose of the mechanism was different. The omnitonic horn was not a fully chromatic instrument, and could not be performed upon as such. The

key changing mechanism was not designed to be operated instantaneously while playing and the instrument could not perform music more complicated than that of the natural horn, as it relied on the usage of the right hand in the bell to perform diatonic and chromatic passages. The valved horn, on the other hand, could easily perform fully chromatic music and could be used to perform any pitch as an open tone without resorting to hand-horn technique. The statement by Fétis that Stoelzel wanted primarily to only add a simple key changing mechanism to the horn was certainly influenced by the parallel invention and use of the omnitonic horn.

Another element of what has supported this myth has been orchestration books and their descriptions of how the valves work. The single most influential source on orchestration in the nineteenth century was the *Grand Traite d'Instrumentation et d'Orchestration Modernes* (1843) of Hector Berlioz (1803–1869). After a very thorough discussion of the natural horn, Berlioz opened his discussion of the valved horn with a theoretical discussion of how the valves could be used to obtain a chromatic scale.

The horn with pistons can make all its notes as open notes, by means of a particular mechanism of which the action consists in changing instantaneously the key of the horn. Thus the use of such and such a piston transforms the F horn into the E horn; or an Eb horn, into a D horn, &c.; whence it follows that the open notes of one key being added to those other keys, the complete chromatic scale is obtained in open sounds.²¹

This is, again, only a theoretical discussion of how valves work, but it could be read in a way that would suggest that performers actually thought of the valves as crook changes.

A final item which has undoubtedly influenced many writers are the really unusual horn parts seen in only three mid-century German works, which, on the surface, seem to prove that hornists actually used the valves as crook changing devices. These works are Wagner's opera Lohengrin (1848) and two publications of hornist J. R. Lewy—three of his Douze Etudes Pour le Cor chromatique et le Cor simple and the Divertissement, Op. 13 on themes of Franz Schubert, both published ca. 1850. These works do request that the valves be used as crook changing devices (see Example 2), but the existence of these three works does not prove that the valve was originally invented to make crook changes—it only shows that one horn player, J. R. Lewy (1802-1881) advocated this practice in the mid nineteenth century in an effort to preserve the character of the natural horn on the valved horn.22

Stoelzel and Blühmel wanted to make brass instruments chromatic. The idea that the valve was invented as a mere crook changing device is a myth. Repeating a false idea many times does not make it a fact, even if it does sound plausible. The evidence simply does not support the theory that valves were invented as mere crook changing devices. Only a few works dating from the mid-nineteenth century are seen actually to use this technique, and it is abundantly clear



Example 2. Lewy, Douze etudes pour le Cor chromatique et le Cor simple (ca. 1850), etude no. 5, mm. 57–85

that valves were originally seen by Stoelzel and Blühmel as a way to play chromatic passage work not before possible on the horn, and especially as a way to fill in the missing pitches of the natural horn without resorting to right-hand technique. They wanted to "perfect" the horn by making it possible to perform every chromatic note as a open pitch. Stoelzel did not simply wish to make the instrument more portable by eliminating the crooks, although the French were working on this concept in the form of the omnitonic horn. And the earliest surviving works for the valved horn, like Schubert's *Nachtgesang im Walde*, show no evidence whatsoever that the valve was originally used to make crook changes.

Why did Stoelzel invent the valve? In his own words he invented it to perfect the horn so that it could "play all the notes from the lowest to the highest with the same purity and strength without having to stop the hand into the bell."

John Q. Ericson has performed third horn in the Nashville Symphony since 1991. He received his doctorate in Brass Pedagogy from Indiana University and his masters and performers certificate from the Eastman School of Music. Dr. Ericson presented a paper on the horn technique of Heinrich Stoelzel at the 1997 Early Brass Festival, and has also developed his research into a master class on valved and natural horns in the nineteenth century. This is his seventh article on the history of the horn.

Notes

'This article is based on my dissertation, "The Development of Valved Horn Technique in Early Nineteenth-Century Germany: A Survey of Performers and Works Before 1850 With Respect to the Use of Crooks, Right-Hand Technique, Transposition, and Valves" (Indiana University, 1995). An even more in depth discussion of this topic may also be found in my article, "Heinrich Stoelzel and Early Valved Horn Technique" in *The Historic Brass Society Journal* 9 (1997).

²Jeffrey L. Snedeker, "Joseph Meifred's Méthode por le Cor Chromatique ou á Pistons, and Early Valved Horn Performance in Nineteenth-Century France" (D.M.A. diss, University of Wisconsin-Madison, 1991), 86.

³Heyde, "Zur Frühgeschichte der Ventile und Ventilinstrumente in Deutschland (1814-1833)" [On the early history of valves and valve instruments in Germany (1814-1833)],

part 1, Brass Bulletin 24 (1978), 30.

4While the Stoelzel valve bears his name, it is not entirely clear what Stoelzel's original valve design was. Brass historian Reine Dahlqvist states that Stoelzel originally constructed a double piston "Vienna" valve (Reine Dahlqvist, "Some Notes on the Early Valve," The Galpin Society Journal 33 [March, 1980], 123); this design is known with certainty to have been produced by C. F. Sattler of Leipzig by 1819 (ibid, 114-sources which still point to the Ulhmann 1830 patent of this design are out of date). Stoelzel himself had settled on the Stoelzel valve by 1818 (Heyde, ibid, 17–19), but Blühmel's rival patent application of 1818 resulted in both men settling upon Blühmel's box valve. See below.

⁵Trans. in Heyde, ibid, 11–13.

6G B. Bierey, "Notizen: Neue Erfindung," Allgemeine musikalische Zeitung 17 (May 3, 1815), col. 309-310, trans. in Kurt Janetzky and Bernhard Brüchle, The Horn, trans. James Chater (Portland: Amadeus Press, 1988), 73.

⁷Heyde, ibid, 15.

8Friedrich Schneider, "Wichtige Verbesserung des Waldhorns," Allgemeine musikalische Zeitung 19 (November 26, 1817), col. 814-816, trans. in Janetzky and Brüchle, The Horn, 74-

9Heyde, ibid, 20. The older literature often describes Blühmel as an oboe player, which is in error.

¹⁰Ibid, 22, 29. Dahlqvist, however, believes that this was a tubular valve of some sort—Stoelzel or double piston "Vienna" valve (Dahlqvist, 122-123).

11Heyde, ibid, 22. Stoelzel agreed to pay Blühmel "a sum of 400 thalers in full settlement of all claims to Blühmel for the sole use of the patent" (ibid, 30).

¹²Trans. in ibid, 21-22.

¹³Dressler, "The Orchestral Horn Quartet in German Romantic Opera" (D.M. diss., Indiana University, 1987), 66, citing Allgemeine musikalische Zeitung 22 (April 19, 1820), col. 261. Dressler's cited source, however, instead points to a performance of the Lenss Concerto for two horns which occurred on March 22, 1820; the correct citation for the premiere of the Schneider Concertino is to be found in Allgemeine musikalische Zeitung 21 (January 27, 1819), col. 63. This Concertino was performed again in March of 1819, as noted in Edward H. Tarr, "The Romantic Trumpet," part 2, Historic Brass Society Journal 6 (1994), 200, citing Christian Ahrens, Eine Erfindung und ihre Folgen: Blechblasinstrumente mit Ventilen (Kassel et al., 1986), 26, who in turn cites Allgemeine musikalische Zeitung 21 (April 18, 1819). A third performance occurred on December 15, 1819, as recorded in Allgemeine musikalische Zeitung 22 (January 19, 1820), col. 51.

¹⁴A Concerto for four horns and orchestra by Friedrich Schneider still exists. While this work does date to 1817, it is clearly intended for performance by four natural horns (special thanks to Louise Schepel for pointing out the existence of this work, and to

Daniel Lienhard for sharing a portion of the score).

¹⁵An extended discussion of both of these works may be found in my article "Beethoven's Symphony No. 9, Schubert's Nachtgesang im Walde and Auf dem Strom, and the Horn Technique of the Lewy Brothers in the 1820s," The Horn Call Annual 8 (1996), 8-11.

¹⁶Trans. in Heyde, "Frühgeschichte," part 3, Brass Bulletin 26

¹⁷F. J. Fétis, "Cors á Pistons," Revue Musicale 2 (1827–28), 156, trans. in Jeffrey L. Snedeker, "Fétis and the 'Meifred' Horn, Journal of the American Musical Instrument Society 23 (1997), 126.

¹⁸W. F. H. Blandford, "Studies on the Horn. II. Wagner and the Horn parts of Lohengrin," part 1, The Musical Times 63 (September 1, 1922), 624.

¹⁹R. Morley-Pegge, The French Horn, 2nd ed. (London: Ernest Benn Ltd., 1973), 55.

²⁰Ibid, 57.

²¹Hector Berlioz, A Treatise on Modern Instrumentation and Orchestration, trans. Mary Cowden Clarke (London: Novello, n.d.),

²²The sections marked "avec la main" in Example Two are to be performed using hand horn technique with the valve simply crooking the horn into the required key, and the sections marked "Cor chromatique" are for the valved horn. For an extended discussion of these three works see my article "Joseph Rudolphe Lewy and Valved Horn Technique in Germany, 1837-51," The Horn Call Annual 9 (1997), 27-32.



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 FAX (520) 740-0740 - Phone (520) 628-4757 Free Catalog and information - MC/Visa



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

RICHARD M. SERAPHINOFF HISTORICAL INSTRUMENT MAKER

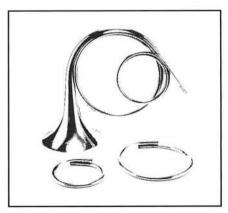
Specializing in accurate reproductions of 18th & 19th century horns



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



THE AMERICAN HORN QUARTET ON CD

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



"4 X 4"

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



"UNLIKELY FUSION"

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

"AMERICAN HORN **OUARTET 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 Ouartet 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 | | AMERICAN HORN QUARTET SERIES | |
|------------------------------------------------|----------|----------------------------------------|------------|
| * 214511 Baroque Album, Bach/Turner, Winter | \$ 19.50 | 215001 Casbah of Tetouan (5 Horns) | \$ 22.25 |
| * 214512 Intuitions, K. Machala | \$ 25.00 | 214501 French Impressionists Vol.1 | \$ 19.50 |
| * 214513 Fandango, K. Turner | \$ 22.25 | 214502 French Impressionists Vol.2 | \$ 19.50 |
| * 214514 Three Brahms Choral Pieces | \$ 11.00 | 214503 5 Miniatures, C.D. Wiggins | \$ 13.75 |
| * 214515 Marriage of Figaro, Mozart/Turner | \$ 19.50 | 214504 Concerto for 4 Horns, Perkins | \$ 25.00 |
| * 214516 Farewell to Red Castle (8 Hn), Turner | \$ 25.00 | 214505 Quartet No.1, Turner | \$ 22.25 |
| BEST SELLERS | | 214506 Quartet No.2, Turner | \$ 22.25 |
| 211001 Twas a Dark & Stormy Night, Turner | \$ 13.75 | 214507 Fanfare for Barcs, Turner | \$ 11.00 |
| 211002 Sonata for Horn and Piano, Turner | \$ 18.00 | 214508 Carmen Suite, Bizet/Turner | \$ 22.25 |
| 211003 Characters for Solo Horn, Turner | \$ 6.75 | 214509 Quartet in Bb, Homilius/Johnson | n \$ 20.50 |
| 921001 Hornist's Opera & Ballet Handbook | \$ 23.95 | 214510 Capriccio, L'Abbate | \$ 11.00 |
| | | * New Pu | ıblication |

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:

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

(+49)-2226-7302

Perfection and Perfectionism

David Kaslow

This article is based upon the final chapter of David Kaslow's Living Dangerously with the Horn: Thoughts on Life and Art, published by Birdalone Books. Readers who wish to earn more about Professor Kaslow's "Thoughts on Life and Art" are encouraged to acquire the book. I wish to express my gratitude to Viola Roth, Editor of Birdalone Books, for granting permission to publish this version in The Horn Call.—Editor

God is in the details.

—Gustave Flaubert (attrib.)

We humans cannot attain perfection. To do so would require resources we simply do not possess, including complete awareness, full autonomy, unlimited intuitive and mechanical skills, boundless time and energy, and so forth. Millions of years ago, the First Force sent out multiform and multidirectional streams of energy, and if human perfection were attainable, it would be an unimpeded product of this. From the moment of birth, however, forces such as society, parents, and peers tend to separate us from our particular, individual (and partially unrealized) energy streams, in terms of which each of us defines "perfection." Therefore, one person's "perfect" is another's "imperfect."

Natural perfection, such as we observe in a crystal, is detailed in form and content, yet it is also direct, there being no obstacles in its path. Likewise, human perfection would be detailed, but indirect. It would require first that we eliminate imperfections such as unawareness, lack of imagination, fear, false ego, and poor health, and then apply awareness, imagination, fearlessness, true ego, and good health to intuitive or learned knowledge of the details of form and content that would comprise perfection. With unlimited resources, we could overcome our imperfections, reunite with our individual energy streams of the First Force, and emerge as perfect people and perfect hornists.

Perfectionism

We deal with our imperfections in various ways. At one end of the continuum, some of us feel overwhelmed by imperfections, and we try to dissociate from them, from society, and even from ourselves. At the other end of the spectrum, some of us become "perfectionists," setting unrealistically high standards, and are displeased with anything less.

Perfectionism rests on foundations ranging from the healthy to the pathological, including artistry, religious beliefs, ignorance, fear, insecurity, and an unhealthy desire for control. Confronting our imperfections through perfectionism is often as pathological as retreating from them through dissociation. For this reason, perfectionism is usually con-

sidered aberrant psychological, spiritual, or physical behavior that is demanding, exhausting, and frustrating.

Nonetheless, I believe that perfectionism can be constructive behavior, but only if it is intermingled with artistry, awareness, imagination, control, fearlessness, good health, belief in the benevolence of the universe, and positive relationships.

There are many paradigms through which we may examine perfectionism. Two such viewpoints include the psychological, that sees perfectionism as a form of co-dependency, and the theological, that sees perfectionism as attempted realignment with the Divine. In this article our viewpoint will be pragmatic, considering perfectionism as either destructive or potentially constructive behavior. We will call the first (destructive) type "diffused" perfectionism; it can be practiced by dependents or by near autonomies choosing to do so. (Dependents are people who receive most of their guidance and wisdom through outer resources; near-autonomies are those who receive nearly all of their wisdom and guidance through their inner resources). We will call the second (constructive) type "specific" perfectionism. It can be practiced only by near autonomies.

"Diffused" and "specific" perfectionism differ from each other essentially. The terminologies are applicable only within each particular situation and within the context of the complete physical and psychological make-up of each individual, including such factors as levels of artistry, awareness, control, imagination, fearlessness, health, expectations, and belief in the goodness of the universe. In other words, one person's "specific" perfectionism is another's "diffused" perfectionism. For example, a nearly autonomous person applying perfectionism to several areas might well be a "specific" perfectionist, whereas a dependent person scattering perfectionism to the same several areas would in all likelihood be a "diffused" perfectionist.

Like a chameleon constantly changing its color, perfectionism causes us constantly to change our definition of "perfection" as our skills for reaching perfection evolve. We are challenged by moving targets, including our individual, evolving definition of "perfection" and our evolving awareness, sensitivity, fearlessness, and physical abilities. Because it is variable, perfectionism demands understanding of both control (to negotiate our current path toward perfection) and spontaneity (to re-negotiate so that we may accommodate changes in the direction of this path, or of the path itself). We should note that although perfectionism is a flawed product of human behavior, perfectionism's goal, perfection, is a stable, unlimited, and unflawed product of the First Force. In addition, perfectionism is an active behavior, demanding a high (and potentially dangerous) degree of physical and emotional application. The eighteenth-century English theologian John Wesley wrote, "Talent is cheap; discipline can cost you your life." A more recent verification of the costs of perfectionism came from Jascha Heifitz, who was approached after a recital by an admirer who exclaimed, "I would give my life to play like that!" To this he replied, "I did."

Society tends to discourage extremes of thought or action, including both types of perfectionism. It often misun-

derstands perfection, thinking instead of cost, simplicity, size, or popularity. Many writers have expressed themselves on this subject. The contemporary American novelist James Lee Burke, for instance, addressed popularity thus: "If everyone agrees on something, it's probably wrong." Society also often confuses what is with what is possible, as is evidenced in the saying, "Don't fix it if it ain't broke." "Ain't broke" does not imply "as perfect as possible." Rather, it merely implies "good enough."

"Diffused" Perfectionism

This type of perfectionism is indiscriminately applied to every aspect of living—our work, family, relationships, possessions, knowledge, actions, ideas, and thoughts. It is a quest for the impossible. "Diffused" perfectionism can be either default or a chosen behavior. "Diffused" perfectionism is frequently pathological, often arising from unawareness, fearfulness (mainly, the fear of failure), a lack of understanding of control, and false ego. The "diffused" perfectionism practiced by "dependent" people is perfectionism at its most destructive.

"Diffused" perfectionism produces frustration by causing its practitioners to seek goals so widespread that they make little progress toward reaching any of them. This behavior is also physically destructive: "diffused" perfectionists are never "off duty," and consequently are perpetually overburdened physically, emotionally, and spiritually. "Diffused" perfectionists almost always are "dependent" people: the lack of focus in this type of perfectionism is tailor-made to match those qualities we find in "dependency." "Diffused" perfectionism produces in dependent people (who are the very individuals least able to cope with them) feelings of frustration and failure so overwhelming that they can precipitate depression, withdrawal from life, and even suicide.

Nearly autonomous people rarely choose "diffused" perfectionism: they are usually unwilling to scatter their resources so haphazardly. In the rare cases in which near autonomies do choose this type of perfectionism (perhaps they are multi-talented, or are attracted to extraordinary challenges), they choose it with full awareness of its nature, and in possession of many resources necessary to address "diffused" perfectionism's extraordinary challenges. Even then, near autonomies often later choose "specific" perfectionism.

"Specific" Perfectionism

The second type of perfectionism is perfectionism relatively confined to one or a few areas. Like "diffused" perfectionism, "specific" perfectionism can be either a random behavior of dependent people or a chosen behavior of nearly autonomous ones. Unlike "diffused" perfectionism's quest for the impossible, however, "specific" perfectionism is a quest for the merely quite difficult and improbable. Although the goals of "specific" perfectionism are limited, some of the energy funneled toward them often overflows into other areas—but in the pursuit of excellence, rather than

perfection. This explains why, for instance, a "specific" perfectionist horn player often excels in other areas of her or his life.

Because "specific" perfectionism's goal or goals are limited, it is possible for this type of perfectionist to go "off duty" when not actively engaged in the targeted challenge. But this is only a possibility: a dependent "specific" perfectionist cannot choose to be "on duty or "off duty," and is usually "on the job," whereas a nearly autonomous "specific" perfectionist can choose whether or not to take time away from her or his perfectionism. As a random behavior of a dependent person, "specific" perfectionism has the same liabilities as "diffused" perfectionism, although to a lesser extent. On the other hand, as the chosen behavior of a nearly autonomous person, "specific" perfectionism can be a constructive, even desirable, behavior.

Nearly Autonomous "Specific" Perfectionism

Healthy "specific" perfectionism is built on facets of near autonomy, such as the understanding of control, the ability to make and the knowledge to implement genuine choices, and the ability to enter into composite relationships: relationships which are simultaneously mixtures and compounds. (As discussed in the previous chapter, a mixture's components coexist, retain their individual characteristics, and do not bond; a compound's components lose some or all of their characteristics, and do bond.) Horn players who are nearly autonomous "specific" perfectionists more often attain nearperfection than other kinds of perfectionist horn players. Being nearly autonomous, they are guided by their most aware "inner voices," urging them toward perfection. Nearly autonomous "specific" perfectionists choose an area or a very few areas that are appropriate for their perfectionism. Also, they decide for themselves what is "appropriate," and do not allow others to dissuade them from their determinations—or their determination. These carefully chosen areas naturally provide much of the energy necessary to sustain the "specific" perfectionists on their journeys toward the unattainable.

The "specific" perfectionism of near autonomies is based on a high degree of awareness. Awareness, as well as belief and trust in the benevolence of the universe, promotes fearlessness and makes risk-taking possible. Awareness also makes possible acceptance of the inevitable missteps inherent in the journey toward perfection: American Yale law professor Edward John Phelps (1822–1900) wrote that "The man who makes no mistakes does not usually make anything."

"Specific" perfectionism also is predicated on healthy involvement with work. It is imperative that "specific" perfectionists avoid "identifying" with and "losing" themselves in their work. As we discussed in the preceding chapter of the book, "identification" is not a type of relationship. Rather it is a behavior that produces conditions of engulfment by inanimate objects or experiences. "Identifying" with other entities, be they our work, our ideas, other people, flowers, beautiful sunsets, catastrophes, or symphonies, causes us to lose whatever may be our degrees of autonomy, and, in

effect, causes us to "become" that other entity. For example, if people approve of stories we tell and we identify too closely with these stories, we interpret this praise as approval of us: we are the stories. If people admire our clothing and we identify with it, we interpret this as admiration of us: we are the clothing. "Identifying" with anything precludes composite relationships with the objects of the identification, and negates the individuality of both the human beings and of the things or experiences with which they identify.

On the other hand, when we are in composite relationships with, for example, beautiful sunsets, the "mixture" part of the relationships allows us to retain our individualities and objectivities, while the "compound" part of the relationships allows us to react strongly to the beautiful skies. As horn players, we must immerse ourselves in our playing without identifying with it. Of course, our playing should represent and reflect us, but we must not be our playing.

Nearly autonomous "specific" perfectionists realize that their efforts toward inner perfection must be made before, or at least simultaneously with, their efforts toward outer perfection. Because both targets are unachievable, all perfectionists, including nearly autonomous ones, occasionally feel like frauds. In near autonomies, these feelings are internally generated rather than "other-generated," and result from conflicts among their inner voices, some of which remain silent out of ignorance, fear, indolence, or apathy, while others demand perfection. (Unlike in a complete autonomy, both positive and negative "voices" vie for the floor in a near autonomy.)

Even nearly autonomous "specific" perfectionists dart in and out of territories that deny them permanent visas. These feelings can be assuaged by taking a cue from folk wisdom and perceiving their glasses as half full rather than as half empty, standing on the solid knowledge of what they can produce rather than sinking into the abyss of what they cannot. Nearly autonomous "specific" perfectionists should remember that their efforts do not guarantee that they will reach either their inner or outer goals. Ironically, "diffused" perfectionists, or even dependent non-perfectionists possessing strong innate talent, may occasionally reach higher levels of playing, and enjoy more outer success, than their less talented, nearly autonomous, "specific" perfectionist colleagues.

Nearly autonomous "specific" perfectionists are concerned with their processes, and consider their goals to be by-products of these processes. For this reason, they are less frustrated by not reaching their outer goals than their "diffused" perfectionist colleagues. On the other hand, nearly autonomous "specific" perfectionists are more frustrated by internal imperfections, such as incomplete awareness, than are their "diffused" perfectionist colleagues.

Even "specific" perfectionism (with its limited goals) as practiced by near autonomies (with their vast resources) is a difficult path. Nearly autonomous "specific" perfectionists know to expect society neither to agree with their goals, nor to reward their efforts to attain them. The primary rewards of these perfectionists are self-affirmation and the excitement of confronting their chosen challenges.

"Specific" perfectionism, however, is not suitable for all nearly autonomous hornists. Prior to adopting "specific" perfectionism, such players should carefully choose how they wish to balance their individual well-being (including, for instance, their psychological ease) with society's interests (including, for example, its culture). Nearly autonomous horn players who desire personal well-being avoid both types of perfectionism, choosing instead to be in mixture relationships with society, preferring the ease provided by such relationships (which require very little expenditure of effort) rather than the difficulties and dangers of "specific" perfectionism. On the other hand, nearly autonomous players who desire involvement with society as well as the respite available because of the possibility of being "off duty" sometimes, choose the rigors of "specific" perfectionism in composite relationships with society. In choosing appropriate balances between individual well being and the needs of society, few "specific" perfectionists choose extreme po-

Achieving near autonomy and "specific" perfectionism within composite relationships are worthy and difficult goals. But, as we have seen, they can be accomplished. Bob Edwards, host of National Public Radio's "Morning Edition," recently published *Fridays with Red; A Radio Friendship*, (New York: Simon & Schuster, 1993) recounting his friendship with baseball announcer (and lay Episcopal Church reader) Red Barber. It includes this passage:

A trip to Spain in 1953 gave him one of his best sermons. It was titled "Mira detrás de la capa," or "Look Behind the Cape." In the sermon, Red describes a bullfight, and he does not spare one gory detail. He acknowledges his bias towards the bull and says he kept trying to send the bull a message by mental telepathy: "Look behind the cape." Behind that moving cape is the sword. The lesson is that we should know our real enemy. It's not the cape. It's what is behind the cape. I love that one.

Behind the cape of our imperfect playing hide our real enemies: unawareness, fear, ignorance, lack of vision, defensiveness, fearfulness, poor health, and more. Although these foes cannot be completely vanquished, they can be subdued by following the difficult paths that lead toward artistry, fearlessness, near autonomy, near composite relationships, and "specific" perfectionism—by living dangerously with the horn.



International Horn Society Manuscript Press

Works Available

Barton, Todd. **APOGEE**; Woodwind Quintet. \$12.00 (score and parts) Basler, Paul. **Summer Dances**; flute, horn, cello. \$12.50 (score/parts)

Bialosky, Marshall. What if a Much of a Which of a Wind; horn and chorus. \$5.00 (per chorus score...One horn part included per order)

Busarow, Donald. Death Be Not Proud; horn, voice, and piano. \$12.50

Hill, Douglas. Thoughtful Wanderings; natural horn and tape or percussion. \$12.00.

Jones, Stuart. Variations for Horn and Percussion; horn and two percussionists. \$19.00.

Pal, Rozsa. Introduzione e Cappriccio per 7 Strumenti; hn, fl, cl, perc,vln, vla, cello. \$33.50 (score and parts)

Pearlman, Martin. Triptych for Solo Horn. \$10.50

Rosenweig, Morris. **Delta, the Perfect King**, Concerto for Horn and Chamber Orchestra (hn, 2fl, 2cl, pn, perc, vn1, vn2, va,vc, bs). \$43.00 (score and parts)

Schultz, Mark. Dragons in the Sky; horn, percussion, tape. \$19.50 (2 scores and rehearsal tape)

Wolfram, Mark. Brass Trio; horn, trumpet, trombone. \$12.50 (score and parts)

Wolking, Henry. Chamber Concerto; horn, violin, bassoon. \$24.00 (score and parts)

Willey, James. Sonata for Horn and Piano. \$12.50

| Music to be maile | d to: | Order Form | | | |
|-------------------|-----------|-------------|------------|-----------|--------|
| Name: | | Address: | (Street or | Apt. no.) | |
| City | State | Postal Code | Country | | |
| Composer | Title | | Number | Price | Total |
| | | | Mailing Co | osts (US) | \$4.00 |
| | | | Total e | 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

Indiana University School of Music

Natural Horn Workshop

June 15–20, 1998 RICHARD M. SERAPHINOFF, Director

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. One hour of graduate credit is available.

Tuition for the workshop is \$350.

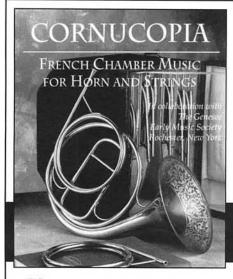
Deadline for application is May 1.

For more information:
Office of Special Programs,
Indiana University School of Music,
Bloomington, IN 47405

Phone: (812) 855-1814; Fax: (812) 855-4936

E-mail: musicsp@indiana.edu





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

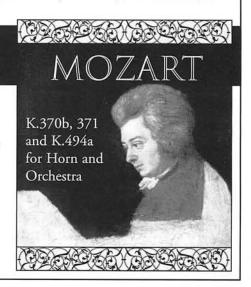
BIRDALONE MUSIC

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



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 for Horn and Piano | \$16 |
| Folk Songs for Horn and Piano | \$16 |
| Serenade for Horn and Piano | |
| The Bill and Brice Polka (2 hn + piano) | \$8 |
| HORN AND SYNTHESIZER | |
| Dance Fool, Dance! for Horn and Synthesizer | \$12 |
| HORN ENSEMBLE | |
| Ken Bits for Two Horns | |
| Celebration for Horn Quartet | |
| Three Pieces for Four Horns (Celebration, Chorale, Psalm) | |
| Harambee for Horn Ensemble (5 horns) | |
| The Ascension for Horn Ensemble (6 horns) | \$28 |
| HORN IN CHAMBER SETTINGS | |
| Vocalise-Waltz for Oboe, Horn and Piano | \$20 |
| Vocalise-Waltz for Saxophone, Horn and Piano | \$20 |
| Above the Wind for Flute, Bassoon, Horn and Piano | \$24 |
| Serenade for Woodwind Quintet | \$20 |
| Divertimento for Brass Trio | |
| Ken Bits for Trumpet and Horn | \$12 |
| HORN STUDIES | |
| Etudes for Horn | \$15 |
| BRASS QUINTET | |
| Variations for Brass Quintet | \$25 |
| Yankee Doodle for Brass Quintet | \$16 |
| Processional for Brass Quintet | |

TO ORDER

Send check or money order in US funds

RM Williams Publishing 2519 Prest Court Tallahassee FL 32301 USA

Order with a credit card by fax or secured internet from web-site

Fax: (850) 942-7175

Web: http://www.rmwpublishing.com

Shipping

United States/Canada add \$4.50 Great Britain/Europe add \$7.50 All other countries add \$9.50

Florida Residents add 7% sales tax



music@rmwpublishing.com

Soon to be released!

MARATHON

A compact disc of unaccompanied repertoire featuring Michelle Stebleton

·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.

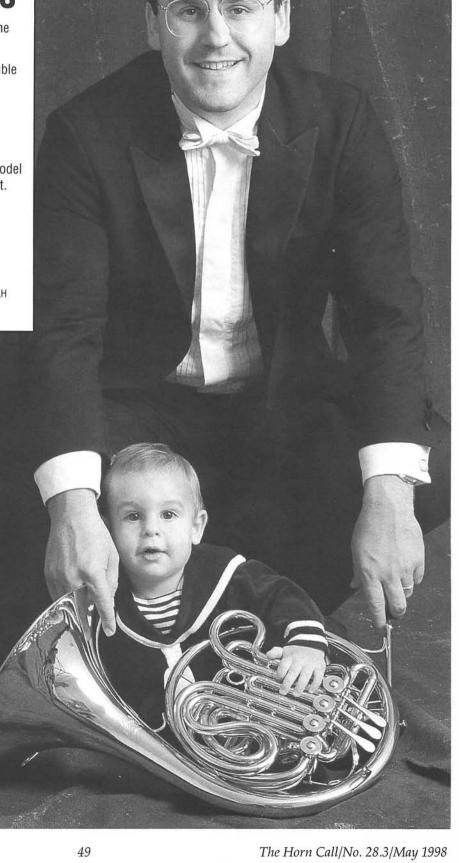
Please telephone for details of our extensive model range, or visit our showroom in Union Street.



Paxman Musical Instruments Limited

PHOTOGRAPHY: SUSESCH BAYAT

Unit B4, Linton House, 164-180 Union Street, London SE1 0LH Showroom: 0171-620 2077 Fax: 0171-620 1688



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



Life in a Brass Quintet

Stephen Nadel

Imagine a life in which you are away from home for a total of four to seven months out of the year, you are usually traveling daily (often battling jet-lag and unpredictable weather), you rarely have time to find a good meal, and you must contend with a new theater every day (and all the adventures that go along with that) and the same four colleagues every day. Yet, on the other hand, you are constantly rejuvenated by audiences who have come to cheer you on as one of the five stars of every evening.

Welcome to the professional brass quintet world. Such a career choice really didn't enter my mind as a student at Juilliard, but now I am finishing my seventh season with Epic Brass. I've always wanted chamber music to be a part of my life (David Jolley was one of my mentors, along with Harry Berv and Forrest Standley), although I thought that it had to be an adjunct to a teaching or freelancing career. In fact, it was just after I returned home from yet another Broadway show tour that I noticed the ad for the job that I have now. Luckily, my group has developed a strong season (187 concerts this year). I have now performed in every state in the USA and many foreign countries. And when I'm home, I no longer have to deal with the New York rat race—I live a suburban lifestyle in Massachusetts with my wife and baby boy, Grant, who was born in February.



Atlantic Brass Quintet

Soloists, orchestral musicians, and college professors are usually featured by the IHS, and we chamber music folks feel a bit left out. It seemed to be a good time for someone to write about my profession. So, with inspiration from President Nancy Cochran Block and from Calvin Smith's terrific article about the LA recording scene, I have interviewed four colleagues with similar full-time jobs. They are David Ohanian of Canadian Brass, Gregory Miller of Empire Brass, Seth Orgel of Atlantic Brass, and Alexander Shuhan of Rhythm and Brass.

The Players

David Ohanian, the respected dean of our fraternity, grew up in Westport, CT and studied with Stagliano at the New England Conservatory of Music. He became famous in 1970 for winning positions in both the Chicago and Boston Symphony Orchestras. He chose the Boston job, which proved fortuitous as he became a founding member of Empire Brass in 1972. Soon, two of the other members joined him in the Boston Symphony. David calls Empire a "hobby" in the early days. Although they won acclaim (a Naumberg award in 1976), their orchestral careers severely limited their touring schedule. Empire became full-time in 1981, and David left the BSO. When Canadian Brass had an opening in 1986, they knew that they wanted him. Instead of being auditioned, it was David who was asked to audition them!

Easily the most popular brass quintet in history, Canadian Brass is on the road seven months annually, performing 140 concerts. They are based out of Toronto with a winter base in Sarasota, Florida. (They rehearse at both locations.) They have created their own audience with an "entertainment product using classical music as a hook." David says that their goal is not so much to impress brass players, but to "expand the audience for live music." They program "magazine-type shows" that have something for everyone, including classical, pops, jazz, and humor. Besides traveling with two solo programs, a good portion of their appearances are with symphony orchestras. This format uses the quintet as a solo vehicle, usually on "pops" concerts. They also work with choirs, play Christmas programs, and even play concerts for large groups of junior high students to publicize their publications.

Gregory Miller was actually my predecessor at Epic Brass, but before returning to the quintet scene recently, he has had a varied career. A native of Youngstown, Ohio, Greg graduated from Oberlin Conservatory and did graduate work at Boston University. His primary teachers have been Robert Friese, Bill Slocum, and Eric Ruske (who was Empire's hornist when he taught Greg). After Epic, he was co-principal of the New World Symphony for three years, associate principal of the Colorado Music Festival Orchestra for two summers, and he spent two years with Honolulu Symphony (first as associate and then as principal). Since the Fall of 1996, Greg and his family have lived in Boca Raton, Florida while he has taught at the Harid Conservatory. He had been subbing with Empire since 1993, so he was an obvious choice when they needed a new hornist last May.

Empire Brass has always been a group driven by virtuosity and tries not to be a commercial or "show" group. They are based in Boston and rehearse in the Berkshires. The group is lead by Rolf Smedvig, former principal trumpet of the Boston Symphony, and is now rounded out with young, very talented players. This group explores many types of music, sometimes quite innovative in nature. Their concerts usually feature selections from two of their most recent recordings. One of their most intriguing creations, "Passages," uses ancient chants and Renaissance music coupled with New-Age drumming. Other work with guest artists include guitarists in their new Christmas selections. They also play

more traditional works and do concerts with orchestras. Their concert schedule is about seventy concerts annually—many in Japan, where they have a great following.

Seth Orgel of Atlantic Brass grew up in Syracuse, New York and graduated from Northwestern University, studying with Richard Oldberg and Dale Clevenger. For a short time, he performed with Filharmonica de Caracus in Venezuela and freelanced in Chicago. Then, he won a job back home with the Syracuse Symphony. In 1994, after being there for over ten years, his orchestra shut down for several months. Since Seth was looking for work, some friends from Boston got him in touch with Atlantic Brass Quintet, which was searching for a hornist at the time. Soon, he was rehearsing and touring with them. By the time the Syracuse Symphony resumed operating, Atlantic wanted him to be their regular hornist. He and his wife, a vocalist, were ready for a change, so he decided to join the Atlantic Brass.



The Canadian Brass

Atlantic Brass, also based in Boston, is now the quintet-in-residence at Boston University, succeeding Empire Brass. Before this assignment, they had been performing 80 to 100 concerts a year. They have scaled back their touring in order to establish their program at Boston University, but they will undoubtedly start playing more than the thirty concerts annually that they now do on the road. They do numerous local concerts around Boston and at their summer home at Tanglewood, however. Their concerts contain mostly twentieth-century works written for brass quintet plus their own arrangements of classical pieces not normally

heard on brass. They are concerned with "lifting the glass curtain" (engaging the audience), although their concerts may be more serious in nature than most of the other groups. They play straight recitals, Christmas concerts, an all-Gershwin concert, work with a dance company, and play concerts with orchestras (light classics). Student concerts and master classes are also on their schedule, for they find them to be good recruiting tools.

Alexander Shuhan of Rhythm and Brass grew up in Cranford, New Jersey and was a classmate of mine at Juilliard's Pre-College. He got his degree from Eastman, studying with Verne Reynolds. He then did graduate work at Southern Methodist University, studying with Gregory Hustis. Being in Dallas put him in contact with the director of Dallas Brass. He started to sub with them and later was hired in 1985. Originally, Alex had to freelance and teach also, but by 1987, Dallas Brass was so busy that they all gave up other work. In 1993, four members of Dallas, including Alex, left to become partners in a new group: Rhythm and Brass. This group has thrived, and Dallas Brass actually no longer has a hornist (which we certainly cannot condone!). He lives with his family in Syracuse, New York and subbed for Seth in the Syracuse Symphony during Seth's leave.

Rhythm and Brass is actually a brass quintet plus a percussionist. They now play 100 to 125 concerts a year. When Rhythm and Brass formed, the members wished to get away from being a "pops" group. They seek to let their music stand on its own, without "shtick." However, lighting is programmed for dramatic effect. The first half of their concerts is all classical: not only transcriptions but original compositions for brass and percussion. The second half is modern jazz with tunes by people like Monk, Miles Davis, and the performers themselves. Christmas programs are more legitimate, although their arrangements with orchestra can be unconventional, also. Concerts with orchestras make up ten percent of their work. They also do their share of residency activity, which includes student concerts. In addition to brass and percussion, Alex and some of the other members play some piano and even join in on percussion instruments. Therefore, there will sometimes be a piece for a solo brass instrument and piano or even one for only multiple percussionists. Still, the most unusual aspect about this group is that the members live spread out all over the country (the group's office is in the Dallas area). They "have their own lives" when at home and do their rehearsing during the seven months that they annually spend on the road, usually before concerts.

As I mentioned earlier, my group, Epic Brass, now has a season that often exceeds 180 concerts. We have our own brand of show that audience members have called entertaining, but which is still very much a concert. On the one hand, we love to send our audiences off whistling our tunes, and we do this with energy, humor, and a huge variety of styles and colors. (We do most of our own arrangements.) On the other hand, we love to introduce some music to the audience that they may not know (ethnic and early music, opera selections, twentieth-century works, etc.), but, in order to keep the pace of the show lively, we rarely play a long work. Besides these concerts, we play Christmas shows and solo with orchestras. More traditional recitals are asked

of us in some serious concert series and for our unique sacred concerts. Since educating about the joys of playing live music is an important mission for us, we continue to do fun, memorized shows for student audiences.



Empire Brass

Playing in the Quintet

Just what is the role of the horn in a brass quintet? We are very much in the middle-ground, providing a bridge between the trumpets and the low brass. We may be used as a third trumpet, the leader of the low-brass trio, a second trombone, a first tuba, and also as an important alto voice—harmonizing and trading solos with a trumpet. Moving around so often is tough. Problems can creep up as you first blend with directional instruments and then must relax to create a rounder, wider sound when it's "tone time," as David calls it. In fact, Greg goes as far as saying that the horn can dictate the sound of a group. Since his sound concept is similar to Marty Hackleman's, his group now sounds more like Empire did when Marty was in the group.

core fits well (a "clarion trumpet concept"). Although many of us shy away from saying that we want a "bright" sound, praises medium bells, stating that they allow the lows to David says that the Yamaha instrument has improved. He 667V. Canadian agreed to discontinue their own line and "Canadian Brass" model), but now he is also using a Yamaha Holton, Schmidt, Geyer, Paxman, Reynolds, Lewis and his has played many horns during his career (Conn, Alexander, it for everything (he played a Yamaha 861 before). David ten years. Seth finds his Model 667V an even horn and uses contracts to do so. Alex uses a Model 668 that he's had for the quintet. Alex, Seth, and David use Yamahas and have Greg plays a Conn 8D in orchestras, but he uses a 28D in World bore, brass double), but it is smaller than my old 8D. a fairly large instrument in my Paxman Model 20A (New influenced our selection of instruments. Personally, I do have we all do go for the core for blend and projection. This has us, in general. David goes on to say that a bright sound with We have all found that a dark sound doesn't work for

pass while filtering out the highs, thus projecting better. This brings us to the issue of how to solve the inherent balance problems of a horn in a brass quintet. David insists that the efficiency of one's equipment is most important and that you can really only be sure that you are well-balanced by listening to recordings of yourself in the hall. Alex adds that skillful arrangements help balance issues considerably, and both he and Seth have found that the horn's position on stage is crucial.

sions. We all usually seem to record in the normal brass include the setup in which the whole group stands facing the audience head-on like a chorus line. Balancing problems Seth lists his group's positions as these: heavy orchestral quintet set with our bells facing back. Of course, setting up is different and freer for recording sesmake this uncommon position good only for visual impact. ist), and seated for difficult twentieth-century works. I must (different positions dictated by the music or to feature a solobone on stage right and tuba in the middle), specialty set-ups up for baroque music (trumpets on stage left, horn and trom-(all instruments pointing out as described earlier), pairs settime and move to different positions if the music dictates it. solos and, at least on classical pieces, I try not to aim my ral for a horn player's sound. So, my bell does face back on left. I agree that either of those two positions are more natustraight-on into the audience. This creates a certain raw exbell directly at audience members. We all stand most of the be either to its immediate right or (best yet) its immediate prefers for the tuba to be in the middle, and for the horn to enough," and his group does play in very large halls. He members say that a brass quintet concert "just wasn't loud citement, but David admits that you never hear audience up of standing in the middle of the stage and playing Empire first started this often-imitated positioning: It was bones facing out in the middle). David remembers when tuba faces out on stage left with the trumpets and trom-Rolf Smedvig's idea to imitate Herb Alpert's successful setin projection and makes us more "directional" (usually the ing out towards the audience. We have found that this aids primarily put their hornists on stage right with the bells facpositioning. Atlantic, Empire, Epic, and Rhythm and Brass Actually, there seems to be two schools of thought about

some time, I know that I'll have to play through it several maintenance routines. If I haven't played a certain show for ing to run a marathon. His group's four-hour rehearsals on your face throughout a two-hour concert. David says problem now, since he now plays nearly fifty percent of each Greg has a similar approach. Alex says that endurance is no times on my own—endurance exercises just don't suffice a light playing schedule, although I must keep up with my tice so much while at home that the tours seem almost like by playing one- to two-page etudes. Personally, I try to practhan concerts, however. He practices short-term endurance nance on the road. Even during "off time," he has to work finds that he cannot be lazy about doing stuff for mainteaway his horn after each concert, his lip will be sore. He that there are no easy shows: he knows that when he puts (without breaks) four to five times a week are more difficult (mostly on stuff for focusing). Seth finds that it is like learn-Endurance is always an issue when you keep the horn performance on piano. He finds that a good flexibility routine is important, but he admits to rarely getting in three hours a day while at home because he's so busy with family responsibilities.

Memorization is an important aspects of each of our jobs. It was quite scary when I found out, shortly before starting my job, that I would quickly have to memorize a forty-five-minute school concert! There are several memorized pieces in all of our concerts, and we all have tricks to help. Alex finds that memorization is easy for him with his piano background. David admits to having a photographic music memory. He has a recognition of patterns and quickly knows how his part fits in with the melody. However, it's much more difficult for him if there is no melody in a section. Greg spends lots of time looking at the music (singing and fingering) without the horn. Seth and I find that using a recording is most effective. Seth may also do a memorization sectional with another member of his group.

Cueing on the horn is certainly not a natural thing to do. Alex says that it is important for it to be a comfortable, natural movement that is coordinated with your beat. David believes that no movement is needed—he suggests giving only a deep breath. Seth also incorporate cueing into his breathing: a cue could be just a breath, or a two-beat cue of a grunt and then a breath.

There are other movements as well that you'll see while we play our instruments. David says that they should be part of what we do (for the audience), but it is important for hornists to minimize movement: if one vigorously bounces around, missed notes are sure to follow. I agree with David and find that the most important thing is to be as still as possible above one's waist so that the mouthpiece is never jarred. While in Dallas Brass, Alex actually played while dancing the Charleston! He says that such a thing must be practiced and you have to make your own rules. Such choreography isn't required in his present job, and he now keeps his movements natural and unplanned.

A similar issue is that of stage presence and acting. Since they try not to be "show" groups, acting isn't really stressed in Empire Brass, Rhythm and Brass, and Atlantic Brass. However, Seth admits that there is a bit of acting needed for one to look interested and full of enjoyment when you are not feeling great. He stresses the need to "engage" the audience, and some pretending is often necessary. This was never more necessary for me than in the months after my first baby died: I got pumped up to be on stage and was friendly to the audiences members that I met, yet I was grieving before and afterwards. Alex says that what is most important is to acknowledge the audience and to appear as a respectable, professional group that is out to have a good time. Bowing together and smiling are stressed in Empire, and Greg wonders why such things aren't stressed in school. His group often finds themselves trying to pull some excitement out of the orchestras with which they solo. All of these groups videotape their concerts in order to catch potential problems in how they may be perceived by the audience. In addition, Epic and Canadian need to go beyond this to make sure that the show is visually stimulating. Canadian has used drama and dance coaches, although they still do what they want to while always being conscious of the audience's response. The acting in an Epic show may not be as elaborate, but we have found it useful to get some coaching with a choreographer (who happens to be my father). As a result, we are not only thinking of musicality, rhythm, and intonation, but also about facing and spacing.

Lining up with other voices when they are far away can be tough. The most difficult problem exists when you play an antiphonal piece (Gabrieli, for example) spread out all over the audience. Seth finds that one can stay together with visual cues and always playing on top of the beat. David says that the most important thing is not to panic, for it never feels or sounds right. With experience, one gets used to playing off the beat. Still, one can even run into problems playing on the stages of some halls. I have had to get used to playing slightly on top of the beat in order to line up with our tubist on the other side of the stage. Alex emphasizes that one needs to move closer together if there are problems in a hall. And, in concerts soloing with orchestras, monitors can be a god-send.

As horn players, we don't grow up playing in jazz bands and the like. So, how do we learn to fit in such pieces? Alex says that one's ear is the key, and you often must throw out all the rules that you learned from your training in order to play the music stylistically correct. I actually try to stop thinking like a horn player. I try to imitate a saxophone, for instance, if I am playing a famous sax solo. Yet, you still want to sound like a horn. David and Alex stress the importance of learning to fit in stylistically and checking yourself with recordings. Certainly, we have all found that recordings by jazz greats are useful. None of us has much serious jazz training, but we are always interested in picking something up from recordings and other players and then adapting it to our instrument.



Epic Brass

I was very fascinated to find out about what we all do as a pre-concert routine both mentally and physically. Although at one time all of the members of Canadian used to meditate before shows, David says that he is now beyond that. His key words are belief and execution. Before shows,

he works mainly on exercises to focus his chops and tries to save strength. Greg tries not to think about the performance and prefers to get to the hall only forty-five minutes beforehand. His warm-up mostly features orchestral excerpts. Since Rhythm and Brass usually rehearses before shows, Alex doesn't worry much about keeping a set routine. He may be giving lighting cues up to fifteen minutes before the curtain and could even be eating a sandwich five minutes beforehand, and it doesn't bother him at this point. Seth always tries to get his warm-up in during the morning, so he mainly tries to get some breathing exercises in before the show. It is important for him to relax and focus mentally. For me, I usually need to do the opposite. One may see me jumping up and down to pump myself up just before a concert, although I have found that a little bit of prayer a half-hour beforehand can help a lot with my belief system. Physically, a little focusing work and some honking to test out the hall is useful, but it's really important to not go over-

Finally, I wanted to ask the guys about any hints that they may have in reference to getting along with the other players in their groups. Canadian's feat of staying together for twenty-seven years with very few changes has made them famous. As David says, "You don't have anything if you don't stay together." He says that personality differences can break up a group, and, as another member of his group told me, "We got over that stuff over twenty years ago." David says that one needs to be accommodating, which means that you give up a lot by not letting ego get in the way and never issuing any ultimatums. Greg adds that everyone has their moments, and one needs to be openminded and understanding at such times. The guys all seem to agree with the importance of keeping a professional environment of mutual respect and honesty. Seth stresses the importance of being tactful at rehearsals: One must temper one's delivery (For instance, say, "I don't like that," instead of, "You stink.") and one must accept criticism graciously. Alex adds that everyone's idea is worth trying: "Nothing is ever written in stone," he says. On the road, he says that it is both important to get along and to respect others' privacy. One needs to keep one's own space, but you shouldn't lock yourself in your room either. One needs to strike a healthy balance with hanging out with the other members.

And what about the music? Well, all of these groups have large libraries of special arrangements that have been done either by group members or commissioned by them. Both Empire and Canadian have published much of their repertoire and Atlantic is scheduled to put out some of theirs. Actually, Ken Amis (Empire's tubist) has done a number of arrangements with orchestra for us, and I have been greatly impressed by his quintets. Greg's favorite work is Dahl's Music for Brass Instruments. Seth suggests that everyone should experience playing the Etler Quintet and is very enthusiastic about Anthony Plog's 4 Sketches and Sam Headrick's Passages (which was written for Atlantic). For music with percussion added, Alex applauds Daniel McCarthy's American Dance Music and Husa's Divertimento. He also loves a composition written for them with orchestra: Fred Sturm's baseball-inspired A Place Where it Would Always be Spring. Of course, one of the most popular pieces

with orchestra is Peter Schickele's humorous 5 of a Kind (written for Canadian).

The Lifestyle

I hate to give it away, but being on the road isn't all that glamorous. Even if you've been pampered in first-class luxury, it still gets old awfully fast. Canadian and Empire both generally fly and then are picked up and driven by presenters. The rest of us usually fly and then rent vehicles, since we rarely play one-niters the way Canadian does. After a while, it becomes routine to drive several hours in the morning, rest and warm-up for an hour or two at the hotel, grab a bite, and then go to the hall. End of day! Except for those long phone calls home.

Many of us have stories about terrible weather when we barely got to the hall on time (and most of the audience decided to stay home). Alex and I have experienced the joy of frantically trying to find instruments for the other guys to borrow at the last minute when cases haven't arrived on time. Of course, we do our best to keep our horns with us at all times. Also interesting is borrowing a tuxedo at the last minute (which can look quite strange) or being forced to go on in street clothes (which can work well as comic relief). Both Greg and I have stories about needing to order a private plane, changing into tuxes in flight, and barely arriving on time for a concert. Yet, his concert was a benefit with the Philadelphia Orchestra! Certainly, the more conservative the flight schedule, the better.

Being away from home for long stretches certainly takes its toll, although the reunions can be great. Greg says that they make him appreciate what he has at home that much more. He has two very young kids and an understanding wife who is also a musician. Seth has only had a few tours long enough to be a bit tough, mostly because of big phone bills. Alex actually met his wife on the road while playing at an educators' conference. He has three children now, and it is because of them and his travel schedule that they are moving to Portland, Maine in order to be closer to family. When at home, he tries hard to fit in and knows that his family is completely in charge of his time. His oldest, a fiveyear-old, is now used to his schedule and has even gone on short tours with him. I already had this job when I met my wife, so she knew what she was getting into. With her busy job and all, she finds that a week-long tour is no big deal, but a tour of three weeks or more is torture. David's daughter was born right at the time in which he left the B.S.O. seventeen years ago. That emphasizes just how much commitment he had in becoming a full-time quintet player. As with all very successful people, such dedication has proven to be difficult on his family life, but he is obviously glad that he did pursue his dream.

Still, there can be fun times on the road, and we all have interests that we enjoy. Of course, there can be interesting places to sight-see. Greg finds that getting to be part of a new town and discovering what it has to offer (restaurants, concerts, etc.) can be stimulating. He says that you "have to take your mind off the fact that you are away from home." Seth and I also get into working out, and Seth and the Atlantic guys are especially into mountain biking. David's



Rhythm & Brass

primary hobby is visiting car museums all over the world. He also admits to smoking cigars on the road. Alex says that he tries to eat well and exercise, but that rarely happens. However, he is virtuous in doing a lot of computer work, especially on Finale. His other pastime is finding good brew-pubs, which I also enjoy. I'm always on the lookout for good vegetarian food, and I can usually find something good at a brew-pub. Of course, the road is also a great place to catch up on your reading and movie-watching (through late-night cable television). I find that the most relaxed schedule occurs during residencies. We usually stay in one city for about a week, playing everywhere from schools and churches to malls and factories. But, since there are only one or two evening concerts, we actually have many evenings off to act like brass players.

Another unglamorous part about being in such a group are the jobs done outside of playing one's instrument. I'm involved with setting up and selling recordings at performances, arranging some of the pieces, and doing some librarian work. Seth is in charge of recording sales at his performances. He answers email and is also busy updating the web site that his brother designed for his group. Alex has also been involved in his web site and does arranging work on Finale. He arranges transportation of cargo and works with tech crews on a performance's lighting needs. David's jobs are to make the travel arrangements and to make sure that all merchandising for his group is available, although he doesn't go out and sell.

When at home, most of us just need some time off, and it is rare for us to do other work. About the only extra work that David takes is in a New Hampshire retreat: a week or

two as a faculty member at the Kendall Betts Horn Camp. When not working on cars, Greg subs with Florida Philharmonic and plays in the Palm Beach Opera. He still teaches full-time at Harid Conservatory and does some administrative work there. Seth has done a good amount of work with some Boston-area orchestras and also has students at Boston Conservatory and Brandeis in addition to his job at Boston University. Besides very few extra gigs annually, I also teach at Atlantic Union College, Wheaton College (MA), Bridgewater State College, and have several long-suffering students (I'm away so much) who take lessons in my home studio.

Conclusion

When you really get down to it, we all have fairly exciting, gratifying lives. Besides playing nearly everywhere in the United States, I've performed in Europe, Canada, and the Far East. Alex has also been virtually everywhere in the US and has also played Japan, Saudi Arabia, and Canada. Seth has toured Pakistan, India, Oman, Yemen, Saudi Arabia, Egypt, Kuwait, France, England, Guatemala, Japan, and much of the US, including the White House. David has played in so many exotic locations such as China, Russia, Iceland and Greenland, that it makes sense listing where he has not played: neither South Africa nor South America. His group has even played on some cruises.

We also are constantly getting positive feedback (rarely experienced by a computer programmer or even musicians in a pit orchestra). And once in a while, you can change a young person's life by your performance or make a live music fan out of someone who had been dragged from his TV room for the first evening in his life. I feel that brass quintets are now often in the position that Sousa's band was in at the turn of the century: we are the group that many people see before they would venture out to an orchestral or string quartet concert. There's so much that we can do with only a few people and no amplifiers. Perhaps we can actually contribute to the survival of live music.

Contact Numbers

Atlantic Brass: 617/353-8990

Web page: http: \\www.abacus 96.com/abq/

Canadian Brass: 800/488-2378 Web page: www.CanBrass.com

Empire Brass: Web page: www.empire brass.com

Epic Brass: 888/EPIC-BRASS

Manager's Web page: www.RileArts.com

e-mail: epic4brass@aol.com

Rhythm and Brass: 972/475-1677 Web page: www.tulum.com/rhythm e-mail: R BRASS @ AIRMAIL.NET



Classified Advertising

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

For Sale: Horn – Conn 10D, screw bell, yellow brass, excellent condition. \$2300. Call (864) 223-7012.

For Sale: Atkinson double, unlacquered brass in good condition. Rousch mouthpipe. Beautiful sound and plays evenly throughout all registers. Played professionally. \$2500. Call (970) 476-9710 E-Mail: dennis@csn.net

For Sale: One of a kind King Fidelio made by George McCracken (lots of extras). \$5000. Call (954) 927-4655.

announcing a

HORN MASTER CLASS

with

David Jolley

August 24-28, 1998

One-on-one attention from a Master Teacher in Daily Sessions at the historic Tom Quick Inn, in beautiful Milford, Pa., on the banks of the Delaware River.

For information, write David Jolley Master Class, 210 West 101st Street, #12A, New York, NY 10025, or call (212) 866-1066.

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 Skill...

The Lroducts... 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



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

Horn Citations in Recent Medical and Scientific Literature

Marc David Horowitz

As horn professionals/amateurs and enthusiasts, we are constantly exposed to a great deal of horn literature. Most of these materials are directly related to musicianship, history, and biographical information, and are easily accessed and available to interested readers. Horn information also turns up in other, unusual and most interesting locations, as evidenced by routine data base searches done on a variety of scientific and technical data bases offered through Medline, BRS/CDP, and Dialog, all of which have some information concerning "horn." These vendors offer hundreds of searchable data bases. While the use of the term "horn" is very clear to Horn Call readers, this may not be so for the general population. Indeed, the term "French horn" yields much clearer and more specific results than simply the word "horn." "Horn" actually generated so many false drops, it was impossible to use this sole word as a search term.

Generally, in each of the approximately 50 predominately scientific and technical data bases which were randomly selected and searched, {french adjacent horn} was used (this searches the phrase "french horn"). Data bases were not used where "horn" or "French horn" was directly searchable. Not addressed here were articles directly relating horn playing; only *unusual* materials were sought. Focusing such searches is critical, because searching these data bases is not free of charge. Prices can range from minimal (\$30.00 per connect hour) to exorbitant (\$350.00+ per connect hour). Thus, when experienced data base searching librarians enter expensive files, they do so with a careful plan of action: log on, get the data, and log off, with expediency.

While many of the selected data bases are American, they are international in scope and content. It is also notable that many citations were frequently repeated in the various data bases, demonstrating the overlap in the literature covered by each data base. Also of interest is that one topic can be picked up in a number of locations in different formats. A given topic could have been found, for example, on UPI and the Reuters news networks. Due to the uniqueness of this combination of topic and data bases, it was unexpected to find such a broad array of citations. Should there be interest, an annual update to this bibliography can be done.

In the list that follows, I have abstracted articles of interest and edited the author abstracts in order to concentrate on materials that I feel would be of interest to *Horn Call* readers. Each of these articles should be available from your local library.

Onundarson, P. T. "Acute Nose-Blow Palsy: A Pneumatic Variant of Sudden Facial Paralysis." *New England Journal of Medicine* 317(19): 1227, November 5, 1987. A 17 year-old French horn player with cold symptoms had intentionally occluded the left external ear canal and blown his nose, rather forcefully, to try to relieve pressure in the right ear. This caused an immediate right sided drooping of the mouth as well as other neurological deficits. Within twenty minutes all deficits had resolved. The author concludes that it is possible that the frequent generation of high pressure associated with playing the French horn potentiated the development of this problem, although the phenomenon described here is different from horn-player's palsy. Note that "pneumatic" in the title pertains to respiration. Three references.

James, I.; Cook, P. "Bromocriptine for Horn Player's Palsy." *Lancet* I(8839): 1450, June 25, 1983.

A 42 year-old professional horn player began to experience marked tightness of lip and facial muscles only when he played the French horn. Eventually performing, but not teaching, had to be discontinued. Routine therapies were ineffective, but bromocriptine (an antiparkinsonian agent) was effective. A daily dose enabled him to resume his orchestral career. A second horn player presented similar problems and similar results from the same therapies. Questions regarding occupational palsies are discussed.

Varriale, P. "CPR at a College Music Rehearsal." *American Heart Journal* 123(6): 1730–31, June 1992.

While at a rehearsal of the community band, one of the members took ill with a heart attack. Members of the band, including the French horn player who was also a physician, acted instinctively and started cardiopulmonary resuscitation, which lasted 35 to 40 minutes. The band member survived because of the other members' quick response.

Yoshikawa, S. "Acoustical Behavior of Brass Player's Lips." *Journal of the Acoustical Society of America* 97(3): 1929–39, March 1995.

The controversial problem of whether a brass player's lip movements are best modeled as outward striking (a brass players lips have been recognized as "reed striking outward" because the blowing pressure opens the lips, H. L. F. Helmholz "On the Sensations of Tone") or as upward striking is approached by measuring the phase difference between mouthpiece pressure and lip displacement. The French horn and trumpet exhibit the outward striking oscillation for the lowest mode and the upward striking oscillation for the higher modes. A highly technical article with 37 references.

Dimsdale, J. E.; Nelson, R. A. "French-horn hypertension." *New England Journal of Medicine* 333: 326–7, August 3, 1995.

Hypertension in a French horn player is briefly discussed. Blood pressure measurements were made while the patient played a scale and while at rest. An immediate and progressive increase in diastolic pressure was associated with horn playing, and there was a correlation between diastolic pressure and the frequency of the note. Clinical relevance of blood pressure increases during horn playing is unknown, but brass players' folklore indicates a raised in-

cidence of conjuctival (eye) hemorrhages, retinal detachments, and cerebrovascular accidents (stroke).

Verespej, M. A. "Not Music to the Ear." *Industry Week* 245(7): 15, April 1, 1996.

In the "Your Health" section. Two California researchers have found that playing musical instruments can lead to high blood pressure. The researchers at the University of California at San Diego found that the higher the musical note played by a French horn player, the higher his blood pressure, almost paralleling the rounded curve of a musical scale. Probably picked up from the Dimsdale article above and reprinted.

Colburn, D. "On the Pulse." *The Washington Post* 118: WH5, col 4, August 15, 1996.

Hypertension in French horn players. Also probably picked up from the Dimsdale article. Not reviewed.

Swoboda, H.; Frank, F.; Horak, F. "Stimmlippen und Gaumensegel- bewegunbeim Hornblasen und Singen." (Glottic and Velar Motions in French Horn Playing and Singing). Sprache Stimme Gehor 15(1): 31– 34, 1991.

Motion of the larynx and of the soft palate during French horn playing and during singing was documented by flexible videoendoscopy on a French horn player also singing bass baritone. The soft palate in French horn blowing was somewhat protruded into the nasopharynx (part of the pharynx which lies above the level of the soft palate) by blowing pressure. Velopharyngeal closure was sufficient even under conditions of flexible transnasal larynoscopy (examination of the interior of the larynx through the nose). During horn playing the larynx was kept in a constant low position equivalent to that in singing, and the laryngeal vestibule was opened widely. Vocal cords were abducted completely up to the position of maximum inspiration over the whole length of the tone produced. Intonation was preceded and ending of a tone followed by incomplete adduction to up to the intermediary position. The larynx participates actively in French horn playing. The importance for vocal hygiene of correct technique in blowing a wind instrument is stressed. In German, only the abstract is in English. Sixteen references.

Zimmers, P. L.; Gobetti, J. P. "Head and Neck Lesions Commonly Found in Musicians." *Journal of the American Dental Association* 125(11): 1487–96, November 1994.

Dentists should be aware of dental problems that are unique to musicians. The playing of woodwind, brass, and string instruments over time may cause lesions and misalignments of the head and neck. Musicians who play brass instruments such as the trumpet, French horn, trombone, and tuba may experience crepitus (cracking sound) of the TMJ, oral ulcers, herpes labialis, and tooth movement. Those who play woodwind instruments such as the clarinet, oboe, and saxophone may develop overbites due to the pressure of the wedge shaped mouthpiece. Violin and viola players may experience TMJ dysfunction because of the

pressure they exert in using their chin and jaw to hold the instrument against their shoulder. "Fiddler's Neck" is a skin lesion found on the area of the chin that comes in contact with the string instrument. Dentists should obtain a full history from musician patients about the amount of time they spend playing musical instrument in order to correctly diagnosis and treat these unique dental problems. Fourteen references.

Axelsson, A.; Lindgren, F. "Hearing in Classical Musicians." *Acta Otolaryngologica* 92 (supplement 377): 1–74, 1981.

Hearing tests in classical musicians have been few and results have been inconsistent. Sound level measurements from the Lyric Theater and Concert Hall in Gothenburg showed sound levels frequently exceeding hearing damaging levels. Hearing tests of male and female musicians from both theaters indicated a sensorineural high tone loss, consistent with an etiology of a noise-induced hearing loss. Males were worse than females; brasswind instruments exhibited the greatest loss. For individual instruments, French horn, trumpet, trombone, and bassoon showed an increase in risk of sensorineural hearing loss. In conclusion, sound level measurements and hearing tests indicate the ototraumatic character of classical music by orchestras on a stage or in a pit. The finding is serious with regard to the unusual dependence of musicians on their hearing sensitivity. A very long, detailed, and technical thesis. Twentytwo references.

Meltzer, A. "Horn Stuttering." *Journal of Fluency Disorders* 17(4): 257–64, 1992.

Presents the case of a 32 year-old male stutterer who also exhibited stuttering like behavior while playing the French horn. Effects of speech fluency targets on the playing and physiological and psychological correlates between the stutter in speech and the stuttering like behaviors when playing an instrument are discussed. A coordination difficulty may have been the common etiological factor underlying the problems in all three areas: speech development, fluency, and musical production. Daily speech therapy for one month significantly reduced the S's stuttering in conversation and musical playing. Nineteen references.

Borchers, L.; Gebert, M.; Jung, T. "Measurement of Tooth Displacements and Mouthpiece Forces During Brass Instrument Playing." *Medical Engineering and Physics* 17(8): 567–70, December 1995.

In order to assess the actual load on front teeth and tooth supportive tissue during brass instrument playing, a measuring system was developed permitting simultaneous recordings of mouthpiece forces and incisor deflections. By the application of strain gauges, the mouthpiece itself was converted into an extra-oral force transducer, while an intra-oral metal appliance similar to a removable partial denture served as the base for strain gauge transducers sensing incisor displacement. The measurements only slightly affected the handling of the instruments under examination (trumpet, French horn, tenor horn, and tuba) and yielded the following average results for three to five players per

instrument: peak force values were in the range of 29 N (tuba) to 50 N (trumpet) and the respective peak displacements were 43 microns and 100 microns. Horn results were: force, 0–50 N and displacement, 70–180 microns. Nine references.

Borgia, J. F.; Horvath, S. M.; Dunn, F. R.; von Phul, P. V.; Nizet, P. M. "Some Physiological Observations on French Horn Musicians." *Journal of Occupational Medicine* 17(11): 696–701, November 1975.

The respiratory maneuvers employed by wind instrument performing musicians induce cardiovascular changes which may be similar to those which occur during a Valsalva maneuver (used clinically to study cardiovascular function). Young brass instrument musicians are highly susceptible to cardiac arrhythmias (irregular heart rates) particularly at inspiration subsequent to playing prolonged passages. French horn instrumentalists were used as subjects since it had been determined that they were more susceptible to cardiac arrhythmias than any other wind instrument musicians. Subjects used for this study were French horn instrumentalists and participants of the Fifth International Horn Workshop, held at Pomona College, Claremont, California. Twenty-three references.

Shanks, J. C. "Velopharyngeal Incompetence Manifested Initially in Playing a Musical Instrument." *Journal of Voice* 4(2): 169–71, 1990.

A twelve-year-old boy had played the French horn successfully for more than 16 months. With no warning or precipitating event, he began to lose oral air pressure after about one-half hour of playing. A year later, an assessment was made of the velopharyngeal (soft palate) dysfunction. Videotape, fluorography, electromyography, oral manometry, and neurologic and speech evaluation techniques were employed. A pharyngeal flap procedure was performed a year and a half later. No symptom related to voice quality or playing the French horn has reemerged in the past six years.

Collier, M. "The French Horn." New England Review 16: 9–10, Spring 1994.
Poetry. Not reviewed.

And finally,

The French Horn Cafe, 1591 Williamette Street, Eugene Oregon 97401-4068.

Sounds like a nice place to go and read *The Horn Call* or play a horn quartet.

Marc Horowitz is an amateur horn player and professional medical librarian on Long Island, New York. Marc began brass playing on cornet as a child and moved up to horn as an adult. He is currently first horn of the Seaford Community Band.



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 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

EMPIRE BRASS



Empire Brass Recordings

GREATEST HITS (Telarc CD 80438)

MUSIC OF GABRIELI (Telarc CD 80204)

BERNSTEIN • GERSWHIN • TILSON THOMAS (Telarc CD 80159)

CLASS BRASS: Classical Favorites (Telar CD 80220)

MUSIC FOR ORGAN, BRASS & PERCUSSION (Telarc CD 80218)

ROYAL BRASS: Renaissance/Baroque (Telarc CD 80257)

BRAGGIN' IN BRASS (Telarc CD 80249)

ROMANTIC BRASS: Music of France & Spain (Telarc CD 80301)

EMPIRE BRASS ON BROADWAY (Telarc CD 80303)

CLASS BRASS — ON THE EDGE (Telarc CD 80305)

MOZART FOR BRASS (Telarc CD 80332)

PASSAGE: 138 B.C. - 1611 A.D (Telarc CD 80355)

KING'S COURT & CELTIC FAIR (Telarc CD 80380)

THE WORLD SINGS: An Empire BrassXmas (Telarc CD 80416)

Rolf Smedvig Solo Recordings

VIRTUOSO TRUMPET (Telarc CD 80227)

CEREMONIAL MUSIC FOR TRUMPET & SYMPHONIC ORGAN: With Michael Murray (Telarc CD 80341)

TRUMPET CONCERTOS (Telarc CD 80232)

All CD's \$15.00

Empire Brass Arrangements

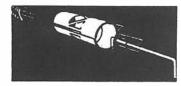
| King's Court & Celtic Fair | Class Brass — On the Edge |
|---------------------------------------------------|-----------------------------------------------------|
| BYRD Earle of Oxford's Marche\$22. | FAURE .00 Pie Jesu from Requiem |
| CACCINI Amarilli mia bella\$20. | GLIERE .00 Russian Sailor's Dance from |
| RAMEAU Les Niais de Sologne\$16. | Sabre Dance \$20.00 |
| Tambourin\$14. | .00 STRAVINSKY |
| Scarlatti Sarabande\$20. | Borcouse from The Firehird \$15.00 |
| TRADITIONAL Amazing Grace\$22. | Class Brass |
| Bach Festival | BIZET Toreador Song from Carmen\$22.00 |
| BACH Jesu, Joy of Man's Desiring\$16. | BORODIN Polovetsian Dances\$24.00 |
| My Spirit Be Joyful\$20. | .00 BRAHMS Hungarian Dance No. 5\$22.00 |
| Sheep May Safely Graze\$20. | · · · · · · · · · · · · · · · · · · · |
| Sleepers Awake!\$20. | |
| Mozart for Brass | GRIEG Anitra's Dance from <i>Peer Gynt</i> \$18.00 |
| MOZART Contradanse\$18. | RIMSKY-KORSAKOV 00 Procession of the Nobles\$24.00 |
| Eine kleine Nachtmusik \$35. | T CHIMICO V SICT |
| Overture from <i>The Marriage of Figaro</i> \$24. | OO Arabian Dance from <i>The Nutcracker</i> \$18.00 |
| Sonata in C Major\$20. | 00 Romantic Brass |
| Die Schlittenfahrt\$20. | 00 Debussy La fille aux cheveux de lin |
| Royal Brass | Des pas sur la neige\$15.00 |
| BACH Fugue from Trio Sonata in C Major\$25. | 00 Sarabande\$20.00 |
| FROBERGER Toccata\$20. | Pour invoquer Pan\$20.00 |
| SCARLATTI Sonata No. 49\$20. | Music for Organ, Brass |
| Music of Gabrieli | Clark |
| DIAZ Lauda Jerusalem\$35. | Trumpet Voluntary |



PO Box 528 • West Stockbridge, MA • 01266
413-232-0260 • fax 413-232-7012 • toll-free 1-888-BRASS4U (272-7748)
Arrangements, CD's and tour information are also available
by visiting the Empire Brass Web Site at http://www.empirebrass.com



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



Additional benefits to the player include better control of:

- intonation
- ✓ dynamics
- range
- and better endurance

43500

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.

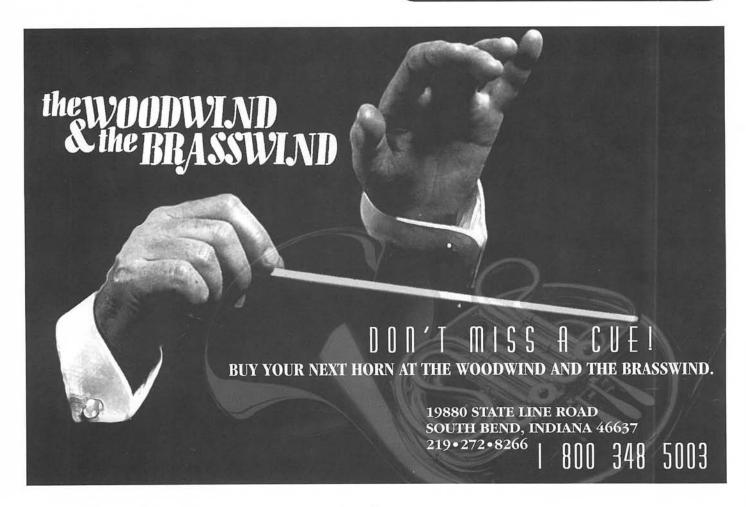
Orders accompanied by MasterCard/VISA may phone our 24 HOUR FAX LINE:

- •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





President's Report

It is with pleasure that I begin this president's report with the announcement that Jeffrey Snedeker will become the new editor for the International Horn Society, beginning with the November issue of *The Horn Call*. Johnny Pherigo has set a high standard with his excellent work and the creative changes he has made, but I know he joins me in being confident that Jeff will bring a high level of expertise and energy to this position.

As I write this last report as president, I find myself pausing for a moment to reflect on all the things I like most about the International Horn Society and to consider what I think are its greatest challenges for the future.

Topping the list of the things I like best are, without a doubt, all the wonderful people I have met and come to know. Even though we work in a very competitive field and are constantly striving for personal success, it is astounding to me how often I hear colleagues admiring and speaking well of each other, and how seldom I hear critical words spoken. Horn players tend to help and support each other in ways that I suspect are rare in other professional societies. Another thing I value are all the memorable performances I have heard at various horn workshops. Of course, there is always the dazzling, virtuoso playing, but I treasure most those special moments of great artistry, breathtakingly beautiful tone, or a style of playing which is new to my experience and opens my ears to exciting possibilities. Also on the list is all that I have been able to learn through our publications and in the various lectures and master classes at workshops. I am grateful for all the projects of the IHS—those that encourage new compositions, various scholarships for students, support for regional workshops, the archive, and thesis lending library. Finally, I admire all the individuals who donate their time and talents to make all the good things about the IHS possible.

Although the positive aspects of our society are impressive, I think there are ways in which we can improve and challenges we must address if we are to continue to grow into the next century. We call ourselves "international," but there are too many areas of the world that have too little representation. It seems that our membership is heavily weighted with those of us from the United States. Perhaps we can find ways to better serve other countries, and perhaps some individuals from Europe or Asia or South America will step forward and supply leadership which will help more horn players from countries in those areas to join us. In addition to our needing to become more international, I hope that we will be able to include more horn players from areas of our profession that often seem to be missing. What about all the terrific free-lance players who play in the musicals in New York, those fantastic studio players in Los Angeles, jazz horn play-

IHS News

ers, many of the orchestral horn sections, chamber music players, our colleagues in the military bands, etc.? Of course, we do have members from all these groups, and there have been articles and workshop sessions about most of them, but somehow I sense they often feel like outsiders. Their increased presence would enrich the IHS, and I hope the society can find a way to reach out to them, and that individuals from these areas will volunteer to help in this process.

The IHS has some important challenges to meet. Perhaps we should each take a moment to celebrate those things about our society that we value, and then to consider how we might be a part of the growth and improvement that we would like to see take place in the coming years. It is easy to sit back and identify problems, but it can be rewarding and fulfilling to be a positive part of the process of change. I look forward to seeing the IHS continue all the things it does so well and to being a part of its meeting new challenges in the years to come.

Nancy Cochran Block President

News Deadline

The next deadline for news submissions is June 15. Please submit news directly to Virginia Thompson.

IHS News Editor Position Open

The IHS News Editor position will be open with the resignation of Virginia Thompson. IHS members interested in this position should contact Johnny Pherigo, *The Horn Call* Editor, before July 1, 1998, so that the reorganized editorial staff will be ready to welcome and assist Jeffrey Snedeker with his first issue. Virginia Thompson will continue on the editorial staff, replacing Douglas Hill, who recently resigned from a position in Music & Books Reviews.

Address Corrections and "Lost Sheep"

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

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

The following people are "lost sheep" (current IHS mem-

bers who have not submitted address corrections or updates, and are no longer receiving their IHS mailings): Miri Bachar, Emily Camacho, Erin L. Dietsch, Dana L. Eckensburg, Christopher A. George, Judith Gorman, Robert A. Gregory, Didac Monjo, Erin Mullen, Lauralyn Padlock, Rachel Paulos, Ulrich Reineke, Tina M. Robinson, Alexsander Sapozhnikov, Brian N. Sarvis, Brian Smetzer, Barbara Jaskot Speare, Paul W. Taylor, Geoffrey S. Trotier, and Christopher D. Wiggins.

IHS Website

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

IHS E-Mail "Horn List"

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

Future Workshops and Festivals

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

The third **Hot Springs Music Festival** will be held June 1–14 in Hot Springs, AR. It will feature orchestral concerts, chamber music, recitals, master classes, and development seminars. All accepted apprentices receive full tuition scholarship and accommodations and perform with the mentors in all but one of the twenty-three different concert programs. Apprenticeships are available for orchestral instruments, piano, voice, and conducting. **Lowell Greer** is the horn mentor. For more information, contact the Hot Springs Music Festival, Tel. 501-623-4763, Fax 501-624-6440, E-Mail hsmusfest@prodigy.net.

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 the University of North Texas. Kendall Betts is Principal Horn of the Minnesota Orchestra, Instructor of Horn at the University of Minnesota, and an IHS Advisory Council member. For further information, please contact Kendall Betts, 4011 Roanoke Cir., Golden Valley, MN 55422-5313, Tel. 612-377-6095, Fax 612-377-9706, E-Mail HORNCAMP@aol.com, Website www.iaxs.net/~cormont/KBHC.

The Galena Chamber Music Institute at Sinsinawa, featuring Gail Williams, will be held August 2–17 at the Sinsinawa Mound School and Convent in southwest Wisconsin, near the scenic resort area of Galena, IL. The sixteen-day program allows upper-class high school and undergraduate college musicians to study and perform chamber music with members of the Chicago Symphony Orchestra and Northwestern University faculty. Students will participate in ensemble and instrumental master classes, extensive faculty-coached rehearsals, and guest lectures in music history and theory. Recreational activities including canoeing, hiking, and cycling will be available. For information, contact Prof. Richard Graef, Northwestern University School of Music, Regenstein Hall, Evanston, IL 60201, Tel. 847-491-7485.

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

The 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 Woodwind Quintet Fellowship in horn is available for the 1998-99 year at the Conservatory of Music of the

University of Missouri–Kansas City. The award includes a \$7,000 stipend plus a waiver of non-resident fees for MM or DMA students. For further information, contact Prof. Nancy Cochran Block at the Conservatory, UMKC, 4949 Cherry, Kansas City, MO 64110-2229, Tel. 816-235-2909, Fax 816-235-5264.

Graduate Associate positions in a Graduate Horn Quartet are available at Ohio University to students wishing to pursue a Master of Music degree in Horn Performance. One of the positions may include teaching responsibilities in addition to performance in the quartet. The annual stipend will be \$7,500 in addition to a full tuition waiver, a value of up to \$31,000 for a two-year appointment to a nonresident. Application deadline is May 1 or until positions are filled. For information, contact Prof. C. Scott Smith, School of Music, Ohio University, Athens, OH 45701-2979, Tel.740-593-1632, Fax 740-593-1429, E-Mail smithsc@oak.cats.ohiou.edu.

Military Band Vacancy

The **United States Navy Band** in Washington, DC announces an immediate opening in the Concert/Ceremonial Band. This position features a starting salary between \$27,063 and \$30,630, medical care, paid vacation, commissary & exchange privileges, solo opportunities, and permanent assignment in Washington. Maximum age for applicants is 34. For information, call Senior Chief Musician Diana Ogilvie, Audition Supervisor at 202-433-2840.

Eurogigs

Employment Opportunities in Europe

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

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

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

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

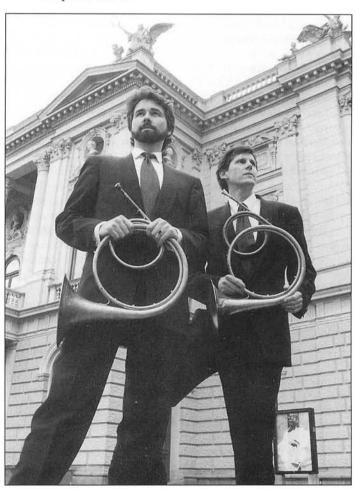
German Symphony Orchestra Berlin (Vladimir Ashkenazy), Solo Horn. Applications: Deutsches Symphonie-Orchester Berlin, Charlottenstraße 56, 10117 Berlin-Mitte, BRD. Tel. 030/203 09-20 12, 030/203 09-21 46, Fax 030/229 18 18. Required pieces: Strauss Concerto No. 1 and Mozart Concerto No. 4.

Zürich Opera Orchestra (Franz Welser-Moüst) Third/First Horn, standard repertoire opera and symphony concerts. Guest conductors: Harnoncourt, Chailly, Dohnanyi, Gardiner, Santi, and others. Audition June 30, 1998 at 13:30. Annual salary, depending on prior experience, from Sfr. 92,585–111,824 (US \$63,000–76,000). Low Swiss tax rates (20%); generous and guaranteed Swiss pension; seven weeks paid vacation, plus other benefits. Audition in June or autumn. Travel costs to the audition reimbursed to a maximum of Sfr. 500 (US \$340). Applications in German, French, Italian, or English: Opernhaus Zürich, Orchesterbüro, Falkenstrasse

1, CH-8008 Zürich, Switzerland. Tel. ++41 1 268 64 52, Fax ++41 1 268 64 01. Required pieces: Mozart Concerto No. 4 and Strauss Concerto No 1. Specific questions may be addressed to the horn section through Edward Deskur, E-mail: EDeskur@compuserve.com, or Tel./Fax ++41 1 362 80 82.

Personals

The following review of a recently released CD of Bach's Brandenburg Concertos recorded by Il Giardino Armonico appeared in *USA TODAY* on October 21, 1997: "This young, sexy, well-dressed, Milan-based chamber orchestra, now on a U.S. tour, has recorded truckloads of Vivaldi but has moved on to the more substantial Bach. On this release, they play the way they look; Bach's evergreen concertos have rarely been treated to such audacious, hormone-fueled performances. Individual members play with jaw-dropping virtuosity, particularly **Glen Borling** and **Edward Deskur** on baroque horns. Performances burst with freshness and prove how exciting original instruments can be. D.P.S" **Wow!** See photo below.



Ed Deskur and Glen Borling, hornists of Il Giardino Armonico. Perhaps IHS publications should start featuring "centerfolds." (See review above.)

Bruce Brummett, Principal Horn of the Spokane Falls Community Orchestra, performed four movements of Hovhaness's *Artik* concerto with the orchestra in November. He is also a member of the Spokane Falls Community Band, Spokane British Brass Band, and Spokane Horn Club.

The Canadian Brass (David Ohanian, horn) has been appointed to the faculty of the University of Toronto as Yamaha Artists in Residence. In this arrangement that extends into the

millennium, the Canadian Brass will host a series of master classes in a variety of areas, including performance, career development, communication, and presentation skills. Maintaining an active international touring schedule, the Canadian Brass are known for their vast and eclectic repertoire and unique blend of classical virtuosity with high-spirited entertainment. Staunch advocates for music education, the Canadian Brass always combine educational events for both young musicians and teachers with their touring activities. This series of master classes at U of T is designed to develop the high level of artistry and musicianship of the students and to equip them with the creative tools to open up new possibilities in their careers.

John Q. Ericson will leave Nashville, TN to become the new horn professor at the Crane School of Music of the State University of New York College at Potsdam (SUNY Potsdam) in upstate New York near Montreal and Ottawa in Canada. SUNY Potsdam has one of the largest music education programs in the USA with over 600 music majors and currently 22 horn majors. John will be succeeding Roy Schaberg, who is retiring after thirty years in this position.

Michael Gryspeerdt, hornist and composer, has recently formed The Music Makers' Publishing and Performing Partnership with David Hoyland and Jeremy de Satgé to publish and promote new works. Liturgical music forms an important part of their catalogue, which includes vocal works and chamber music. For information contact The Music Makers, 18 Glencoe Mansions, London SW9 0ER, Tel. 0171-587-1956, Fax 0171-735-9542.

Charles Kavalovski, former Principal Horn of the Boston Symphony, joins Kendall Betts, David Kamminga, Paul Straka, and Herbert Winslow on the horn faculty of the University of Minnesota School of Music in Minneapolis.

Alexander Shneider was recently appointed Fourth Horn of the Jerusalem Symphony Orchestra. He had been Fourth Horn of the New Israeli Opera in Tel-Aviv for nine years, and studied in the USA with Jerome Ashby of the New York Philharmonic.

James Sommerville, recently appointed Principal Horn of the Boston Symphony, has also accepted an appointment to the faculty of the Longy School of Music in Cambridge. He is a native of Toronto and previously performed with the Canadian Opera Company, the Symphony Nova Scotia, and the Montreal Symphony. He previously taught at Oberlin Conservatory, McGill University, and the University of Toronto. In addition, his recent recording of the Mozart horn concertos (SMCD 5172) recently won the award of "Best Classical Large Ensemble Recording" at the Canadian Juno awards honoring excellence in the Canadian recording industry, held in Vancouver in March. The recording was done with the CBC Vancouver Orchestra, Mario Bernardi conducting.

New Maine Newsletter

A newsletter for hornists in Maine "and beyond" published its inaugural monthly issue in January 1998. Edited by high school student Michelle Bolton, with production assistance from family members, "Horn Notes" contains interviews, local event information, and "fun stuff." Horn Notes, PO Box 615, Kennebunkport ME 04046 or HornNotes@usa.net.

Combined Effort

On January 10 and 17, the combined Charleston and Savannah Symphony Orchestras performed Stravinsky's *Rite of Spring* and R. Strauss's *Alpine Symphony*. These concerts were the first of their kind and originated with a suggestion by D. Wilson Ochoa, Third Horn of the Charleston orchestra. The concerts were well-received and may lead to future combined orchestra programs.



Front Row, Left to Right, the Savannah SO Horns: Michael Daly, Pamela Titus, Amy Handelman, Stephen Hanrahan (Principal). Back Row, the Charleston SO Horns: Anne Fields, D. Wilson Ochoa, Mike Brubaker, John Rieckhoff, Brandon Nichols (Principal).

The 1997 International Horn Festival of Mérida A Report from Bruce Heim

The 1997 International Horn Festival of Mérida, Venezuela was held November 3-8 and featured Bruce Heim as Guest Artist. Mr. Heim taught five days of master classes, performed on two recitals with the festival participants and Carlos Crespo of Germany, and performed Haydn's Concerto No. 1 with the Mérida Symphony Orchestra. The fifteen master class participants were young professionals representing various Venezuelan orchestras. In addition to the Haydn, the closing orchestral concert featured a performance of the Schumann Konzertstück by Carlos Crespo, Javier Aragón, Ulises Aragón, and Adrés Aragón. Mr. Crespo is a member of the German Brass and the Bayreuth Festival Orchestra. The Aragón brothers are among the leading hornists of Venezuela. Mr. Heim, the horn professor at Louisiana State University in Baton Rouge, will be returning to Venezuela in 1998 with the brass quintet Sonus Brass. Mérida, a provincial capital with a population of about 100,000, is a breathtakingly beautiful city locate over a mile high in the Venezuelan Andes.



Participants of the 1997 International Horn Festival of Mérida

A.I.R. Horns A Review by Michael R. Houle

The Arizona Intrastate Retreat for Horns (A.I.R. Horns) was held January 16 through 19 in the mountains northeast of Phoenix at Camp Tontozona. Thomas Bacon was the organizer and host of this event at the facility owned by Arizona State University. Forty-three participants came from Tom's studio at ASU, Nancy Sullivan's studio at Northern Arizona University, plus miscellaneous horn players from Tucson, San Diego State University, along with a smattering of non-affiliated oldies like your reviewer. Ethel Merker was Tom's special guest for the event, and as usual she hit it off well with the college students, who were constantly asking her advice on horn playing matters.

Tom began the workshop Friday evening with his own program of music from his *The Complete Hornist* series, finishing with the Dennis Leclaire Quartet assisted by three of his students. Saturday morning began with a session by Bruce Hembd, which emphasized ensemble playing. Horns in hand, participants went through a series of simple exercises highlighting intonation, both vertical and horizontal, rhythm, and breathing. A conversation with Auntie Em, Ethel Merker, followed in which she related some of her experiences in the music business and took questions from the floor. The afternoon was devoted to ensemble rehearsals and a presentation by Tom Greer on mouthpiece design and related solutions to playing problems.

Sunday morning the well-known tubist Sam Pilafian gave a full participation lecture on "Relaxation Breathing" which was very informative. The elevation at Camp Tontozona is 5500 feet, but all participants held up well. Tom Bacon followed with a talk on "The Art of Practicing" which emphasized practicing with a purpose and concentrating on every note you play during the session. He gave some valuable examples showing how he resolved technical and musical issues that he has encountered. More early afternoon ensemble rehearsals were followed by a talk given by Nancy Sullivan on physical ailments that horn players may confront. The most important thing to understand is that MD's in general have no knowledge of the ailments which may occur in musicians, so it may take a lot of pushing on the musician's part to get a doctor to sit up and take notice. Sunday evening's final concert began with the Senile Horn Choir, all we oldies plus youngsters not affiliated with either school. The Northern Arizona University hornists, in three quartets and a massed group, demonstrated the fine job that Nancy Sullivan has done with this fairly new group. The ASU horn studio followed with Echoes Primeval by Mark Schultz. All participants were then divided into four groups for a very competitive horn trivia session, which, I might add, was won by your reviewer's group.

Thanks are due Tom Bacon, James Graber, and Bruce Hembd on the organizational side and special kudos to Gary Miles, hornist and piano technician, who made the most of a typical camp piano. If you are interested in a relaxed event in a beautiful mountain venue, next year's session is scheduled for January 15 to 18, 1999.

1998 Southwest Horn Workshop A Report from Peggy DeMers

The Southwest Horn Workshop was hosted by Peggy DeMers at Sam Houston State University in Huntsville, TX, February 27–28. Michael Hatfield was the featured guest artist and clinician for numerous master classes, the solo competition (with sixteen entries), and in recital. The high school level of the solo competition was won by Jonathan Hurrell of Arlington High School, performing the Dukas *Villanelle*. The college level was won by Jennifer Crake of Stephen F. Austin University, who performed the first movement of the Hindemith Sonata. There were thirty-seven participants in the mass horn choir, which was conducted by Peggy DeMers.

Michael Hatfield had a wonderful time and appreciated the warm Texas welcome he received. Those who attended the work-

shop gained an insight on performance and musicianship. During the orchestral master class, Mr. Hatfield accompanied numerous orchestral excerpts, playing other instrumental parts as the participants performed the solo passages. A total of forty-three participants registered for the workshop.

HORN DAY '98 at the University of Vermont A Report from Alan Parshley

Co-sponsored by the Green Mountain Horn Club and the University of Vermont, Horn Day '98 featured the multiple talents of Professor Douglas Hill of the University of Wisconsin-Madison. Hosted by Alan Parshley, Lecturer in Horn at the University of Vermont Music Department and Director of the Green Mountain Horn Club, the day began with a performance by the Vermont Youth Orchestra horn section. Professor Hill conducted a master class, where there were solo, duo, and quartet performances. A most informative session, "The Horn: Playing Techniques," followed, where Dr. Hill touched on many important and basic aspects of successful horn playing. An evening concert brought the day to a close and included performances by the Green Mountain Horn Club, a massed horn choir of all participants, and a recital by Douglas Hill.

Program

'98 Horn Day University of Vermont

| January 18, 1998 Bur | lington, VT | | | |
|------------------------------------------------------|----------------|--|--|--|
| Hardin | Hornissimo | | | |
| Tscherepnine | Four Pieces | | | |
| The Green Mountain Horn Club | | | | |
| Alan Parshley, Director | | | | |
| Kristen Andrews, James Barickman, Erica Baron, Ru | uth Bill Dale | | | |
| Camara, Ian Campbell, Jocelyn Crawford, Priscilla D | | | | |
| Elder, Cindy Hall, Cara Huntley, Jan Little, Thea Ca | | | | |
| Christina Otten, Martha Pullen | , | | | |
| | | | | |
| Scheidt/Reynolds | Vergange Ist | | | |
| Wgner/Hanson Elsa's Procession to | the Cathedral | | | |
| Massed Horn Choir | | | | |
| Alan Parshley, Director | | | | |
| International Set for Solo Horn: | | | | |
| Berge Horn Lo | okk (Norway) | | | |
| Traditional Nigh | Song (China) | | | |
| Messiaen Interstellar Call (I | | | | |
| KoganK | adish (Israel) | | | |
| Buyanovsky Es | ipana (Spain) | | | |
| Douglas Hill | | | | |
| Hill | Song Suite | | | |
| | Orgel, piano | | | |
| HillTwo Duos from Ten Pieces fo | or Two Horns | | | |
| with A | lan Parshley | | | |
| | • | | | |

The IVASI System

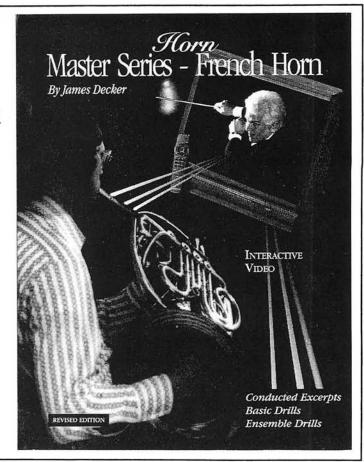
Master Series for Horn

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



Clinics

But Anyway — What's the Point?

Frøydis Ree Wekre

As a teacher I tend to feel responsible for so many factors in the way my students perform. Unfortunately, it is too easy to lose the overview and forget the ultimate goals—to not see the forest for the trees.

Those trees—they sure are blocking the view. One such "tree" is *Sound*. Do the students have a *Good Sound*? A *Warm Sound*? A *Projecting Sound*? The "Right" Sound?

Another, maybe more objective tree is *Rhythm*. Pulse, tempos, sub-divisions, multi-rhythms, ties, syncopations, afterbeats; you name it—challenges are everywhere.

Intonation is a big one, of course. Tempered? Melodic? or "Just"? Or a little of each? People do not always mean the same thing when they say "in tune," either.

Dynamics—that's more like sport. How loud and how soft can we possibly get it, preferably throughout the range?

Another tree is called *Articulation*, and it has many branches. It is nice to have clean attacks and great slurs, but exactly how short, and how smooth, and why (or why not). There are so many questions

Vibrato in horn playing? Be careful—there is always a vibrato-hater or parody-maker around the corner. On the other hand, everyone else loves vibrato—when it's called "singing" and done with good taste—even quite a few conductors. So, better teach the students how to do it, but also, absolutely, how to not do it.

Repertoire, transposition, sight-reading, the unwritten etiquette rules—it never ends.

But anyway—what's the *point* of it all?

Why are we working to help students refine all these musical elements, not to mention the technical ones such as breathing, embouchure, etc.? Merely to see them get out of school and into the real world with just parts and bits and pieces of understanding? To see them get jobs? To hear them complain about conductors, colleagues, society, the salary, etc.?

After several rather mixed listening experiences several years ago, followed shortly thereafter by the death of my Russian teacher, Vitali Bujanovsky, these questions kept disturbing me more and more. I started to worry that my teaching was becoming drowned in details and practicalities. I was worried that Bujanovsky's main message would get lost in the middle of all our horn socializing, general progress, and increased accuracy. I was worried that the *Art* of truly communicating would get overshadowed by the *Sport* of playing *well*.

Out of a hundred students maybe five or ten get the point; and maybe one or two of those have the necessary human and instrumental potential to develop it further in their own playing and teaching, and thus take over the baton in our never-ending musical relay.

Is the point to:

- · do more phrasing?
- show one's skills?
- impress horn players
- please musicologists?
- · satisfy composers?
- just to do more of everything?

The answer came to me one afternoon at an international horn workshop several years ago when I heard a former, longtime-ago student share some music with the listeners. For me, and obviously for this artist, the point is to:

- speak to people's minds, guts, and heart through
- one beautiful tone—or two—or several in succession
- get beyond the bare production of notes and sounds
- make the music independent of gravity and logistics
- make it float
- be giving
- be personal

That's the point. Not every player gets it. It was encouraging to hear one who did.







Dämpfer Mitt

"We're changing how horn players use mutes around the world."

With the Dampfer Mitt, mutes are:

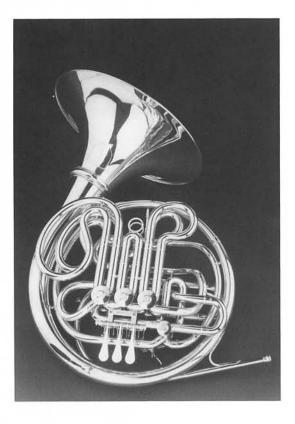
- Accessible: Inches from the bell for changes
- Safe: Impossible to kick over
- Easily stored and transported. A mute bag is included which will hold the Dampfer Mitt, metronomes, tuners, oils, and other accessories.

Iltis Dampfer Mitt TM 6 Folly Mill Road, Salisbury, MA 01952

Phone: 978-388-5726 FAX: 978-524-3734

Website: www.Seacoast.com/~iltis e-mail: Iltis@Seacoast.com





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

Decreasing "Clams," Increasing Virtuosity

Fred Fox

I have often wondered what it is that "sure shot" solo horn players have that I, realistically, didn't have? Certainly it wasn't hours of practicing—I have done that. Their basic embouchure was similar to most of the rest of us.

I have puzzled over this problem for, well, my whole playing career. My book, *Essentials of Brass Playing*, covers just about every phase of horn playing. It has been translated into Japanese, Swedish, Finnish, and German.

The solution to this last problem has finally occurred to me. I can now explain what to do to become a "sure shot" or play with less effort! I have taught it to several students (from comparative beginners to pros—Jim Thatcher found it helpful—as he says, "One never stops learning.") and found it to be amazingly successful for all of them. Be patient. Bear with me:

A clarinet, bassoon, or oboe reed comes in different degrees of stiffness. Let us say hard, medium-hard, or soft. Let us assume the clarinet player chooses a medium-hard reed. That reed remains medium-hard no matter how high or low a note is played. The lips tighten on the reed to achieve the highest register. The reed vibration is a much smaller one. But the actual reed does not get stiffer. The vibrating area remains that of a medium hard reed!

Imagine the sound the clarinetist would get if he took time out to put on a stiff reed to play the high passages. it would be tight, congested. There you have the basic principal. It can apply just as effectively to horn players (actually to all brass instrument players). The tendency is to harden the whole upper and lower lip when playing higher notes. That includes the vibrating lip area inside the mouthpiece.

I started experimenting, trying to see if I could keep the vibrating lip area inside the mouthpiece as limber (not making it a "harder" reed) on higher notes as it was in the middle register. It worked. I started out easy. I tried to play middle, written "G–B–D," keeping the vibrating part of the upper lip (my "reed") inside the mouthpiece as limber on the "D" as it was on the "G." It worked.

When I was showing this principal to Jim Thatcher, I said, "Let the upper lip sort of hang from the rim." He said that picture made sense for him. I then compared it to my old way of playing G to D letting the upper lip vibrating area stiffen for the higher note. It was obvious that the D sounded more constricted my old way. It was a lot more open, freer the new way.

If, when you try these three notes and find you too can do it, then that is the whole ball game. It means that you can choose to control the tension of the vibrating lip inside the mouthpiece although the rest of the lip tenses up. It is sort of like a chemist that works for a large corporation. In the laboratory he discovers a new reaction between minute quantities of chemicals. From that principle a factory is built to produce tons of the stuff.

Similarly, if you can keep the upper vibrating part of the lip in the mouthpiece equally as limber on D as it was on G then the same principle can be extended for the full range of the horn. (There might be slight change in the tension of the upper lip, but no where near the extreme previously used.) In the past I could never get clean note changes when double tonguing. The reason was that with each note I tried to also change the tension of the upper lip vibrating area. That made too much going on, too much movement.

The picture I use when presenting this is as follows: Imagine two runners competing in a hurdle race. One of them is lean, the other has a pot belly. Picture the runner with the pot belly jumping over the hurdles? Kaloonk. Kaloonk. Kaloonk! That's how the old way feels to me compared to the new, lean way when double tonguing.

To continue. Now try G-B-D-F. Then go on to G-G octave, etc. Once G-B-D can be done with minimum tension change, you can try to repeat those notes, gradually playing them faster. You should find that you can play faster and cleaner than your old "tried and true way." When you have the suggested arpeggio working with minimum of lip change you can try jumping from G to F up and back. If it works then gradually pick up speed. I found doing this properly—the new way—made me far more sure than my practiced old way. I didn't feel I was "jumping the hurdles with a pot belly" anymore. The notes came out cleaner and more accurately. With this insight I find I can listen to recordings of fine horn players and know which ones do it easily and which ones do it very well too—but with infinitely more effort. One sound gets tighter, the other one stays as open and clear the whole range of the instrument.

In my opinion most "sure shot" horn players use this technique, although perhaps they are not aware of it. I have found that applying this principal makes all the difference.

Happier horn playing!



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



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

Treat yourself to an

Original

Engelbert Schmid Horn

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

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

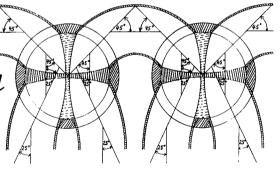
Engelbert Schmid GmbH

Kohlstattstr. 8

D-87757 Kirchheim-Tiefenried

© ++49-(0)8266-1579 - Fax: ++49-(0)8266-1874

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



Left-Hand Problems and Solutions

Michael Johns

One of the more intractable difficulties faced by generations of horn students is the proper use of the left hand. For some players this never seems to be a problem. Many others, however, develop bad habits that, if not corrected early on, become almost insurmountable. This results not only in poor execution, but leads to frustration as well.

Discussion of left-hand position in many tutors (Berv, Farkas, Gregory, Tuckwell, Schuller), if addressed at all, is confined to a sentence or two. The necessity for proper hand position and finger coordination is assumed, presumably, to be relatively unimportant or so obvious that explanation is unnecessary. This has not been confirmed in my teaching experience. Problems such as poor tonguing and substandard accuracy are formed through a combination of errors involving embouchure, tongue, and fingers. Even when the embouchure and tongue are working in concert, if they are not exactly synchronized with the fingers, or the fingers with each other, the result will be unsatisfactory. Proper, efficient left-hand usage is not a given, but a mechanical hurdle that needs to be overcome in order to focus on the goal of musical expression. For example, a player performing this passage from the Mozart Horn Concerto in D, K. 412:



Example 1

will often be concentrating so hard on the fingering patterns that any sense of musical drive to the cadence is lost. The desired goal for the passage simply becomes its clear execution.

The problems and solutions associated with inadequate left-hand technique can be broken down into three areas: I. Physical Fit of Hand to Instrument, II. Position of Fingers, and III. Coordination Between Fingers.

Physical Fit of Hand to Instrument

Younger players have to adjust their smaller hand (and body) size to the instrument. Stretching the fingers is inefficient and can also lead to cramping. If a student is showing interest in playing the horn, we do not want them to become discouraged because of physical strain. The instrument should be adapted to conform to the student's growing body size.

More horns are being manufactured with fully adjustable finger hooks, indicating growing recognition for differences in hand size. Re-soldering either/both finger hook and thumb support is a simple, inexpensive job that should be routinely considered to avoid hand cramping.

If the ends of the valve levers extend over the main branch, the finger tips naturally fall toward the middle of the levers. This makes the levers more difficult to depress and encourages players to lay their fingers down flat. By inserting different thicknesses of sponge or towel between the palm of the hand and the branch, the main branch can be widened, moving the hand away from the body of the instrument and pushing the finger tips closer to the end of the levers. When a comfortable fit is found that allows the fingers to arch and the finger tips to contact the end of the levers, cut the material to size and secure by wrapping it to the horn with duct tape or cord. This allows the player to operate the valves comfortably and efficiently.

If the opposite is true, and the fingers have to stretch to meet the valve levers, the levers can be extended by soldering on dimes or other extenders.

A combination of the above adjustments may have to be made to accommodate individual hand size, but the alterations are relatively simple and can produce long-term benefits.

Position of Fingers

Fingers should be arched or curved so that the tips of the fingers rest at the ends of the valve levers. The motion that pushes the lever should be straight up-and-down, as if one were depressing a piston valve. Avoid wasted motion such as allowing a finger joint to "buckle," or poor mechanics such as allowing the finger to lay flat on the lever. It should always remain in its arched shape, even at rest. As soon as the muscles of the finger allow the knuckles to bend and change from the arched playing position, the motion becomes less efficient. The more inefficient the mechanism, the less chance the player will have for clear and exact articulation.

Lifting the fingers off the valve levers is the most common cause of sloppy fingering. It simply takes more time to depress the lever if the finger has to first move an additional one or two inches through the air. The solution is to remain in contact with the valve lever at all times. Since the player is often unaware of the phenomenon, this is easier said than done. Try putting a piece of double-sided tape on the valve lever. It will not keep the fingers glued to the lever but it will make the problem more obvious and increase the sense of a tactile connection between fingers and levers. Players should not feel as if the fingers are floating across the levers but should be conscious of the physical nature of the action. When practicing scales, think of driving the fingers straight down.

Trumpet players sometimes put coins on top of their valve caps and attempt to keep them in place as they play in order to cure flying fingers. As long as their fingertips exert enough pressure, the coins remain in place. This is a worthwhile but difficult exercise when applied to the horn because the coins tend to slide. Try nickels or buttons in which the fingertips can "nest."

A few minutes of practice a day focused on keeping contact between fingertip and valve lever will go a long way to acquiring a more facile technique. The instrument should feel as if it is an extension of the body; this implies constant contact.

Coordination Between Fingers

Efficient coordination between fingers first assumes that they are uniform in approach, i.e., that one finger (usually the first) does not fly off the lever while the other two remain on, or that one finger is flat on the lever while the other two are arched. Once the fingers are properly placed, it simply becomes a matter of familiarizing the brain and hand with different patterns. I have invented the following short studies to help facilitate this process. They put no strain on the embouchure and were conceived to create greater dexterity and independence between fingers. Use the fingerings indicated (F horn except for notes with "T"). They must be rhythmically steady, clean and even, therefore, some exercises will have to be played quite slowly:



Example 2

There are many alternate fingerings that create simple solutions to difficult fingering patterns. If a portion of one of the above exercises actually appeared in a piece, one would never use the indicated fingerings. Simpler solutions are available, but occasionally a passage appears that has no alternate fingerings and requires the independence the above exercises provide, such as for this low-horn trill in Mahler's *Symphony No.* 5:

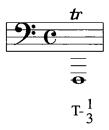


Example 3

The third finger, because of its relatively infrequent use and connection to the second finger, is the least agile. Transposing C major studies from any of the standard tonal method books (Kopprasch, Müller, Kling, et al.) to E horn provide numerous good exercises for increasing the facility and coordination of the third finger.

Left-hand usage is an aspect of performance that is often overlooked in the quest for increased speed and exactness. Comfortable, non-fatiguing positioning leads to better mechanics, and better mechanics go a long way toward creating clearer articulation, a more fluid legato, greater accuracy, and improvement in sightreading ability. Correct use of the left hand is a good habit that should be encouraged early in a student's development. The focus can then be placed where it belongs: on bringing the music to life rather than on just playing at the notes.

In closing, after a hard day of practice, try using the following trill as part of your warm-down. Good luck!



Example 4

Michael Johns is a horn player with the Opera Company of Philadelphia, Pennsylvania Ballet, and Philly Pops Orchestras. He is a member of the faculty at Temple University where he teaches horn and is Director of Brass Ensembles. At Swarthmore College, he conducts the Wind Ensemble.





Book and Music Reviews

William Scharnberg

A Discography of 78 RPM Era Recordings of the Horn Amy McBeth

Greenwood Publishing Group Inc., 88 Post Road West, P.O. Box 5007, Westport, CT 06881-5007, 1997. \$69.50

This treatise documents a broader range of horn music than indicated by its modest subtitle, "Solo and Chamber Literature with Commentary." A list of the contents more clearly demonstrates its thoroughness: Hunting-Horn Music, Solo Horn and Piano, Solo Horn and Miscellaneous Accompaniment, Solo Horn and Large Group, Horn(s) with Voice(s), Horn Quartets and Brass Groups, Woodwind Quintets, Chamber Ensemble, Horn in Large Group/Orchestral Excerpts, Horn in Pop/Big Band/or Jazz Ensemble, and Hornist Biographies. When the recording was available, the author includes a rather detailed commentary, with honest, albeit subjective, assessments of the horn playing, including a running tally of missed notes.

Although several catalogs are listed as secondary sources, the author states that the primary sources for this compendium were the Curtiss Blake collection at the University of Wisconsin-Madison and recordings found in the University of Iowa library. In the introduction the author claims to have made an exhaustive search through the large inventory of catalogs, and I am sure this is the case. It would be my guess, however, that Ib Lansky-Otto's collection of horn recordings may be the finest in the world. I understand that, for many years, he has had a Danish buyer searching for rare horn recordings. Although it is unfair to have expected the author to know about the private collections of Ib, Hans Pizka, and others, I am aware of at least a couple early European recordings not listed in this book.

As far as it goes, this is an excellent source for hornists who wish to know what was produced in the early days of the recording industry. For those who would prefer to listen to the recordings rather than read a critique, the book

Reviews

serves as an incentive to visit Madison and Iowa City. If you are really interested in rare horn recordings, consider adding Stockholm and Munich to your itinerary.

תתתתת

Juste au Cor Guy LaCour Gérard Billaudot Éditeur, 14 rue de l'Échiquier, 75010 Paris, 1997.

This four-minute work for horn and piano is designed for the younger horn-player (grade 2–3). While the range is quite modest, from written e^b–f", the number of accidentals is somewhat challenging for this level. *Juste au Cor* is multisectional, beginning with a brief fanfare, then a longer lyrical portion, followed by a hunting-style section in 6/8, a brief cadenza, and a return to the hunting motive for a coda. Good music at this level is difficult to find, and this is one of the better compositions I have seen in recent memory. The piano part, although modest technically, does require adult-sized hands.

תתתת

Sacred Quartets for All
Compiled and arranged by William Ryden
Warner Bros. Publications, 15800 N. W. 48th Ave., Miami,
Florida 33014, 1997.

Collections of classical duets, trios, and quartets from this publisher were reviewed in the February 1998 issue of *The Horn Call*. Similar to those described in the previous issue, these quartets are published only in score form. Because none is longer than two pages, page turns are avoided. The works were chosen for their practical nature and are arranged in grade levels from 2 to 4–5, depending on the octave performed. From the easiest to most difficult, the quartets are: *Old Hundredth, Adoramus Te* (Palestrina), *Onward, Christian Soldiers* (Sullivan), *Amen* (Stainer), *Chorale* (J. S. Bach), *Gloria Patri* (Purcell), *Go Down, Moses, God of our Fathers* (Warren), *Cherubin Song* (Archangelsky), *Deep River, Shir*

Hamaalot, and *The Quest* (Brahms). It should be noted that the first trumpet does not always have the highest. An advanced quartet could admirably perform the suggested octave displacements in the last quartets of the collection, while a quartet of first-year players could handle the first three quite nicely.

In this era of music software, small publishing companies are springing up in various parts of the globe. Below are reviews of music sent by several of these newer companies.

Last Resort Music Publishing, Inc., 11288 Ventura Boulevard, #820, Studio City, CA 91604, sent the following 1997 publications for review:

Twenty Encore and Recital Pieces
Arranged for horn and piano by Daniel Kelley
\$15

According to their catalog, this publishing company has produced a series of practical collections for a variety of stringed and wind instruments. When undertaking such a task, difficulties lie in the choice of music, its suitability to the instrument, and the relationship of the transposition to the range of that instrument. Although it seems that the original selections for this collection were made for violin, many adapt well for the horn, and the transpositions are generally excellent. The difficulty level of the twenty transcriptions, many of which can be found in other collections, ranges from grade 4–5. A list of the contents should be sufficient to lure the reader into purchasing the inexpensive set: Clair de Lune (Debussy), Serenata (Stravinsky), Adagio (Schubert), Menuet from Le Tombeau de Couperin (Ravel), Gymnopedie No. 1 (Satie), Serenade (Schubert), Piano Concerto #3-first movement (Rachmaninoff), Waltz from Faust (Gounod), Waltz (Brahms), Le Basque (Marais), Rondeau (Mouret), Humoreske (Dvorak), Adagio (Vivaldi), Tambourin (Gossec), Rondeau (Purcell), Nocturne (Chopin), Rag-time Dance (Joplin), Pavane (Ravel), Air from Suite #3 (Bach), and O mio babbino caro (Puccini).

Eighteen Sacred and Spiritual Solos Arranged for horn and piano by Daniel Kelley \$15

Compared to the collection above and due to the vocal origin of a majority of the solos, these are even more suitable to the horn. From the titles it can be seen that there is an excellent blend of classical and spiritual songs. Here is the list of eighteen transcriptions: *Jesu*, *Joy of Man's Desiring*

(Bach), My Heart Ever Faithful (Bach), Swing Low, Sweet Chariot, Sometimes I Feel Like a Motherless Child, Sheep May Safely Graze (Bach), Go Tell It On the Mountain, Children's Prayer from Hansel and Gretel (Humperdinck), Amazing Grace, Were You There?, Alleluia (Mozart), Ave Maria (Schubert), Deep River, Give Me That Old-Time Religion, On Wings of Song (Mendelssohn), Ave Verum Corpus (Mozart), Nobody Knows the Trouble I've Seen, Panis Angelicus (Franck), and Ave Maria (Bach). This is a fine, reasonably priced collection for the practical hornist.

Music for Four Brass, Volume I
Arrangements for four interchangeable brass by Daniel
Kelley and Paul Klintworth
\$15 for each part.

Again, the concept is excellent and the choice of music very fine. Here the transcribers have created four-part arrangements that can be performed in a variety of combinations. Part 1 is only offered for B-flat trumpet, part 2 for trumpet or horn, part 3 for horn or trombone/baritone, and part 4 for bass trombone/tuba. There is also a keyboard/ guitar part that will work either as the third and/or fourth part or as an addition to the complete brass quartet. Obviously a guitar version is useless with brass unless amplified. Unfortunately, this collection will work best for only a few possible brass scenarios. The first trumpet generally performs the melodies in a higher tessitura (grade 5–6), with an alternate E-flat part printed for Bach's Little Fugue. The second part when played by trumpet is quite easy (grade 3–4), but high when performed by horn (grade 5). The third part, in a comfortable horn range (grade 3-4), is likewise high for trombone (grade 5). The fourth part can be performed by a younger low brass player (grade 3–4). Therefore this collection is only recommended for a professional ensemble that performs many "gigs," especially where the membership may vary upon availability.

A list of the titles shows the practicality of the collection: St. Anthony Chorale (Haydn/Brahms), Presto (Hadyn), Bouree, La Rejouissance, and Menuet from The Fireworks Music (Handel), Canon (Pachelbel), Sheep May Safely Graze (Bach), Elegie (Massenet), Trumpet Tune (Purcell), Rondeau (Bach), Gavotte (Gossec), Adagio (Vivaldi), Simple Gifts (Shaker), Jesu, Joy of Man's Desiring (Bach), Trumpet Voluntary (Clarke), Rondeau (Purcell), Ode to Joy (Beethoven), Air from Suite #3 (Bach), Andante (Schubert), Bridal Chorus (Wagner), Gavotte (Grieg), Rondeau (Mouret), Londonderry Air (Irish), Largo (Handel), Andante, Hornpipe, Allegro, and Air from The Water Music (Handel), Little Fugue (Bach), Wedding March (Mendelssohn).

Pocono Mountain Music Publishing sent the following publications for review, most of which are transcriptions also published for each woodwind and brass instrument. All are printed clearly, logically, and appear well proofed for errors. They can be purchased from the publisher at 208 Drexel Road, Tobyahnna, PA 18466 (www.poconomusic.com).

Four Island Phantasies for solo horn James Bittenger, Willard Musser, and Donald Wittekind 1994. \$4

It is quite odd that all three composers are listed for each of the four movements—perhaps they represent composition by committee? The four islands "phantasized" in a conservative tonal idiom are: Cairns, Burns, Kipp, and Epply. Cairns Island is depicted in a slower, lyrical style, with a written range of b-g" (grade 4). Burns Island is more difficult (grade 5) in a quick 3/4, with a wider range (g-a"), octave leaps, and running passages. Kipps Island is again slow and lyrical, but its tessitura is higher that the first movement (grade 4-5). Epply Island is clearly the busiest place with quick scales and a few fast leaps (grade 5). While none of the two-minute movements are very difficult, each lacks dramatic silence, i.e., embouchure rest. Also wanting in musical profundity, they are recommended, outside the geographical community, as good etudes rather than performing literature.

Sonata (First Movement)
Francesco Barsanti, arranged for horn and piano by
Willard and Gloria Musser
1995. \$5

While this *Adagio* is more woodwind-like in its double-dotted "French Overture" style, it is suitable for horn and keyboard. Because it is a single movement and not idiomatic to the horn of the Baroque era, its best use might be as church prelude. The many interval skips and range to g" warrant a grade 4+ rating.

Sonata (Second Movement)
Francesco Barsanti, arranged for horn and piano by
Willard and Gloria Musser
1995. \$5

The first questions that come to mind are why this movement is published separately from the first, and why subsequent movements were omitted? This *Moderato* is more complicated than the *Adagio*, with running sixteenths, quicker skips, a range of g to al,", and no rest for its two-page duration (grade 5). For the same reasons mentioned above, the transcription is most suitable for a sacred setting, with either piano or organ accompaniment.

תתתת

Siciliana

Francesco Barsanti, arranged for horn and piano by Willard and Gloria Musser 1996. \$5

While from the same composer, there is no indication that this is a movement from the sonata above. The melody is charming but the tessitura of the first three lines remains around the top of the staff. Transposing it down a fourth, thus encompassing written f‡-d", would have created a transcription much more practical for a younger player. A more mature hornist would probably opt to perform something in a similar style but also in a lower, more resonant register.

Song of Nastaya by D. Kabalevsky
Little March by Volovatz
Arranged for horn and piano by Willard and Gloria
Musser
1996. \$7.50

This is an odd pairing of transcriptions. The *Song* has quite a high tessitura for its relative technical ease. If transposed down a fourth it would be a grade 3 solo, but in this range (c'-a") it deserves a grade 5 designation. In contrast, the *March* is a grade 3–4 solo if performed somewhat slower than the marked tempo. The first three lines are at the bottom of the treble clef, the next three in the middle, and the last three ascend twice to g". This second transcription is quite usable as a fine two-minute solo for a younger hornist.

Après Un Rêve by Gabriel Faure Bonjour, Suzon! by Leo Delibes Arranged for horn and piano by Willard and Gloria Musser 1996. \$7.50

Here the arrangers have done a fine job of providing the younger student with excellent literature in the written bb-g" range suitable for that level (grade 3–4). *Après Un Rêve* can be also found in a "Prunes" collection published by McCoy's Horn Library. In that transcription the lyricism is more evident by the articulation markings, but here the key is a fourth lower. The solo, with little rest, remains somewhat taxing for the young player. Although a charming little tune, the brevity of the song by Delibes makes it less practical for performance. Coupled with the Faure transcription or included in a suite of a similar songs, it could be used at the close of a horn recital.

Introduction and Dance
Dimitri Shostakovich, arranged for horn and piano by

Willard and Gloria Musser 1995. \$5

While this transcription has been transposed for horn in a range of e'-g'', the character of the work is much more suited to woodwinds or mallet percussion in its lighter dance style. In addition, the key of e-flat minor, found in the middle of the work, is not among those best-loved by younger students (grade 4+).

Melody

Andrey Pavlovich Petrov, arranged for horn and piano by Willard and Gloria Musser 1995. \$5

Although marked legato/espressivo at the beginning, the transcribers could have visually assisted the hornist by using legato markings throughout. The melody is quite attractive but most students of the level able to perform the work, grade 4 due to a written a" and lack of rest, generally wish to perform something quicker. The piano accompaniment is fairly easy, so this solo could be used for occasions where a pretty melody is needed and little rehearsal is available.

Pocono Trios for Brass (trumpet, horn, trombone) Vaclav Nelhybel 1995. \$8.50

Nelhybel's first Trio for Brass, written many years ago, remains one of the favorites in the trio repertoire because of its harmonic color and rhythmic intensity. It is therefore a very pleasant surprise to see Nelhybel's name again associated with this medium. For this set the composer wrote seven brief trios, the longest of which is no more than two minutes, and any number of which could be grouped for a performance. The style is clearly Nelhybel: motivic rather than melodic, tonal-modal including many perfect intervals, and with considerable rhythmic interest (syncopation, hemiola, counterpoint). There are three quick, percussive trios and four slower ones. While these are not easy, a very good high-school level trio (grade 5) could present a suite of them quite well. It is mentioned with some consternation that a second trumpet part is included as a substitute for horn.

Sound the Gallant Trumpet from "I Puritani" V. Bellini, arranged for brass quintet by Conrad Ross 1996. This robust aria transcribes well for brass, the result of which could be used (sans ritardandi and cadenza) as a fine ceremonial processional. The first trumpet's ascent to b\" at three points unfortunately also raises the transcription from a solid grade 4 classification up one notch to grade 5.

A Schumann Set
Arranged for brass quintet by Conrad Ross
1996.

There are two transcriptions in this set, *Festival March* and *Hunting Song*. Both selections are idiomatically arranged for younger brass players. With the exception of the first trumpet part, which climbs once to a" in the first piece and twice to bb" in the second, the arrangements are of a grade 4 level.

March from Macbeth G. Verdi, arranged for brass quintet by Conrad Ross 1996.

This arrangement is quite similar to the Schumann set reviewed above but here both trumpet parts beg a grade 5 rating (to c''') while the other three parts are closer to grade 4. The 6/8 march, perfectly suited for brass transcription, beginning and ending quietly but with a boisterous essence and strong middle section, could be a fine candidate for several locations on a brass quintet recital.

Under a Soft Rain for brass quintet Kevin Waters 1994. \$12.50

The composer states that this quintet salutes both his Irish heritage and the Puget Sound region of Washington State, for whose centennial it was composed in 1989. The title comes from the fact that both the waters off Ireland and Washington are often under soft rain and, as one would expect, the quintet begins softly. With 6/8 meter liberally mixed with 2/4 and 3/4 throughout, it gradually builds to a true fanfare replete with a measure of triple-tongued notes in the trumpets. The composition is colorfully tonal under four minutes in duration, and the parts are conceived well for the individual instruments. The first trumpet only climbs to an a" (B-flat trumpet), but the tuba part is rather problematic, demanding agility down to A. While the range requirements are not challenging, the technical facility and considerable rhythmic activity, including many metric changes, are difficult (grade 6). However brief, this is a fine new quintet, worthy of multiple performances.

תתתתת

James Emerson of Emerson Horn Editions, P. O. Box 101466, Denver, CO 80250, sent the following two works for review:

"Three Moods" Duets for Horn and Trumpet, Op. 35 Ardell Hake 1997.

As anyone who has searched knows, there is simply no strong repertoire for trumpet and horn, but add a trombone and you immediately gain access to many excellent works. These duets, totaling about four minutes in duration, are moderately difficult (grade 5+) and include enough rhythmic and harmonic interest to put them at the top of their meager class. The first movement, according to the composer, is built on the intervals of the minor third and major second. It begins with a syncopated 7/4 introduction that swings into a "ragtime" style, thereafter alternating sections in 7/4 and 4/4 meters. The second movement is based on major thirds in the trumpet and fourths in the horn. It is slow and expressive and in two parts, where the second portion is an ornamented version of the first. The third movement is quick, aggressive, and triadic, with a great deal of mixed meter, primarily 7/8, 5/8, and 6/8. I can think of no stronger duet for this combination.

Toccata for Twelve, Op. 131 for Three Horn Quartets Christopher Wiggins 1997.

This column has reviewed several horn works by Christopher Wiggins over the years, mostly championed by Jim Emerson's publishing house. Opus 131 is a two-minute work for twelve horns in three choirs. While the title Toccata, from its keyboard origin, usually implies a composition with rapid passages, it is rather misleading when applied to this work, which is mostly sustained and polychoral in nature. Horn Choirs A and C begin with a quiet, imitative chorale section while Choir B punctuates the texture with two brief, loud, rapid outbursts that return a couple measures later in a faded form. All three choirs then adopt the chorale genre in loose imitation, slowly building to a tremendous climax at the end. At two points in the composition the composer uses momentary silence for a stunning effect. Typical of Wiggins's works, Toccata for Twelve is tonal but with colorful major seventh and ninth harmonies. The horn writing is not particularly low, although the fourth and twelfth parts are mostly in bass clef and the twelfth part is awarded a juicy pedal F at the end. While little mechanical technique is required, the ensemble must have three strong high players up to bb" and excellent intonation control from all performers.

תתתתת

In 1997, Rekkenze Brass published the following four arrangements for brass quintet by Peter Knudsvig. These arrangements can be bought directly from the publisher at Ogdenstrasse 23, D-95030 Hof (Saale) or in the US through Sarah Hodson, 8 Chelsea St., Ft. Walton Beach, FL 32547.

Swing Wheel (Traditional) DM34/\$25

The arranger writes: "Swing Wheel is actually two pieces of music combined into one, "Swing Low Sweet Chariot" and "There's a Little Wheel a' Turnin' in My Heart." He also suggests that "a good performance can encompass a variety of tempos" but the rhythms are to be played exactly, not "swung." The first trumpet ascends to a written d'" in a cadenza near the end, and one pedal F in the tuba that could be taken up an octave. Otherwise, the arrangement would be of a grade 4 level. Performers and audiences alike will enjoy this clever arrangement.

תתתתת

Aria from the Opera "Amadigi" G. F. Händel DM34/\$25

In the original aria, Händel accompanied the soprano soloist with trumpet and strings, and this transcription works brilliantly for brass quintet featuring the trumpeters, who share the voice, violin, and trumpet parts on piccolo A instruments. A brief opening recitative for horn above the low brass breaks into the Allegro da capo aria. Without the recitative, this transcription would also be an excellent selection for ceremonial occasions when performed by a professional level quintet.

תתתתת

Ein' feste Burg
Michael Praetorius
DM28/\$20

This is Martin Luther's famous chorale treated contrapuntally by a relatively well regarded composer and author of the early Baroque era. While not technically difficult, the first trumpet part alternates between the piccolo (up to e''') and regular B-flat trumpet. A good college-level quintet could sight-read this strong arrangement with little difficulty.

LLLL

Wiegenlied
J. Brahms
DM26/\$20

Here we have a brief, beautiful arrangement of Brahms's famous lullaby. Mr. Knudsvig adds a small introduction, then deals with the melody, taking it through three keys while a "yodeling" counter theme enhances the ambiance. None of the five parts is difficult (grade 4), with one bb" written for first trumpet or flugelhorn, if available. This arrangement could make a very fine encore to an otherwise flashy brass quintet recital.



Manduca Music Publications, P. O. Box 10550, Portland, ME 04104, sent the following works, including three by Arthur Frackenpohl, for review:

Gavotte and Double

J. P. Rameau, arranged for brass quintet by Steven Winteregg 1997. \$9

Some hornists may be familiar with Rameau's *Gavotte* and *Six Doubles*, either in its original keyboard version or excellent arrangement for woodwind quintet by R. Nakagawa. All that is transcribed here is the gavotte and one of the "flashy" doubles from the set. While the music and arrangement are fine, it is difficult enough to be recommended for a more advanced quintet (grade 5+). One wonders why the rest of the variations were not transcribed, thereby creating an eight-minute work rather than one of two minutes. The publisher offers both B-flat and C trumpet parts.

Double Quintet Fanfare Arthur Frackenpohl 1997. \$20

Written for the Canadian Brass (and friends), one correctly expects a difficult but audience-accessible fanfare. At close to five minutes the work is a bit more lengthy than anticipated,. It is multi-sectional and could possibly be performed in an antiphonal setting, although the quick, tight rhythms would warrant as little physical separation as possible. The trumpet parts ascend only to written c''', with similar idiomatic standards for the rest of the ensemble. The music is flashy and enjoyable, but not easy (grade 5–6).

Valse

Francis Poulenc, transcribed for brass quintet by Arthur Frackenpohl 1997. \$15

This brief waltz primarily showcases the first trumpet only because it calls for a piccolo B-flat instrument. There are brief solos for the three lower parts but the entire transcription only lasts a couple minutes. The transcription would only make an "after-dinner mint" encore for a good college-level or professional quintet (grade 5).



Brass Quintet No. 5 Arthur Frackenpohl 1997. \$15

Composed in 1995 and published this past year, Professor Frackenpohl's many years of experience in writing for brass were put into this ten-minute quintet. It opens with a two-and-a-half minute *Fanfare*, followed by a three-and-a-half minute *Song*, and four-minute *Rondo*. While not profound music, the writing is idiomatic, tonal, rhythmically interesting, and technically challenging (grade 5–6). The first trumpet's tessitura is relatively high (to c#") and the tuba has clearly the most gymnastic part, but all voices are reasonably written and each includes that important element neglected by some composers: periodic rest!



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: | | | |
| | | | |
| | | | |
| | | | |
| • | | Heidi Vogel, Executive Secretary International Horn Society 8180 Thunder St. Juneau, AK 99801 USA | |

Recording Reviews

John Dressler

Readers 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

Move Records 10 Glen Drive Eaglemont 3084 Australia

email: move@c031.aone.net.au

website: http://www.home.aone.net.au/move

Gasparo Records Box 3090 Peterborough NH 03458 USA Tel. 800-934-8821

European distribution by Complete Record Company,

London UK

Capriccio Records 2275 S. Carmelina Avenue Los Angeles CA 90064 USA

Tel. 213-826-6151

Summit Records c/o Allegro Imports 12630 N.E. Marx Street Portland OR 97230-1059 Tel. 800-288-2007

Mark Records 10815 Bodine Road Clarence NY 14031-0406

Reviews

Tel. 716-759-2600

Disc Title: Melbourne Windpower

Contents: Feldpartie in B-flat, Hob.II:43

Joseph Haydn

Wind Octet Graham Powning Six Sonatas C.P.E. Bach Octanphonie Eugène Bozza Parthia in E-flat, Op. 103 Ludwig

von Beethoven

Artist(s): Melbourne Windpower

(windoctet)

Philip Hall and Vivienne Collier,

horns

Label and Number: Move Records MD3082

Timing: 62:04

Recording Date: September 1988

Recording Location: Melbourne Concert Hall

Reflecting such landmark groups such as the Netherlands Wind Ensemble, Richard Runnels leads his group in several excellent octets, some of which receive their first recording on this disc. The recording itself allows each section to be heard clearly and cleanly; in particular, the horns are not buried at all but add depth and fullness to the overall timbre. Along with the Classic and Pre-Classic composers are two modern works. The Powning was inspired by the 1949 Sydney-born composer's frequent performances of the wind serenades of Mozart. Each of the five movements has its own distinct voice, and the range of sonorities possible by an octet is fully explored in a modern yet fundamentally tonal harmonic idiom.

My personal favorite are the March and the final Rondo Allegro. This is my first exposure to Bozza's work of 1972. The horn playing here is first-rate; a quality of *joie de vivre* is evident throughout. A sense of special delight can be heard in the last eight bars of the first movement up through the glissando to high C. The finale is reminiscent of the Ibert *Trois pièces breve* with its many ascending and descending chromatic runs. This is a superb ensemble. The group is solid in every respect: complex rhythmic sections, intonation, attacks, and releases. Check out their website or email address for information on other discs.

תתתת

Disc Title: A Night at the Opera

Contents: 4 selections from *The Barber of*

Seville Rossini/Sedlak (1821) 5 selections from *The Marriage of Figaro* W.A. Mozart/Wendt (1791) 6 selections from *Fidelio* L.v. Beethoven/Sedlak (1815)

7 selections from *The Magic Flute* W.A. Mozart/Heidenreich (1792)

Artist(s): Melbourne Windpower

Philip Hall and Linda Hewett,

horns

Label and Number: Move Records MD-3110

Timing: 65:50

Recording Date: May/June 1991

Recording Location: Melbourne Concert Hall

Richard Runnels again takes the podium in this second disc by his ensemble. A wonderfully balanced group, they expertly perform these fine arrangements made shortly after each opera's premiere. While there are other recordings of these adaptations, this writer finds this recording superior in especially *esprit de corps*. These performances also seem truer to the tempi used in most full operatic presentations. Recordings of some other fine ensembles tend to be slower than the arias are actually sung. This disc is well worth examining!

תתתתת

עעעעע

Disc Title: Contents:

Horn Destinations Duet Tony Gould

Divertissement in B-flat Jean-Joseph

Divertissement in D J.-J. Mouret Fantasie brilliante on Themes from "Norma" Jacques-François Gallay Strange Meadow Lark Dave Brubeck

Bluette D. Brubeck Lamento D. Brubeck

Impromptu Graham Powning

Nocturno Franz Strauss Suite Alec Wilder Richard Runnels, horn

Artist(s): Brachi Tilles, piano

Label and Number: Move Records MD-3106

Timing:

Recording Date: September 1989, February 1990

Melbourne Concert Hall Recording Location:

"I wanted a new piece that spoke in a different sort of musical language-not jazz, not classical, but with influences of both. Plenty of low register, lyric as well as dynamic, with a piano part equal to that of the horn." So Runnels describes discussions he and Tony Gould had in setting out the background for Duet. Echoes of Keith Jarrett and Chick Corea co-exist alongside influences of Debussy and Bartok, with a blending of the bitonal yet harmonic, chordal yet melodic, contemporary yet not avant-garde. The Mouret pieces use harpsichord and feature French hunting-horn figures throughout. In his role as principal horn of the Paris Opera, Gallay was no doubt familiar with Bellini's Norma. Based on a theme from the Act II duet of Norma and Adalgisa, a series of virtuosic variations follow with a move to music from the end of Act I. A truly exciting finale with fanfare closes the work.

The three ballads from the 1960s are quintessential Brubeck: melodically-focused with resonant accompaniment chords with added sixths, seconds, elevenths, thirteenths, etc. The hauntingly beautiful Bluette is juxtaposed nicely with the reflective Lamento. The Impromptu dates from 1978 and is a tour de force for the horn. The opening cadenza is based on the harmonic series. Powning makes use of stopped notes and wide glissandi in the second cadenza. The last movement is a jolly hunting tune in 6/8 meter. It is without doubt as pleasurable to play as it is to hear. The disc concludes with two "standards" of the repertoire, the latter of which needs more performance. The Strauss continues as a major work exploring timbre and control. Sadly, the Wilder is neglected perhaps because of its jazz lilt and flexibility requirements. It also demands a sensitive accompanist who relishes free style, too. Tom Bacon and David Jolley have renewed Wilder recordings since those earliest ones by John Barrows. Runnels furthers the terrific command of jazz technique and lyricism through the horn.

Disc Title: Salvatore Macchia: Heeding the Call

Contents: Horn Trio (1992)

> Heeding the Call (1997) Winter Morning (1989)

Artist(s): Laura Klock, horn

Veronica Macchia-Kadlubkiewicz,

violin

John Van Buskirk, piano Peter Tanner, percussion Karen Smith Emerson, soprano

Nadine Shank, piano

Label and Number:

Gasparo GSCD-310

Timing: Recording Date: 63:37 1997

Recording Location:

unspecified

Melodically pointillistic, energetic, accessible to the firsttime listener, challenging and rewarding to the performer, and thoroughly enjoyable: all are descriptive of an album of new music by composer/double bassist Salvatore Macchia featuring horn. Most of the performers are, like the composer, faculty members at the University of Massachusetts-Amherst. Laura Klock maneuvers adroitly through extreme registers, loud and soft dynamics, and lyrical and technical passages with grace and ease. These works utilize three widely differing media, each presenting its own set of challenges to the horn player. The Trio is of major length (thirty-nine minutes) with many changes of style, tempo and mood. Heeding the Call is in a ritornello form, the slower sections containing a decorated version of the German folksong, Es blies Jager wohl in sein Horn. The opening horn call serves as the unifying gesture of the piece. Percussion requirements are: two bongos, four tom-toms, and glockenspiel. The cycle of five songs are based on texts by American poet Louise Gluck. The musical language combines a sense of tonality within a fairly complete field of chromaticism. Ms. Klock admirably carries off the drastic style changes, which vary from subtle to abrupt, lyric to aggressive. This is a fine representation of new music for horn in a variety of settings and is worthy of many performances to come.

תתתתת

Disc Title: Contents:

The Glory of the Brass Gloria G. F. Handel

Aria from Julius Caesar G. F. Handel Fugue in E Major from Well-Tem-

pered Clavier, II J.S. Bach

Aria from Cantata No. 146 J. S. Bach Aria from Cantata No. 208 J. S. Bach 3 selections from The Magic Flute

W. A. Mozart

Chanson de matin, Op. 15 E. Elgar

Medley G. Gershwin

3 Preludes G. Gershwin Otto e mezzo N. Rota Tuba Tiger Rag H. Decosta That's a Plenty L. Pollack Carry me back to old Virginny

J. Bland

The Saints' Hallelujah G. F. Handel

Brass in the Five

Peter Soos, horn/vocals

Label and Number: Appleton BCC-17

Timing:

Artist(s):

64:26

Recording Date: September 1997

Recording Location: Matav Music House, Budapest

In their inaugural disc, the Brass in the Five displays a wide variety of repertoire with solid ensemble playing, resilient tone, and singleness of articulation and interpretation from the Baroque to modern eras. The group was founded in 1992 by students of the Liszt Ferenc Academy of Music. Gergely Vajda, the ensemble's artistic leader, has led the group in its performances in Hungary, France, Germany, and Austria. They prefer playing music of contemporary composers written for them, but they are comfortable with works of all types. Included on this disc are marvelous arrangements of Bach, Handel, Gershwin, and Elgar as interpreted by members of the group and arranged by Luther Henderson, Lew Gillis, Roger Harvey, Harry Herfurth, and Peter Knudsvig.

I hope the ensemble will consider publishing their arrangements, as many of them are suitable for weddings, festive occasions, concert-recitals, and the like. Particularly well-performed in spirit are the two Gershwin sets, the Mozart set, and the cleverly constructed dichotomy of the Hallelujah Chorus and When the Saints Go Marching In. Watch for this group as their career is off to a terrific start. Contact them at their email or internet addresses for information on acquiring this excellent disc.

Email: burget@szabinet.hu

Internet: http://www.szabinet.hu/~burget

してててて

Disc Title: Souvenir: French Recital Pieces Contents: Pièce en Ré, Op. 39 Henri Busser

Pour Diane Jacques Charpentier

Scherzetto Jacques de la Presle

Légende Marcel Poot En Ireland Eugène Bozza

Pièce mélodique No. 8 Emile Vuillermoz

La Reve du jeune faon J. de la Presle

Romance sans paroles Pierre Max Dubois

Poème fantasque Georges Delerue

Sonatine René Guillou Cantecor, Op. 77 H. Busser Légende Robert Planel Souvenir Paul Bonneau Robin Dauer, horn

Artist(s):

Dennis Hay, piano

Label and Number: Mark Records 2611-MCD

55:36 Timing:

Recording Date: summers, 1996 and 1997 Recording Location: Nettleton Baptist Church,

Jonesboro AR USA

There are many French pieces of shorter duration originally used for competition and study that simply need to be rediscovered. Robin Dauer, horn instructor at Arkansas State University, has revived several exciting and several introspective works for our listening pleasure and musical edification. These works would balance a full-length program well; several would serve as excellent stand-alone pieces for shorter public performances. The pieces on this recording range from light-hearted to weighty. Dauer brings off a colorful, full-bodied performance: a wonderful soaring quality in the Busser Pièce to a jocular and piquant leggiero style in the Scherzetto. one of my particular favorites on this disc is the Planel. It includes fanfare, lyrical, technical, and multi-metric display all within a six-minute and three-octave compass. Dauer performs here on a Conn 28D with Atkinson leadpipe and Lawson nickel-bronze bell. All works on this disc are published by Leduc and range from 1:30 to 6:00 in length.

たんたん

Disc Title: Kaprizma Ensemble Jerusalem Contents: Divertimento for Horn, Viola and

Guitar Israel Sharon

Duo for Bassoon and Horn I. Sharon

Artist(s): Elinoy Yogen, bassoon

Yoel Abadi, horn Gadi Abadi, viola Hanan Feinstein, guitar

Label and Number: KPCD-002 Timing: Divertimento: 8'

Duo: 6'

Recording Date: August 1996 Recording Location: Jerusalem

The Kaprizma Ensemble Jerusalem was founded in 1991 and has been associated with the music of Israel Sharon, Abel Ehrlich, and Michael Wolpe. This disc highlights the horn in two unique combinations of instruments. Sharon was born in Israel in 1966 and graduated from the Tel-Aviv Music Academy, and his music has been performed by the Lincoln Center Chamber Music Society of New York. The Divertimento pits instruments of differing articulation against each other. Each of its five movements is written in a concise manner and manages to convey a great deal of emotion from tenderness to anger in a short period of time. The movements range from forty-five seconds to two-and-a-half minutes in length. The Duo is written in a more carefree manner and draws its inspiration from French wind music. The work resembles the classical serenade and is written in four contrasting movements: slow—fast—slow—fast. Again, each movement is short, ranging from one to nearly

three minutes each. Contact Yoel Abadi for more information about this disc and copies of the music at: 12 Jabotinski Street, No. 11 Holon 58281 ISRAEL or by email at: yoel@star.net.il.

תתתתת

Disc Title: Da Camera: Chamber Music by Karen

Amanda Allen

Sonata for Horn and Piano Contents:

Artist(s): Benito Diaz, horn

Jesús Gómez, piano

Label and Number:

KAA-1 Sonata: 4'

Recording Date: Recording Location:

Timing:

20-30 May 1997 Leakin Hall, Peabody

Conservatory, Baltimore MD USA

This compendium of quartal-based music of Karen Allen features only one work for horn; however, it is seriously worth investigating for study and public performance. Akin to the sonatas of Hindemith, Heiden, and Reynolds, Allen's sonata is a relatively short work, succinct in style and scope. It does provide the audience a capsulized aroma of midtwentieth century harmonic idioms as well as some fresh melodic direction. The work is totally accessible on first hearing. The first movement captures a melancholy mood; the second has bounce and brightness to it. The work leaves the listener wanting more. Contact the composer for more information about obtaining this disc and a copy of the music at: Karen Amanda Allen 504 Cathedral Street, No. 202 Baltimore MD 21201 USA Tel. 410-576-9296.

תתתתת

40 Characteristic Etudes for French Disc Title:

Horn by H. Kling

Contents: (see title)

Stephen Hager, horn Artist(s): Mark Records 2484-MCD Label and Number:

77:54 Timing:

1997

Recording Date:

Recording Location: Firestation Recording Studio,

San Marcos TX USA

What's as monophonically challenging as Kopprasch but more melodically inclined? Kling is surely one of the correct answers! These forty etudes are excellent musical tours of register, dynamics, articulation patterns, and style. Do they qualify as unaccompanied solo repertoire as well? Why not—especially when in the hands of a soloist such as Stephen Hager. He has brought out this unique disc with accompanying performance suggestions and teaching tips in the liner notes. To have learned all forty certainly puts the performer through the paces: a continual use of threeoctave range, slurs, marcato, legato, abrupt changes, etc. Above all the theme and variation demonstrations here are solid, enviable, and musically convincing to the very end.

While being a fine teaching tool, this album also serves as an example to emulate for anyone preparing for solo public appearance and auditions of all sorts. Copies of the disc are also available from the soloist: c/o Department of Music Southwest Texas State University San Marcos TX 78666 USA. Tel. 512-245-2651.

עעעעע

Disc Title: Fascinating Rhythms

Gershwin Medley Joev Sellers Contents:

Music of Renaissance Spain

arr. Allan Dean

Spanish Folksongs Manuel de Falla Saltarello anonymous (c. 1550)

arr. A. Dean

Dances from the "Pariser Tanzbuch"

pub. Attaingant arr. A. Dean

Animal Ditties No. 8 Anthony Plog Four Seasons Medley Joey Sellers

Saint Louis Brass Quintet Artist(s):

Tom Bacon, horn

Summit Records DCD-195 Label and Number: 67:51

Timing:

Recording Date: 14-15 March 1997

Recording Location: Auer Hall, Indiana University,

Bloomington IN USA

The SLBQ was founded in 1964. Since that time, the group has performed in hundreds of cities across the USA, and tours have included venues in Norway, Japan, and India. This disc showcases the group's versatility: sixteenthcentury Spanish, French, and Italian music, Gershwin, Vivaldi, de Falla, and Plog. The latter, a former member of the group, writes, "Animal Ditties No. 8 is one in a series of pieces based on the witty poetry of Ogden Nash about various animals. My intent in writing the pieces was to give each animal a musically descriptive feeling or mood which in turn is related to the text." Sellers incorporated Strike Up the Band, Fascinatin' Rhythm, Lady Be Good, Someone to Watch Over Me (featuring Bacon), 'S Wonderful, and I Got Rhythm for his medley. He cleverly weaves Summertime, Autumn Leaves, Autumn in New York, Carol of the Bells, and Winterwonderland in and among Vivaldi's own music in the Seasons Medley. This disk is an excellent addition to brass quintet recordings.

תתתת

Horn Concertos Disc Title:

Concerto No. 2 Richard Strauss Contents:

> Concerto, Op. 65 Othmar Schoeck Concerto Hans Georg Pflüger Concerto No. 1 Richard Strauss

Andrew Joy, horn Artist(s):

Cologne Radio Symphony

Orchestra

Label and Number: Capriccio 10-443

Timing: 68:13

Recording Date: 9–13 September 1991

Recording Location: Philharmonie, Cologne GER

Australian-born Andrew Joy, first horn of the Cologne Radio Symphony Orchestra since 1978, is featured on this disc of Germanic repertoire. His tone is robust with an expressive nature to match. Opening the disc with the Strauss second concerto, which received its first performance in 1943, reminds us just how far Romanticism came into the twentieth century. The first movement has a deliberate quality to it, allowing the many fine nuances employed. The sprightly tempo chosen for the finale is well-imitated in the orchestra. The miking of the orchestral horns is especially marvelous, allowing us to hear the integral part they play in the work. If the listener is unfamiliar with the Schoeck concerto, this is reason alone to acquire this disc. The Schoeck is an excellent work-Romantically inspired yet incorporating more modern harmonic explorations. The slow movement parallels somewhat Vaughan Williams's and Britten's melodic structures. The rollicking rondo finale has a similar caste as that of the Jacob concerto and is a delightful close to a piece that needs more performance.

The most dramatically modern piece on the disc is the concerto by Pflüger. In his superb notes, Michael Stuck-Schloen refers to the first movement as "a rugged spiritual landscape of orchestral entries and quasi-improvisatory solo passages in which Pflüger calls for a compendium of technical possibilities for the horn from perilous leaps, glissandos and stopped effects to simultaneous singing and playing. Between the solo outbursts and motivic interjections are interposed, like Utopian irruptions of light, two Adagio passages in an undulating motion of strings and celesta, whose lyrical gentleness is further developed, in the concerto's second movement, to meditative intensity." Baumann premiered the work in 1983 with the Stuttgart Philharmonic, and a version for horn and organ was first performed three years later by Andrew Joy and Christoph Schoener.

תתתתת

Disc Title: Contents:

First Times

1) First Times (Greg Snedeker)

2) *Emergence* (Tom Gause)

3) All the Things You Are (Hammerstein/Kern)

4) Georgia on My Mind (Carmichael)

5) Rivers (G. Snedeker)

6) Faultless (Ozzie Cadena)

7) The Quota (Jimmy Heath)

8) Du Velours (John Ward)

9) Concerto No. 1, K. 412 (W. A. Mozart/J. Snedeker) Artist(s): Jeff Snedeker, horn

Greg Snedeker, cello John Sanders, piano

Central Washington University

Jazz Band

Label and Number: JS-2 Timing: 57:03

Recording Date: August, 1997

Recording Location: Cascade Recording Company

Elum, Washington USA

You can count the number of hornists who have seriously ventured into the jazz vocabulary on two hands. Jeff Snedeker has just brought out a new and adventurous excursion into the land of swing, straight-ahead, up-tempo, ballad, and soulful music. Since, as Doug Hill remarks in his liner notes to this album, the horn "does not have a welldocumented set of traditions" in this idiom, the listener finds some wonderfully fresh interpretations here. Jeff blends a marvelous lyricism with spirited episodes, some of which one would swear had come out of Mancini-like movie scores and television spots. He shapes phrases with the band with remarkable ease and grace. Jeff's brother, Greg, has put together two terrific works included on this disc, the second of which features Greg on cello along with solo horn and piano solos. Faultless is a transcription from the recording "Roll 'em Bags" (Milt Jackson with the Kenny Dorham sextet) and is a short tribute to Julius Watkins, one of the first jazz horn greats.

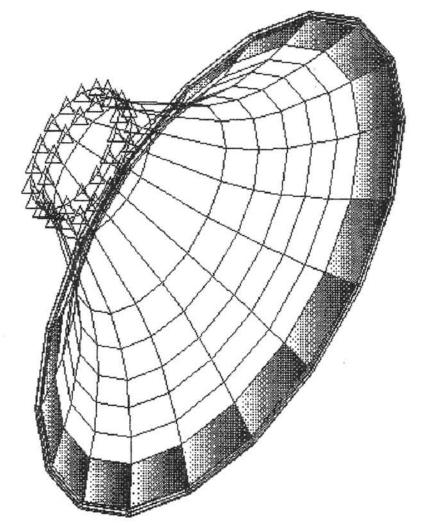
Jeff has adapted *Du Velours*, originally a trombone feature, which utilizes a special flair for vibes, bass, and drums as well as special sections for clarinets, flute, and muted trumpets. The disc ends with a rendition of both movements of K. 412 in a style reminiscent of Vince Guaraldi of the Charlie Brown "Peanuts" television specials. It's a new twist on an old classic that's sure to please even the most conservative of us. This is a thoroughly enjoyable disc that also presents some great moments of improvisation, too. The disc is currently distributed by the soloist, and a copy may be purchased from him for \$15 plus \$2 for shipping in the USA. Order yours from: Jeffrey L. Snedeker 404 N. Sampson Street Ellensburg WA 98926-3158 USA.



Index of Advertisers

| AAIIRR Acoustics 64 | Kalison SAS 7 |
|------------------------------------|-------------------------------------------------|
| Alden Lee Company, Inc47 | Robert King Music Sales 64 |
| Gebr Alexander Mainz11 | KRS Publishing 62-63 |
| Alphorns by Coffey34 | Last Resort Music 32 |
| Altieri Instrument Bags 61 | Lawrence University 31 |
| American Horn Quartet42 | Lawson Brass Instruments Inc Inside Back Cover |
| Kendall Betts Horn Camp 32 | G. LeBlanc Corporation 10 |
| Birdalone Music 47 | S. W. Lewis Orchestral Horns Inside Front Cover |
| Boosey & Hawkes Outside Back Cover | Mamco Musical Accessory |
| Brass Arts Unlimited 8 | McCoy's Horn Library 16 |
| Brass Journals 20 | Musical Enterprises |
| Classified Ads 57 | Philip F. Myers |
| Crystal Records Inc 15 | Osmun Brass Instruments 58 |
| Le Domaine Forget34 | Dieter Otto |
| Emerson Horn Editions11 | Paxman Musical Instruments |
| Ferree's Tools74 | Phoenix Music Publications |
| Carl Fischer 50 | Rauch Horns |
| Giardinelli 32 | Rocky Mountain Alphorns 15 |
| Kenneth C. Henslee Publishing 41 | Engelbert Schmid GmbH74 |
| IHS International Workshop 3012-14 | Richard Seraphinoff |
| IHS Manuscript Press46 | Stork Custom Mouthpieces |
| IHS Sale Items 82 | TrumCor |
| IHS Tuckwell Book4 | United Musical Instruments U.S.A., Inc. |
| Iltis Dampfer Mitt 72 | Chuck Ward Brass Instruments 41 |
| Indiana University47 | Wehr's Music House |
| IVASI | RM Williams Publishing |
| M. Jiracek & Sons 70 | Willson Musikinstrumentenfabrik |
| Join the Horn Society74 | Wind Music Inc 22, 61 |
| David Jolley 57 | Woodwind and Brasswind 64 |
| Youritan Daniel Ynghonno on to | |





ARE YOU SURE

you can be heard from the back of the hall? If not, contact Lawson for information on their pattern annealing process for bell flares on all of their new horns. It acts as a filter to block some of the unwanted "edge" in your sound.

Jawson

Forging technology into sound Lawson Brass Instruments, Inc.

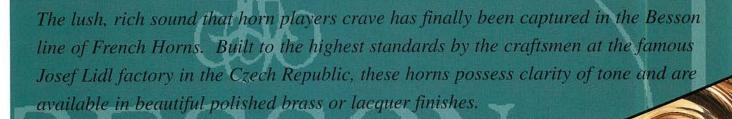
P.O. Box 38

Boonsboro, Maryland 21713

301-733-6393

76462.1343@compuserve.com

REGAL



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





better by design

BOOSEY (THAWKES

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

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.

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.