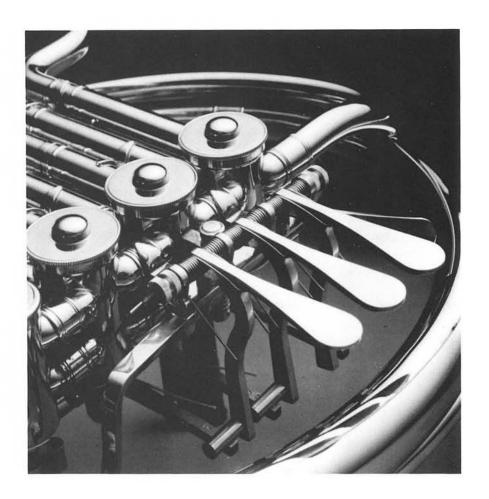
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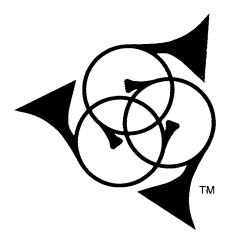
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Journal of the International Horn Society

Volume XXIX, No. 1, November 1998



Jeffrey L. Snedeker, Editor

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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.]



Journal of the

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

Volume XXIX, No. 1

November 1998

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The Horn Call

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Paul Austin

IHS OnLine Webmaster Bruce Hembd 122 E. El Parque, #214 Tempe, AZ 85282 USA Email: horndog@swlink.net Dear Readers,

Greetings to all of you! I cannot begin to describe to you the feelings I have as I embark on this next adventure with all of you. I am honored to have this opportunity to serve an organization that represents the instrument I love and its many varied facets. I must thank the IHS Advisory Council for entrusting me with this responsibility, and I will certainly give it my very best effort. I must especially thank Johnny Pherigo and Nancy Cochran Block for their support and encouragement through the transition of responsibility – it is only in attempting to do the job that one appreciates all that goes into it. I also feel some trepidation – what am I in for? Will I be able to do this job as well as my predecessors? Will my family still be with me when this ride ends? Good questions – we'll see how things turn out!

From the Editor

To those of you who don't know me, I have a wide range of interests and experiences, including recordings, performances, and publications, all of which will come in handy in this position. I like a LOT of things and constantly strive for balance in what I do. I hope that will be reflected in future issues. I look forward to hearing what you think about any relevant topic, and expect to work with the Society as a whole, with the Advisory Council, and with individual members to make *The Horn Call* as interesting, useful, and informative as possible. While in a sense this is every editor's goal, my observation is those who are successful at guiding publications in these directions have several things in common:

1. A love for the subject at hand

2. Respect for the written word and the person who writes it

3. The active support of a competent staff

4. A readership that understands that communication and dissemination of information requires participation

Too often, readers complain about content, yet offer no concrete suggestions or items of their own. Ideally, everyone in a "society" of shared interests should feel they have an equal voice. While that may not truly be possible in any real sense, I hope everyone will feel they can contact me about ideas, suggestions, thoughts they have on IHS publications. I cannot promise that every idea will be enacted or every article will be published, but I promise always to listen, consider, and respond.

Inevitably, with changes in leadership come changes in approach and appearance. These changes are a natural part of the evolution of any publication. The first thing I did upon realizing I was being considered seriously for this job was to look at every past issue of this journal. What amazing transformations! Some things will immediately look different, and I hope that these changes will not be too disruptive. They are simply a reflection of what I like and I hope you will give me some feedback. Three noticeable changes in this issue are 1) the separation of the President's Message from the News section, 2) the relocation of the News section closer to the front (this is your new reader "warmup" for the rest of the journal), and 3) the introduction of a new feature, "Out the Bell" on the back page – it will explain itself.

While things will continue to evolve for awhile, I want to assure you that no changes will be made capriciously and, by the same token, nothing will ever be "carved in stone" (I mean, consider the mailing costs...). There will be misprints, typos, etc. that I will make every attempt to catch and rectify, but until I get my "editor

legs" up to full-strength, I hope you will be patient with me.

One important item that will be in place by the February issue is a restructuring of the editorial staff into three categories. For practical reasons, we need an Editorial Advisory Board, to help the editor maintain quality control and to help guide the direction and purposes of our publications. Current staffers Peter Kurau (Pedagogy) and Robert Pyle (Acoustics), as well as Rick Seraphinoff (Historical Instruments and Performing Practices) have already consented to lend their expertise in these areas, with more to join them soon. I will also be forming a small staff of "Assistant Editors" who will help with some of the editing and proofreading, making things a little easier on yours truly and lending extra pairs of eyes to catch problems. Alise Oliver and Elaine Braun have already offered their services, and anyone else interested in participating in this way should contact me at your convenience. The third category is already in place – our "Contributing Editors" who contribute reviews, edit our regular features, for each issue. When organizing a staff, one has many choices with two extremes: to do it all, ensuring control but sacrificing sanity and health (not to mention family), or to delegate, making it easier day-to-day, but running risks of inconsistency and lack of control and/or leadership. I lean toward a team effort, despite its risks, for a publication of this magnitude. I'll take the heat, but I also need help. Besides, like all of you, I need to practice sometime, if not just to keep my day job, but also to keep my sanity!

Well, that's enough for now! I am honored to serve the IHS in this way, and only together will we maintain the high quality of its publications in the future.

Take care,

SP.

Guidelines for Contributors: The Horn Call is published quarterly in November, February, May, and August. Submission deadlines for articles are September 1, December 1, March 1, and June 1. Submission deadlines for IHS News items are September 15, December 15, March 15, and June 15. Inquiries and materials intended for The Horn Call should be directed to the Editor or the appropriate Contributing Editor. Inquiries and materials intended for IHS News should be directed to the News Editor. Opinions expressed by contributors are not necessarily those of the editorial staff or the International Horn Society. 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, fourteenth edition, and A Manual for Writers of Term Papers, Theses, and Dissertations, fifth edition, by Kate Turabian. Refer to these texts or to recent issues of The Horn Call for guidelines regarding usage, style, and formatting. The author's name, address, telephone number, and a brief biography should be included with all manuscripts. Initial article submissions should be sent as paper/hard copy ONLY. 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.

Upon acceptance for publication, contributors will be asked to submit hard copy (revised as needed), accompanied by an electronic version (floppy disc or file attached to email), as requested by the Editor. Those sending floppy discs should expect to submit materials on a 3.5-inch diskette; Macintosh, Windows, and MS-DOS formats are all acceptable, with Macintosh/Microsoft Word 98 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 disc should be in EPS or TIFF formats only (Finale files may be acceptable, but the Editor should be consulted in every case). Submit graphics and musical examples in hard copy (suitable for scanning) as well as on disc, if possible. 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), as follows:



President's Corner

Frøydis Ree Wekre



Dear colleagues and horn enthusiasts!

Our future depends on the generations to come. One of the most important activities of the International Horn Society is to support young, talented horn performers, through various scholarship programs. Recently we received a major and very generous donation from Mrs. Margaret Farkas. This contribution will solidate the funding for the scholarship program in the name of our beloved Philip Farkas.

To further honor his memory, I would now like to challenge:

- all former Farkas students
- the Holton company
- everybody who does Farkas warmups
- all other fans of this great man

each to contribute \$20 US (or more, if they so wish) for the future consolidation of the scholarship fund in Philip Farkas' name. This way, we, as an organization, can be more generous towards our young, aspiring members. Our executive secretary, Heidi Vogel, is ready to deposit the checks, written out to the IHS Farkas Fund and mailed to her. (Credit cards can also be used.)

THANK YOU ALL IN ADVANCE!

Another project related to our future is our commission of a major (we hope!) concerto for horn and orchestra by a major composer, Joseph Schwantner. The work is in progress, and the world premiere will take place in Dallas with Greg Hustis as a soloist during the 1999-2000 concert season. More details later about this exciting event. Statistically, for every ten new pieces, at least one will turn out to be a lasting one, so just keep encouraging those composers out there, everybody! (I made up this statistic myself.)

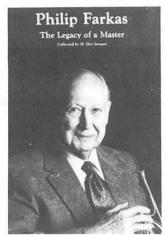
HORN greetings from

Froydis

Frøydis Ree Wekre

Publications For Brass Professionals

Philip Farkas – The Legacy of a Master

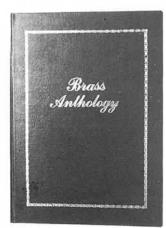


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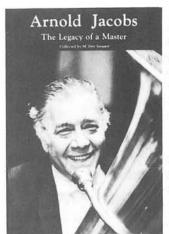


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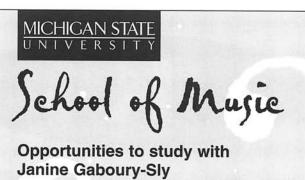
Dear Editor,

There is something that you might want to put in *The Horn Call* as a correction (actually, I only recently got hooked up to the 'Net, so I just found out about it). The website for the group Rhythm and Brass has changed, and I think their email has changed, too, from my previous article (May 1998 issue). Here are the addresses:

web: www.rhythm-brass.com email: us@rhythm-brass.com (it's a nice site, by the way)

Also, I will not be touring with Epic Brass this season. I wanted my son to get to know me. Besides free-lancing, I'll be teaching more heavily at Wheaton, Atlantic Union College, Bridgewater State, and will even teach a class at Brown University. I find it interesting that both of the new horn players in the Canadian Brass and the Empire Brass (Chris Cooper and Greg Miller) played in Epic Brass before my tenure.

Best wishes, Steve Nadel



Audition Dates:

Friday, November 13, 1998 Friday, February 5, 1999 Friday, February 19, 1999 Friday, March 19, 1999 Friday, March 26, 1999



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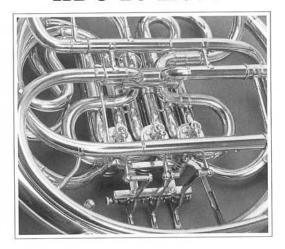
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IHS News and Reports

Heather Pettit, News Editor

From the Editor

This, my first news issue, has been a rollercoaster of highs and lows; an exciting few weeks that alternated rapidly between frightening and exhilarating. Even as I dropped the envelope indicating my desire to be considered for this position into the mail, my hand wavered. Was I capable of handling this job successfully, or had I just not recovered from the excitement of the fabulous Banff conference? Could I live up to Virginia's wonderful reputation? Would Jeff help me through my paranoia or just give up on me? Or, my worst nightmare - would no one send me anything to edit and print?

It is my good fortune that, so far, nothing too dramatic has happened, other than a little lost sleep, and best of all, Jeff and I are still speaking. I hope that the pages you are about to read meet your expectations and that you are encouraged to forward any news about the horn playing exploits of you, your students, or friends directly to me either electronically or through the good-old postal system.

When I decided to throw my name into contention for this position it was with the understanding that I wanted to give back something to an organization that has done so much for me. The International Horn Society has opened up the world to this junior high band director. Certainly it offered me the opportunity to become a better, more knowledgeable, horn player and teacher, but along the way I also became a better person and developed many meaningful friendships. It has truly given me a reason to believe in the sentiment "the best is yet to come."

- Heather Pettit

Last Call for Nominations

Nominations for election to the Advisory Council threeyear term of office July 1, 1999 to June 30, 2002 should be sent to Executive Secretary Heidi Vogel by December 1, 1998. Nominees must be members of the International Horn Society in good standing and be willing to accept the responsibilities of the position if elected.

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

Terms of the following Advisory Council members expire on June 30, 1999: Frøydis Ree Wekre, Kendall Betts, Ádám Friedrich, Paul Mansur, Marilyn Bone Kloss. Wekre, Betts, Friedrich, and Mansur are completing their second term and are therefore ineligible for re-election at this time. Kloss is eligible for renomination.

Address Corrections and "Lost Sheep"

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

The following people are "lost sheep" (current IHS members who have not submitted address corrections or updates, and are no longer receiving IHS mailings): Miri Bachar, Andrew T. Clark, Lori Dalton, Melissa Jane Derechailo, Daniel L. Dinsmore, Dana L. Eckensburg, Ethel O. Epstein, Laura D. Gilmartin, Robert Grishkoff, Patrick R. Heseltine, Ryan T. Leslie, Keren V. P. Lomas, Erin Lylis, Dale McSwain, Didac Monjo, Stacey Mortenson, Alexsander Sapozhnikov, Brian N. Sarvis, Elizabeth R. Simmons, Barbara Jaskot Speare, Heidi F. Wick.

News Deadline

The next deadline for news submissions is December 15. Send items directly to Heather Pettit.

IHS Website

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

IHS "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, send "subscribe horn-digest" to the same address. Postings to either list are cross-posted to the other, so everyone is requested to subscribe to one version at a time. Questions and comments may still be directed to list owner Gary Greene at <mugreene@alpha.nlu.edu>.

The IHS NEWS Project

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

IHS Area Representatives

by Mary Bartholomew

We would like to welcome several new additions to our IHS area representative roster. These ambassadors of horn playing act as "agents" of IHS, encourage new IHS memberships, promote horn playing in their states and serve as clearing houses for information about horn players and horn playing. Many publish their own newsletters and organize

THIS News and Reports

Dorrie Nutt

MO Gary Moege

smaller versions of regional and international workshops.

This updated list includes old and new representatives and current vacancies. Anyone interested in providing this important service for their state should contact IHS Area Representative Coordinator Mary Bartholomew, 80 Eastmoor Dr., Asheville, NC 28805, Tel. 828-28-8472, Fax 828-298-7999, E-mail: MaryBarth@aol.com.

Karl Overby

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MA	Marilyn Kloss	VA	John Cryder
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MI	Paul Austin	WV	OPEN
MN	OPEN	WI	Patrick Miles
MS	Dennis Behm	WY	Lucinda Schmidt

Member News

The University of Wisconsin at Oshkosh has appointed Bruce Atwell to their new tenure track position in history/theory. Formerly principal horn of the Florida Symphony and Visiting Professor of Horn at the University of Florida, Mr. Atwell has also held positions with the Cincinnati Ballet Orchestra and the Hong Kong Philharmonic and performed with the Philadelphia Orchestra, Cincinnati Symphony, Cincinnati Chamber Players, and Indianapolis Symphony.

In July of 1997, nineteen horn students participated in a competition hosted by the National Radio of Portugal. This was the first year the competition included a horn division. **Abel Pereira** received the first prize with **Hugo Carneiro** award second. Both are students at the Music College of Porto.

Christine Trefney has received a 1998-99 Fulbright Grant to study horn in Norway with Frøydis Ree Wekre. Her previous teachers include Roger Kaza, Peter Kurau, Verne Reynolds, and Erik Ralske.

Kendall Betts, Principal Horn of the Minnesota Orchestra, will perform the Mozart Concerto No. 3 with the Minnesota Orchestra on November 27 and 28 in Minneapolis, MN.

Shaileen Fenn of Greeley, CO received the 1998 Downbeat award for Best Classical Instrumental Soloist at the high

school level. Fenn has played the horn for seven years and currently studies with Jack Herrick at the University of Northern Colorado in Greeley. She plays with the Greeley Chamber Orchestra and has participated in the Colorado All-State Band, Orchestra and Choir, the Colorado State University Honor Band, and the Colorado University Honor Band. Miss Fenn is presently a music education student at the University of Northern Colorado.



Shaileen Fenn

The Toulon International Festival of Music

The Toulon International Festival of Music announces the results of the 1998 competition, held May 26-29: first prize, by unanimous choice, Laszlo Semann, Hungary; second prize, Jean-Pierre Berry, France; third prize, Darius Mikulski, Poland. The jury consisted of Daniel Bourgue (France), Jacques Charpentier (France), Kaoru Chiba (Japan), Roger Delmotte (France), Nancy Fako (YSA), Friedrich Gabler (Austria), and Frank Lloyd (UK).

Obituary James M. Thurmond

(1909-1998)

James M. Thurmond, 89, a retired Navy lieutenant and music professor, died June 21. Mr. Thurmond served as principal horn of the Navy Band in the 1930's and later helped organize and run the Navy School of Music, now the School of Music for the Armed Forces, in Washington, DC. During World War II he was head of the school and all-fleet bands. His post-Navy career included positions at Lebanon Valley College in Annville, PA, where he was named professor emeritus upon his retirement, Gettysburg and Messiah Colleges and Temple University. Mr. Thurmond also wrote a textbook on music and was the conductor of the Harrisburg Symphony in Harrisburg, PA.

A native of Dallas, Mr. Thurmond attended the Curtis Institute, American University, Catholic University and received an honorary doctorate degree from the Washington College of Music. He was a member of the Music Educators National Conference, Retired Officers Association, Military Order of the World Wars, and the International Horn Society.

Upcoming Events

Second Paxman Young Horn Player of the Year Competition

Paxman Ltd., Britain's only horn manufacturer, announced plans to make its Young Horn Player of the Year award the most prestigious event of its kind in the world.

This second competition promises to be truly international. Though the inaugural event included twelve overseas players in the finals, and was won by American Jennifer Montone, the competition was based in the United Kingdom. This year there are rounds scheduled in the US, France, and Germany, as well as the United Kingdom, all leading to finals at the Royal Academy of Music and Drama in London.

The four regional winners will compete in a concerto final with orchestra at the Royal Academy on December 1 at 7:30pm. In addition to a custom-made Paxman horn, the winner will be invited to appear as a guest soloist at the 31st International Horn Society Workshop in Athens, Georgia.

Entrants must be a full-time student and under the age of 25. Those interested can contact Paxman managing director, Chris Huning at + 44 171 620 2077.

Call for New Chamber Compositions

The National Association of College Wind and Percussion Instructors (NACWPI) is soliciting proposals for new chamber compositions for mixed ensemble of 3-11 players of brass and woodwinds with optional percussion for one player. Applications must be postmarked by January 15, 1999. There is no age limit.

The work must be new, unpublished, with no previous performances or awards. The length of the work should be ten to fifteen minutes. The winner receives a grant of \$1,500, a premiere at the 2000 MENC In-Service Conference, and publication with Southern Music Company.

For application information, contact Britton Theurer, NACWPI Composition Project Chair, School of Music, East Carolina University, Greenville, NC 27858-4353.

Historic Brass Society's International Symposium

The Historic Brass Society, in collaboration with Cité de la Musique, Paris Conservatoire and Musée de la Musique, will present an **International Symposium: Historic Brass Research, Pedagogy, Performance and Conservation**, March 10-13, 1999 at Cité de la Musique, 221 Avenue Jean-Jaurers, Paris, France.

The four-day event will involve leading scholars, teachers, instrument makers and performers in the early brass field. Four formal evening concerts, master classes for trumpet, trombone, horn and cornetto, lectures, and informal playing sessions will be part of the activities. A special tour of brass instruments in the new Musical Instrument Museum is included as well as three round-table discussions: an organology/curator session, a pedagogy session (with representatives from schools with early brass departments), and a session on recording and performance practice.

All major early brass instrument makers are expected

to attend and exhibit their instruments. Some scholars and performers tentatively scheduled to appear are Robert Barclay, Peter Bassano, Hermann Baumann, Stewart Carter, Ayden Adler, John Ericson, Thomas Hiebert, Herbert Heyde, Peter Downey, Henry Howey, Trevor Herbert, Renato Meucci, Gerhard Stradner, Edward Tarr, Benny Sluchin, Mary Rasmussen, William Waterhouse, Jean Tubery and John Wallace.

Northeast Horn Workshop

The 1999 Northeast Horn Workshop, hosted by **Douglas Lundeen**, will be March 19-21 at Rutgers University, New Brunswick, NJ (732-846-4345; dlundeen@rci.rutgers.edu).

San José Holiday Horn Festival and Hornfest '99

The annual Holiday Horn Festival will again be held this December at the Eastridge Mall in San José, California. The festival is an event for all hornists to play holiday carols, have lunch, do some shopping and, this year, attend a morning master class given by San Francisco Symphony Principal Horn **Robert Ward**. The festival is sponsored by the San José Horn Choir. For information phone 510/661-6761 or email <hr/>
Hornfest@aol.com>.

Hornfest '99 will be a two-day event taking place during the second week of June at California State University-Sacramento. The festival will be co-sponsored by the CSUS horn department and the San José Horn Choir. A lineup of several great hornists will be announced soon and will be advertised in a future issue of *The Horn Call*. A Farkas panel, master classes, exhibits, recitals, jazz horn, natural horn, and some good California cuisine will contribute to making this the second northern California IHS Regional Workshop enjoyable for everyone. For more information call Peter Nowlen 916/278-7991 or Larry Osborne 510/661-6761 or email pete_nowlen@macnexus.org> or <Hornfest@aol.com>.

1999 Kendall Betts Horn Camp

The Fifth Annual **Kendall Betts** Horn Camp will take place June 13-27, 1999 at Camp Ogontz in Lyman, NH. As in the past, Kendall is planning an intense, unique seminar and retreat in the beautiful White Mountains for hornists over age 15 of all abilities and accomplishments. Participants may attend either or both weeks and will receive instruction from a world-class faculty that will include, among others, Barry Tuckwell. 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 Circle, Golden Valley, MN 55422-5313, Tel. 612-377-6095, Fax 612-377-9706, E-mail HORNCAMP@aol.com or visit the KBHC website at www.iaxs.net/~cormont/KBHC.

The 1999 American Horn Competition

The 1999 American Horn Competition, Steven Gross, General Director, Lowell Greer, Artistic Coordinator, will be held August 31-September 6, at the University of Alabama in Tuscaloosa. Hornists, teachers, students, and pro-

IHS News and Reports

fessionals of all nationalities are invited to attend. The competition includes University and Professional Divisions, with a distinguished adjudication panel.

The American Horn Competition is unique in providing entrants with staged, full-length performances, and written, signed evaluations from each judge. Non-finalists are permitted to have follow-up discussions with adjudicators.

For application and information, contact the 1999 AHC Host and Producer: Professor Charles Snead, Box 870366, School of Music, University of Alabama, Tuscaloosa, AL 35487 USA; tel 205-348-4542; email < snead@gallalee.as.ua.edu>.

Reports

Midwest Regional Horn Workshop

by Barbara Hunter

The Midwest Regional Horn Workshop, hosted by Barbara Hunter, was held March 6-8, 1998 on the campus of Southern Illinois University, Edwardsville, IL. Three members of the St. Louis Symphony horn section, Bob Lauver, Tod Bowermaster and James Wehrman, opened the festivities with a recital that included a composition written especially for the workshop and premiered with the composer, Christian Woehr, narrating. On Sunday, the trio presented an amusing yet thoughtful master class entitled "Stepping on the Horn: A 12-step program for horn players."

Thomas Bacon's Saturday morning master class fielded questions from participants on a wide variety of topics and his evening recital featured something for everyone, from Alec Wilder's Sonata to Tony Plog's fanciful Aesop's Fables to Hymn Settings by Paul Basler. Mr. Bacon's comments added understanding and appreciation of the music.

Competitions abounded during the workshop. Concerto competition winners Jesse Walden, Columbia, MO (high school division), Sarah Watkins, Columbia, MO and Hilary Hart, Urbana, IL (college division), Julie Vandenboom, Lansing, MI (graduate division) and Jodi Graham, Bloomington, IN (adult division) became participants in a master class conducted by Roland Pandolfi of the St. Louis Symphony. Michael Hatfield of Indiana University held a clinic for mock audition winners Sherry Baker, East Lansing, MI and Julie Vandeboom, Lansing, MI (high horn) and Amy Haynes, Charleston, IL and John Johnson, East Lansing, MI (low horn). Mr. Hatfield also held a lecture-clinic addressing the transition from student to professional musician.

Teachers who had students in attendance and professional players served as adjudicators for the concerto competitions and mock auditions, and performed on a recital featuring regional artists on Saturday afternoon. Between events, the over 130 participants visited exhibits of horn manufacturers and distributors. Marvin McCoy and his alphorns were especially interesting to many.

The workshop closed with a recital of horn choirs from the University of Illinois, Arkansas State University, the St. Louis Area Gateway Horn Club and the participant mass choir.

Portuguese Horn Workshops

by Bohdan Sebestik

Bohdan Sebestik hosted two horn events at the Music College of Porto, Portugal. In June of 1997, Mr. Sebestik organized his second workshop for young horn players. Twenty-four students and three teachers were offered a varied program of recitals and lectures about Richard Strauss and natural horn. More recently, in June, 1998, Mr. Sebestik held another workshop that included twenty-one students - 12 participants and 11 observers - who spent three days studying with Jindrich Petras, principal horn of the Czech Philharmonic and professor at the Janacek Academy. The participants spent the time intensely preparing for a public concert featuring solos and chamber ensembles that culminated with all attending playing hunting fanfares under the direction of Professor Petras.



Members of the 1997 Music College of Porto horn workshop

Hornfest '98 and CSUS Hornday '98

by Larry Osborne

Hornfest '98, a northern California IHS Regional Workshop, was held on Saturday, June 13th at San José State University. The workshop, sponsored by the San José Horn Choir and International Horn Society, offered master classes, solo performances, horn choirs, exhibits and a barbecue, and featured guests William Klingelhoffer (Principal Horn, San Francisco Opera), Paul Avril (natural hornist, Philharmonia Baroque Orchestra), and New York jazz hornist John Clark accompanied by the Smith-Dobson Trio. The festival's special guest was Milan Yancich. Over 60 hornists converged on San José for this Bay Area gathering. Best Music displayed many horns, including Conns from Best Instrument Repair of Oakland. Jim Patterson exhibited leadpipes, mouthpieces, and his newest product, a natural horn.

The California State University-Sacramento (CSUS) horn department held its annual Hornday '98 on Saturday, June 27th. The one-day event featured the renowned soloist, teacher, and horn builder, Lowell Greer. Over 50 hornists from inside and outside of the Bay Area participated in massed choirs, and master classes directed by Greer and CSUS horn professor, Peter Nowlen. Included in the day were exhibitors and representatives from Conn and Best Music. Lowell conducted his Gallatin Fanfare on the evening performance. Alphorns were also a part of the evening con-

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The Sixth Natural Horn Workshop at Indiana University by Patrick Miles



Participants in the Sixth Natural Horn Workshop at Indiana University: seated: Heidi Wick, Kristine Coreil; front: Gabi Ball, Gail Lewis, Janiece Luedeke, Eldon Matlick; back row: Richard Seraphinoff (snazzy shirt!), Michael Dolbow, Patrick Miles, Jean Jeffries, Ann Woodward, Louise Schepel; not pictured Glenn Dalrymple.

Valves, valves, my kingdom for some valves! That was the thought screaming through my head during my first day at the Natural Horn Workshop hosted by Richard Seraphinoff and Indiana University this past summer in Bloomington. Thanks to a Curriculum Development grant funded by the University of Wisconsin-Stevens Point, I was able to attend. The workshop, in its sixth year, was held June 15-20, 1998. As in past years, the participants were a mix of avocational players, students, orchestra players and university professors. Although primarily from the US, this year Australia and the Netherlands were represented as well. This was the first exposure to the natural horn for most of us, but there were a few at the workshop you had been playing the instrument for some time, and even a couple who had attended previous workshops.

A typical day's schedule began at 9:45 with a masterclass. At the beginning of each of these sessions, we were treated to performances by Rick and two of his very talented students, Linda Dempf and Robert Douglass. Hearing how the natural horn was actually supposed to be played was a great way to start the day. After these impromptu performances, participants played for each other and were coached by Rick. It was both gratifying and elucidating to hear one's peers having the same difficulties with the instrument. Although many aspects of playing the modern horn were applicable to the natural horn (MORE AIR!!!), some things were very difficult on which to get a handle.

Another pleasurable aspect to these morning performances was hearing works such as the Beethoven and Danzi sonatas accompanied on a true pianoforte instead of today's larger instruments. Special kudos to Eva Mengelkoch and Li-Lin Lasocki who did a masterful job of piano playing during the week.

The afternoons were spent in trio playing. Rick grouped

participants of roughly equal ability. I was fortunate to be in a trio with Kristine Coreil, horn instructor from Northwest State University in Louisiana, and Gail Lewis, instructor at Butler University in Indianapolis. These sessions were very profitable. We were able to share expertise and solutions to the problems we were facing – a great experience.

Evenings were spent in lecture-demonstrations with Rick. Many topics were covered including appropriate literature, discographies, period hornists and horn manufacturers. On Thursday evening we visited Rick's house to view his basement horn-making shop. Seeing the labor and artistry involved in horn-making was very insightful. Friday evening was spent reading orchestral excerpts and Dauprat sextets. While not entirely successful, they were certainly fun! In addition to all of these daily events, Rick was on hand throughout the day for lessons. During the week, each participant also received two lessons from Rick, and Linda and Robert were available for tutoring as well.

The week ended on Saturday with a casual performance by the trios. All of our efforts were on display here and it was very rewarding. A special thanks to Richard Seraphinoff for his work at this workshop. His dedication to the participants, mastery of the natural horn and all the accompanying facets of natural horn playing, insightful teaching and wry sense of humor were a delight to be around. I can't wait until my Seraphinoff Horn arrives so I can continue the study of this fascinating aspect of horn playing.

Kendall Betts Horn Camp

by Nancy Joy

If there is such a thing as heaven on earth, it is the Kendall Betts Horn Camp. For those not familiar with KBHC, it is truly Kendall's vision; two intensive weeks of horn playing and study with the finest faculty available, at the White Mountain School in the beautiful White Mountains of New Hampshire.

In order to benefit fully from the instruction, participants are divided into groups based on their experience and begin each day with guided warm-ups, followed by a variety of master classes. Throughout the week, participants rotate through the faculty to ensure the important "connection" that will improve their playing is made. It is amazing how many different ways the same concept can be presented. Taking as many notes as possible became the goal for fear this great volume of information might otherwise be lost. The faculty always presented thought-provoking questions, and I learned to be a better teacher simply by watching the best in action. From classes discussing breathing or Kopprasch etudes to others covering solo preparation, campers listen and absorb, learning from not from only master teachers but from others awaiting their chance.

Afternoons brought more master classes, excerpt classes and group ensemble rehearsals ranging from quartets to a massed choir involving all participants. These groups were coached or conducted by faculty members in preparation for the Saturday evening Hornathon, a public concert held at a local school.



Barry Tuckwell and Nancy Joy at the 1998 Kendall Betts Horn Camp

Evening activities included recitals featuring Kendall and the rest of the faculty accompanied by pianist, Steve Harlos. These programs were far-ranging, offering a natural horn night, a "clam" night, a demonstration about studio recording sessions with Jim Thatcher, and even Kendall and Steve sight-reading entire concertos. These programs always demonstrated the skill and ability of the faculty to the fullest.

The atmosphere at KBHC is one of sincere teaching and learning, beautiful scenery and wildlife, and good food and camaraderie. I have attended the past two camps and am now planning my third pilgrimage to the mountains for another incredible week of learning.

1998 KBHC Faculty: Kendall Betts, Founder and Director, Vince Barbee, Kris Hansen, Michael Hatfield, Peter Kurau, Soichiro Ohno, Jean Rife, Julie Schlief, Jim Thatcher, Barry Tuckwell.

1998 KBHC Staff: Heather Pettit, Kathryn Krubsack Buss, Bernhard Scully.

Fourteenth Early Brass Festival by Eva Marie Heater

From July 31-August 2, the campus of Amherst College reverberated with the sound of natural horns and trumpets, along with cornettos, sackbuts, ophicleides, serpents (including one made of PVC pipe), and one cornahawk. The Historic Brass Society's Fourteenth Annual Early Brass Festi-

ing one made of PVC pipe), and one cornahawk. The Historic Brass Society's Fourteenth Annual Early Brass Festival, in cooperation with the Amherst Early Music Festival, featured performers and ensemble playing sessions on natural horn and presentations on historical topics regarding natural horn and early valve horn. William Rogan discussed the use of natural horn in Schumann's symphonies, the Konzertstück, and Adagio and Allegro in "Schumann's Horn Terminology: Implied or Specific," while Thomas Hiebert presented "The Emergence of Cor Mixte Horn Playing Style at the Turn of the 18th Century," where he discussed the differing viewpoints that authors, such as Domnich and Duvernoy, held on cor mixte playing style versus cor alto or cor basse style.

The Saturday evening concert featured a massed natural horn choir, led by Richard Seraphinoff, performing a

movement of the Dauprat *Sextour*, and the Sunday afternoon program included **Jeff Snedeker**, accompanied by Kathryn Cok, playing Luigi Cherubini's *Two Sonatas* on natural horn, and **Claude Maury** playing Karl Graun's *Trio in D Major* and Christian Pezold's *Trio in F Major* with Mark Beaulieu (violin), Gregory Hayes (harpsichord) and Hilary Metzger (cello).



Claude Maury with friends at the 14th EBF

In an effort to spark more interest in its important work, the Historical Brass Society is now holding Early Brass Festivals away from Amherst. Though the 1998 festival returned to Amherst, the 1997 festival was hosted by Richard Seraphinoff in Bloomington, IN. The location of the 1999 EBF has not been announced.

Hornclass 1998 in the Czech Republic

The Seventh "Hornclass," August 8-16, was hosted by Horn Music Agency Prague, in Nové Strasecí. Guest artist Ádám Friedrich and Czech hornists Bohdan Sebestík, Jindrich Petrás, Jirí Havlík, and Zdenek Divoký led master classes, workshops, and chamber music lessons. Thirty-five young hornists participated during the eight days of courses, with English as the common language. The Czech firms Josef Lídl and Milan Jirácek exhibited instruments. In seven concerts, several groups performed including the Dauprat Hornquartet (works by Richter, Lienhard, Desportes, Dauprat, Darbellay, Widmer, Zemlinsky, and Mangold), Horn Trio Prague (Mozart, Beethoven, Rehor, Visser), Darius Mikulski (Gliére, F. Strauss, Hindemith), Radek Baborák (Bach/ Bourgue, Haydn, Mozart, Y. Brown), Jan Voboril and members of the Brahms Collegium (Brahms trio), and of course many students. One of four student concerts was held at the Villa Bertramka, Mozart's house while in Prague. New horn compositions on the various programs included Saint Hubert Suite by F. X. Thuri for massed horn choir, Concertino for Three Horns and Piano, by Peter Visser (played by Horn Trio Prague) Spectrum for horn solo by Jean-Luc Darbellay (played by Olivier Darbellay), and Seven Preludes for Horn Solo by Yeheskel Brown (Radek Baborák).

Programs

Kendall Betts Horn Camp Hornathon Saturday, June 27, 1998, Franconia, New Hampshire

Prelude to Hansel and Gretel Humperdinck, arr. Kirschen Fugue from Motet #1 Bach, arr. Martinet

The White Mountain Monster Hornists Kendall Betts, conductor



Zur Trauung Anonymous
Feierabend
The Clamateurs
Julie Schlief, conductor Overture to The Magic Flute Mozart, arr. Civil
The Three Paminas and a Token Male
Peter Kurau, conductor
Quartet No. 1 - Movement 3 Kerry Turner
The Woodshedders
coached by Jim Thatcher
Little Fugue in G minor
The Lake Wobegon Horn Quartet
coached by Kendall Betts Das Lieben Bringt - Mvts. 1, 2, 5, 6, 7, 9
Schubert songs with chorus
Peter Kurau, Julie Schlief,
Michael Hatfield, Vince Barbee - horns
The Clam Chowder and Choral Arts Society
Soichiro Ohno, conductor
The Casbah of Tetouan Kerry Turner
The Bazaar Quintet
coached by Barry Tuckwell
Tristan Fantasy Wagner, arr. Jeurissen The Haiku Hornists
Soichiro Ohno, conductor
Minuet Bach, arr. Shaw
Blessing and Honor from Messiah Handel, arr. Shaw
The Whistling Monkey Cowboy Band
Kristen Hansen, conductor
Cantos No. 4, Movement 3 - Ein Feste Burg Scheidt
The Tinseltowners
Jim Thatcher, conductor O Rest in the Lord, from Elijah Mendelssohn, arr. Shaw
Prelude and Fugue in A minor Bach, arr. Shaw
The Hoosiertones
Michael Hatfield, conductor
Overture to The Barber of Seville Rossini, arr. Martinet
The Koppraschaires
Kendall Betts, conductor Root Canal (1998, world premiere)
Adorio Novoscino Allegas D. III
Adagio Novocaino - Allegro con Drillo Vince Barbee and Milton Phibbs, Sprechschreemers
A. K. Betts, Drillo Obligato
Jim Thatcher, Soichiro Ohno, Kathryn Krubsack Buss, Michael
Hatfield, Julie Schlief, Peter Kurau and Kristen Hansen, horns
Barry Tuckwell, conductor
T
Echo Song
Idylle und Jägerlust in Wienerwald
Horn Bluff
The White Mountain Monster Hornists
Barry Tuckwell, conductor
4000 40 in 10 in 1
New Mexico State University Faculty Horn Recital
Sunday August 23, 1998
Nancy Joy, horn
Martha Rowe, piano
Concerto No. 1 in D Major
Her Name Shall Remain Unspoken Paul English
(New Mexico premiere)
Andante Richard Strauss
Le Basque Marin Marais
Steve Eckles, guitar
The Living Years

Steve Eckles, guitar, Fred Bugbee, drums Justin McLauchlin, bass, Ruth Smith, piano

Wyner Horntrio Update

by Marilyn Bone Kloss

Yehudi Wyner's Horntrio continues to receive premiere performances across the country. In July, Mr. Wyner presented his composition at Williams College with hornist Jean Rife repeating her December 7, 1997 premiere performance. William J. Hoyt, Jr. performed with violinist Roger Zahab and pianist Laura Silverman on October 8, 1997 in Akron, Ohio, and Randall Faust, horn, Rodney Belknap, violin and Michael Campbell, piano performed the piece at Western Illinois University on October 16.

Steven Gross, whose premiere with the Santa Barbara Trio in Carnegie Hall, December 8, 1997 was attended by the composer, says he valued the consortium concept, noting that "it helped both performers and audiences achieve greater exposure to new compositions than would otherwise be possible. It was challenging as well as rewarding to rehearse the often dense texture and angular melodies and find the underlying rhythmic energy and jazz-influenced harmonies. The lyrical aspects of the slow movement especially impressed us."

Planning is underway for additional performances of Horntrio. Dates will be announced as they are released.



Boston Symphony Orchestra Concertmaster Malcolm Lowe, composer Yehudi Wyner and BSO Principal Horn James Sommerville at the June 1998 performance of Wyner's Horntrio at Ozawa Hall, Tanglewood. (photo credit: Walter H. Scott)



Steven Gross, horn

IHS News and Reports

Retirement Tribute For Dave Krehbiel

by Larry Osborne

On Saturday, May 23, friends, colleagues, present and former students, totalling over forty-five hornists, paid tribute to David Krehbiel in honor of his many illustrious years as a professional hornist, and specifically as principal hornist with the San Francisco Symphony. The tribute horn choir, organized by California State University-Sacramento horn professor Peter Nowlen, was conducted by Nowlen and Leo Eylar (CSUS Symphony).

The performance took place just outside of Davies Symphony Hall prior to Dave's own final solo performance of Mozart's second horn concerto with the San Francisco Symphony. All of the hornists involved in the tribute were given special seating to hear Dave's solo, then an opportunity to share in a reception given by the symphony management.

The tribute concert program included John Williams' Olympic Fanfare, excerpts from Wagner's Götterdammerung, Handel's Music for the Royal Fireworks, and Irving Berlin's Puttin' on the Ritz. Special arrangements of the Wagner, Handel, and Berlin pieces were done by the CSUS Horn Choir's own Chris Jones. Other music included Rossini's Le Rendez-vous de Chasse and Gregory Kerkorian's Sextet for Horns.

The tribute choir included hornists from 15 to 70 years of age, representing the CSUS and San José Horn Choirs as well as players from the University of California-Davis, UC-Santa Cruz, Santa Clara University, American River College, the University of Michigan, and high school students from Del Oro, Gridley, Rio Americano, and Turlock High Schools. Also, hornists from the California and Sacramento Youth Symphonies attended.



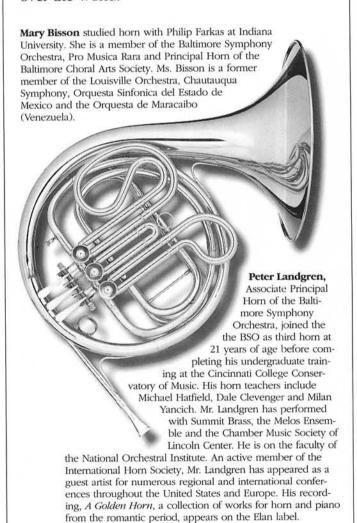
Hornists gather to pay tribute to David Krehbiel



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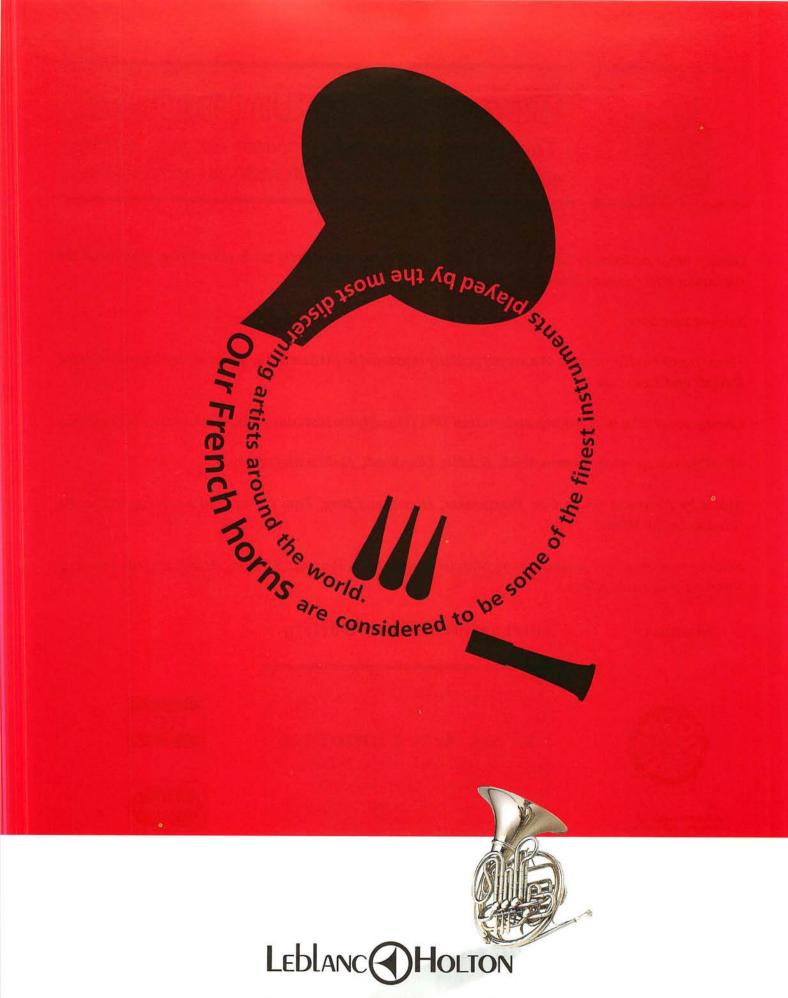


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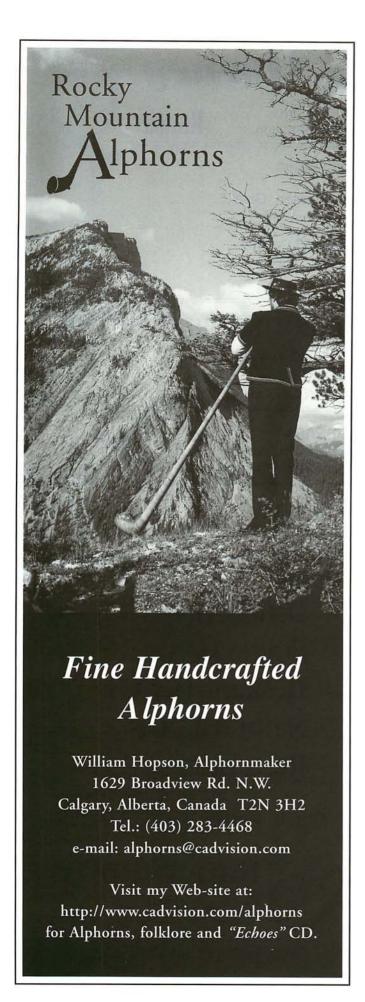
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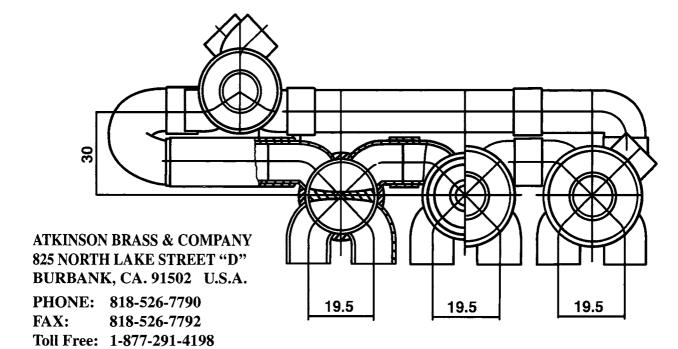
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IHS Banff Horn Summit 1998

The 30th Annual IHS Horn Summit at Banff was a wonderful experience. The Banff Centre for the Performing Arts is an exceptional facility with excellent accommodations, fine dining, and very friendly staff. The mountain location is truly spectacular.

Being Canadian in an organization with so many members from the US, I feel a sense of pride that it was held in such a beautiful part of my country. I almost felt like I was one of the hosts as well. Foreign visitors were in awe of the surroundings. Even a couple of days of foul weather didn't seem to dampen spirits.

I am an amateur enthusiast. In my little backwater, it is unusual when I am not one of the more accomplished horn players in an ensemble. I don't mean to boast as I welcome the chance to relate to a better player, it just happens so rarely that I am not used to being in the midst of such company.

I was only able to attend the last day of the 29th annual workshop at Eastman School of Music last year. It was an inspiring initiation. By that time, people had established friendships with other participants that I was unable to experience. Attending right from the start, I was able to fully enjoy this year's workshop. I started meeting other horn players and making friends from the very first day. This included other amateurs, university students, professors, professionals and celebrities. I also got to meet several people from the Internet horn list. Our "rat pack" has already made plans to meet in Athens, Georgia next year.

Last year's experience inspired me to arrange a collection of Canadian folk songs for eight horns called *Trans-Canada Highway*. I submitted it to the hosts for inclusion in this year's summit. Unfortunately it was a bit ambitious for an amateur group and did not provide a chance for professional players to really show off. The final concert, however, did open with my transcription of the Canadian national anthem, *O Canada*, performed by a horn ensemble directed by Martin Hackleman.

William Hopson led an outing to Lake Louise for some alphorn playing. I was able to demonstrate more of my Canadian heritage by listening to groups of players from a rented canoe – just one of the things that made this workshop special.

One nice thing about these workshops is the opportunity to meet with major retailers and instrument manufacturers. I spoke frequently to Ethel Merker and chief brass designer, Larry Ramirez from Holton who appreciated opinions and suggestions for their line of horns. I also have some colleagues in common with Johnny Woody, the Besson representative and the Yamaha Canada reps were from the head office only twenty minutes from my home. One of them plays in a brass band near me.

The summit schedule this year provided many options, allowing each participant to customize his/her experience. This left time for visiting the exhibits, attending master classes or wandering around bumping into contributing artists who were very open and friendly. One time I came up behind a

mature gentleman and pointed out a short-cut, then I noticed it was Louis Stout climbing the hill. Later, I was giving someone advice on setting up a new mute and looked up to see him sitting across the table from me, nodding his head.

There seem to be no social barriers in our organization. We are all horn players with common difficulties and a love for our instrument. Paul Mansur commented recently on the Internet horn list that we make no distinction between enthusiast, professional, semi-pro or student within our group. No one was unapproachable and I didn't hear anyone say that they had been demeaned by a world-class player. No one should feel that they don't have something to contribute to the IHS.

Amateurs make up a significant portion of the IHS membership and there were several events intended for amateurs in particular. I spoke to Catherine Roche-Wallace, our new Membership Development and Retention Coordinator, indicating that the focus on amateur players is a move in the right direction. Though much of the focus is on orchestral playing and excerpts, amateurs are more likely to be playing in bands than in orchestras. Suggestions regarding inclusion of band literature and performance were well-received by several members of the Advisory Council. Other amateurs in attendance were very enthusiastic about including band-related topics in future workshops.

John Kowalchuk
Oshawa, Ontario, Canada
http://home.istar.ca/~johnk
Pickering Concert Band homepage
http://www.concertband.on.ca



As a student of the horn who is just about to begin her post-secondary music education, I know that now is an important time in my life for learning. More important than that even is learning how to learn - how to see and hear music from as many different diverse vantage points as possible, and to remember how many different options we as musicians have as to what kind of players we want to be. The IHS Summit at Banff was the perfect opportunity for me to take that important step backwards, away from all my habits and preconceptions, and to listen to myself play as if for the first time. Since my experience at Banff, I have come to realize just how easy it is for musicians to become locked into one narrow concept of sound and potential, and to forget how many different beautiful things we are capable of on our instruments. In fact, many of us I'm sure are more familiar with the ugly sounds it is possible to make...

One thing I found was that because of the sheer volume of listening I did at Banff, I began to really open my ears and my mind and to listen more creatively and more carefully. I found out from talking to people that some listen very critically, focusing all their attentions on finding the weaknesses in a person's playing. I think that it is easy for a listener to



find fault, but a more mature listener can find the admirable traits in any player, which is what I tried to do. Consequently, my practice this summer has been notably better, because I have a fresh approach to critical listening, and a bunch of new ideas about tone, technique, and musicality.

The Summit not only caused me to listen better, but to think more about being a musician, and in particular a horn player. I realized how incredibly psychological a profession based on live performance is, and how easy it can be for our talent and confidence to be obscured by all our hang-ups. I found that making music isn't always easy, even for the best of us. One class I found particularly enlightening was Joan Watson's "Going for Gold." I thought that it was good because it addressed the issue of overcoming out psychological barriers, and was very confidence- and goal-oriented. I have found that it is always easy for me to tell when the problem I am having is psychological, but very difficult to know how to begin overcoming it. Since then, I have become very interested in using the imagination as a tool for training the body. I think that if the quality of a horn player is not based only on his or her physical make-up, then it is time that we focused more on the role our psyches play in our playing.

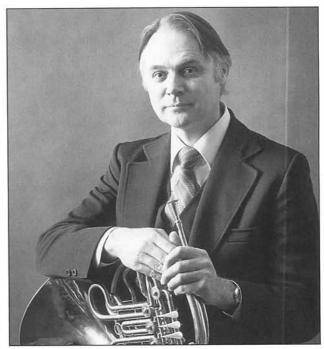
Another thing I noticed was that what seemed to me to be the best players at Banff were also the most unique sounding, which leads me to believe that they have their own special high standards, based not on the technical achievements of others, but on their own personal strengths. The performances I enjoyed the most (both student and professional) seemed to have a certain spontaneity to them, and seemed to communicate music more as a form of art than as a discipline.

To say that the kinds of playing I heard at the Summit were diverse would be an understatement. One thing I can say for sure is that going to the IHS workshop was an incredibly valuable learning experience for me as a student, because it caused me to take a step back from my usual ways of thinking and to realize how many options I have available to me in my future as a horn player.

Allene Hackleman Vancouver, British Columbia



Chinese Delegation for the IHS Workshop in Beijing, China, in 2000: Xiao Li Jun, General Manager and Artistic Director of the Century Theatre, the site of the workshop; Xiang Fei, President of the China Musicians' Association Horn Society; Paul Meng, Professor of Horn at the Beijing Conservatory.



Eugene Rittich

1998 Punto Award **EUGENE RITTICH**

by Harcus Hennigar

Many horn players today are familiar with the "Rittich"style mute, but few may know much about the man behind its development, Eugene Rittich. The presentation of a Punto Award to Eugene at the recent Banff Horn Workshop provides an excellent opportunity to become acquainted with this legendary Canadian horn player and teacher.

"As far as I am aware, there exists no other personality who has had as much influence on Canadian horn players as Eugene Rittich. The simple fact of his 37-year-long career means that he has played a part in the forming and shaping of a whole generation of players - players who can be found throughout Canada and around the world - and who, themselves teachers now, carry on many of Eugene's ideas." (Fergus McWilliam, a former student, and now second horn, Berlin Philharmonic)

Born in 1928 in Calgary, Alberta, Eugene Rittich was the eldest son of Hungarian parents. Following studies at the Curtis Institute with Mason Jones, he joined the Toronto Symphony Orchestra in 1952, beginning a remarkable career which ended with his retirement in 1989. During that time Eugene played with many of the musical world's leading soloists and conductors.

In addition to his orchestral, solo, and chamber music pursuits, Eugene has taught literally hundreds of students. Eugene's students have played in virtually every Canadian orchestra and in many European orchestras. His students have also been prize winners in the Prague International Competition, the Munich International Competition (twice), the CBC Talent Competition (4 times), and the Toulon Inter-



national Horn Competition. As well, many of his students have gone on to become distinguished music educators.

Another organization with which Eugene was associated for many years was the National Youth Orchestra of Canada. By working with students from across Canada each summer, Eugene's influence was felt far beyond Toronto.

In the early 1960's Eugene began an aspect of the horn business for which he is known by horn players around the world – the Rittich mute. As Eugene remembers, "Frank de Polis had recently died and his fine mutes were no longer available. I couldn't find a good mute. The only ones were commercial models which had no low register so I started to experiment. I tried a plain cone which was simple to put together. Surprisingly it worked very well. I started to make and improve them, changing the materials and proportions I used. One thing led to another. I still sell them all over the world, a lot in Australia, Europe, Norway, and the States. Most of the major American orchestras are using them, or were, because there are a lot of copies being made today."

Now retired from the TSO, Eugene is continuing his teaching, coaching, and conducting at the University of Toronto and with the Toronto Symphony Youth Orchestra. Never one to be idle, he is also pursuing his love of travel and photography, resulting in a recent solo exhibition of over sixty of his images. On behalf of his many students, friends and admirers, I salute his achievements which have been recognized with this year's Punto Award.

Harcus Hennigar was a student of Eugene Rittich at the University of Toronto (1970-1974) and a colleague in the Toronto Symphony. Harcus is currently second horn in the Toronto Symphony and teaches at the University of Toronto.

Individuals selected for the Punto Award shall have made a major contribution at the regional or national level to the art of horn playing. This contribution can be in any of a variety of areas, such as performance, teaching, research, or service to the IHS. The international workshop host or any Advisory Council member can nominate individuals for this honor, and selection will be by majority vote of the Advisory Council.

1998 IHS Scholarships

Lisa O. Bontrager

During the 1997-1998 year, the IHS sponsored four scholarship programs: the Jon Hawkins Memorial Scholarship Competition, the Farkas Performance Awards, the Symposium Participant Awards, and the Dorothy Frizelle Orchestral Competitions.

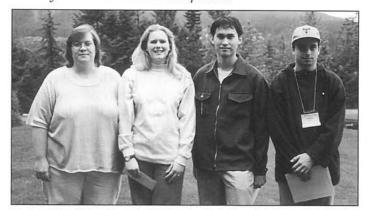
The Jon Hawkins Memorial Scholarship Competition provides for full funding (up to \$1500 total) to the annual IHS workshop for one or two advanced, highly motivated students under the age of twenty-four. In addition, it provides each winner with the opportunity to perform a solo at the international workshop, have a lesson or master class with a guest artist, and receive a copy of Werner Pelinka's Concerto for Jon. This year's first place winner was Mr. Jesse McCormick from Monument, CO, USA. Jesse currently stud-



Jesse McCormick, Jon Hawkins winner



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



Farkas Finalists: (from left) Carrie Strickland, Megan McBride, Austin Pippin Hitchcock, Péter Erdei



Alexander (Symposium Participant) Awards: Beth Ford, Sarah Lawrence, Valerie Mohring, Quinn Sutherland

> IHS Banff Horn Summit 1998

ies with Sally Ann Wilson. As part of his prize, Jesse appeared as soloist at the 1998 Horn Summit in Banff, Alberta, Canada. He performed Romance, Op. 36 by Saint-Saëns and Hunter's Moon by Gilbert Vinter. He also performed on Gail Williams' master class. No second place was awarded this year. Lisa O. Bontrager chaired the '98 competition which was judged by Peter Kurau, John Wates and Greg Hustis.

Finalists for the Farkas Performance Awards, who are selected by tape, receive an opportunity to perform at the international workshop, have their registration fee refunded by the IHS, and receive \$150 to defray other workshop costs. In addition, the first-place winner at the workshop competition receives a prize of \$300, and the second-place winner receives a prize of \$200. Finalists for the 1998 Farkas Performance Awards were Peter Erdei, a student of Ferenc Tarjani; Austin Hitchcock, a student at Rice University and a student of William Vermeulen; Megan McBride, a student at the Cincinnati Conservatory of Music and a student of Randy Gardner; and Carrie Strickland, a student of Frøydis Ree Wekre. Each finalist played the first movement of Mozart Concerto No. 3, K. 447, as well as one movement from works chosen from a list. The 1998 Farkas winner was Peter Erdei, who played the Schumann Adagio and Allegro. No second place was awarded. Virginia Thompson was preliminary judge and chair of the competition. Judges for the final round, held in Banff at the '98 Horn Summit were Michael Hatfield, Joan Watson, Kurt Kellen and Marc Bouchard.

The Alexander (Symposium Participant) Awards are given to horn students who are no more than twenty years of age. Awards of \$200 are given to defray costs of attending the international workshop. 1998 winners of the Alexander (Symposium Participant) Awards were Sarah C. Lawrence, student of Richard Sebring; Beth Ford, student of Paul Mansur; Valerie Mohring, student of Gary L. Reeves; and Quinn Sutherland, student of Johnny Pherigo. Paul Mansur chairs the Alexander (Symposium Participant) Awards Scholarship.

The Dorothy Frizelle Orchestral Competition provides for two awards of \$200 each for the winners of a low- and high-horn orchestral audition at the international workshop. Participants must be no older than twenty-five years of age and not under contract with any professional orchestra. The winner of both the high-horn and the low-horn auditions was Péter Erdei. Judges for the Dorothy Frizelle Orchestral Competition were Martin Hackleman, Karl Pituch, Soichiro Ohno, Gail Williams, Lars Stransky, Tsutomu Maruyama and William Hopson.

A sincere thank you to all those who served as judges for the 1998 scholarships.

Celebration '99 - You're Invited

by Jean Martin

Celebration '99, the 31st annual symposium of the International Horn Society, will be held at The University of Georgia on May 18-23, 1999. The University of Georgia is in Athens, seventy miles from Atlanta and a half-day's drive to the Atlantic, Savannah, Charleston, SC, and the Blue Ridge Mountains. Celebration '99 will include the traditional events and exhibits IHS members are accustomed to having at the annual symposium, as well as some new approaches and topics unique to the 1999 event, including a concurrent workshop on Saturday specifically for high school students.

At Celebration '99, there will be many opportunities for participants to play in small and large ensembles. We will also be able to hear top-notch performers play as a section. Horn players in Northeast Georgia are spoiled by being able to hear the Atlanta Symphony Orchestra and its fabulous horn section led by Brice Andrus. He and his ASO colleagues (Susan Welty, Tom Witte, Richard Deane, and Bruce Kenney) will play for us, give us master classes, and offer a few special surprises, including a work written especially for this event. Participants will also have the opportunity to attend Berlioz's Damnation of Faust performed by the Atlanta Symphony Orchestra.

Participants at the SUNY-Potsdam symposium will remember the wonderful presentation given by Phil Meyers and his colleagues concerning orchestral playing. Phil will be appearing at Celebration '99, not only as a soloist, but also with his New York Philharmonic colleagues: Jerome Ashby, Allen Spanjer, Erik Ralske, and Howard Wall. In addition, Allen Spanjer will be joining other second horn players from major orchestras to give special insight on the particular demands of that position.

There will also be concerts by collegiate horn ensembles and a special appearance by the horn section and tubist of the Charleston (SC) Symphony. There will also be daily round-robin sessions for those interested in playing ensemble music.

Solo recitals will also be in abundance, and each day a new work written especially for Celebration '99 will be debuted. Watch for an article about these international artists in the February issue of The Horn Call. Meanwhile, visit the Celebration '99 website at www.uga.edu/music/ihs99.

Does anticipation of all of this leave you overwhelmed? Not to worry – we will have daily Wellness segments at the symposium. Interactive presentations will touch on such topics as yoga, Alexander technique, aromatherapy, and Qi Dong. There will also be opportunities for swimming and hiking, plus festive picnic luncheons and warm evenings for relaxing with long-time and new-found friends.

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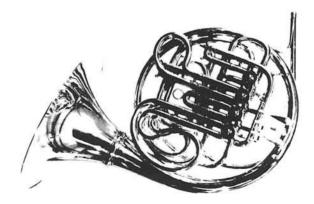
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1998 Honorary Members

by William Scharnberg

The Advisory Council of the International Horn Society is pleased and proud to announce the selection of two new Honorary Members, Georges Barboteu and James Winter. Honorary Membership is considered to be the highest honor the IHS can bestow.



Georges Barboteu in 1975

Georges Barboteu (b. 1924), the son of the horn professor at the Conservatoire d'Algiers, began playing the horn at age nine, and won the premier prix at that conservatoire at age eleven. He joined the Symphony Orchestra of the Radio of Algiers at age fourteen and the French Orchestre National in 1948. In 1950 he entered the Paris Conservatoire, winning the prix d'honneur that year. In 1951 he won first prize at the Geneva International Competition. He was a member of the horn sections in the Opéra Comique and Paris Opera before becoming principal horn of the Concerts Lamoureux and, from 1969, the Orchestre de Paris. He was horn professor at the Paris Conservatoire from 1969-1989 and founder of the Quintette Ars Nova. In addition to his horn etude books, Barboteu wrote over forty compositions for solo or chamber music combinations. Several of his solo works for horn and other winds have been used as examination pieces at the Paris Conservatoire. He made numerous recordings, including an early recording of Schumann's Konzertstück with the Chamber Orchestra of the Sarre (Nonesuch H-71044, reissued in 1994 with other solo performances on compact disc: The Magic of the French Horn Erato 4509-94801-2).



James Winter at Banff in 1998

James Winter (b. 1919) was Professor of Music (Horn) at Fresno State College from 1947 to 1987. He served as Editor of *The Horn Call* (1972-76), Advisory Council member (1972-76 and 1980-86), and President of the International Horn Society (1983-86). He was principal horn of the Fresno Philharmonic from 1954-87 and assistant conductor of that ensemble from 1980. He was also principal horn and soloist of Music from Bear Valley (1970-82), and a guest artist and lecturer at several international horn workshops. In addition to his Suite *for a Quartet of Young Horns* and *Canon for Two Horns*, he wrote numerous periodical articles and an important pedagogical text: *The Brass Instruments* (Boston: Allyn and Bacon, 1964, 2nd edition 1968).

The intent of Honorary Membership in the International Horn Society is to honor living hornists who have made a major contribution at the international level to the art of horn playing. This contribution must be one that will extend beyond the individual's lifetime and should exist in several areas, such as performance, teaching, research, or service to the IHS. A nominating committee, consisting of past presidents and/or Advisory Council members, shall present to the Advisory Council a small number (generally two) of nominations for this honor every two years. Final selection will be made by a two-thirds majority vote of the Advisory Council.



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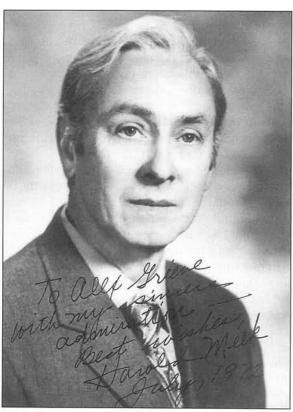
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In Memoriam: Harold L. Meek

September 27, 1914 – July 4, 1998

by Alex Grieve



Harold Meek (courtesy Alex Grieve)

arold L. Meek, an original member of the International Horn Society and first editor of The Horn Call, passed away July 4, 1998, at Massachusetts General Hospital, in Boston.

My first contact with Harold was in 1969. One soon became aware of a warmth, generosity, and humour in the form of carefully studied witticisms, most often covering his deeply felt convictions regarding contemporary life and the horn-playing he loved.

He was an occasional lecturer at Harvard University and taught at the Longy School of Music in Cambridge, Massachusetts. Other teaching posts included the New England Conservatory of Music, Shurtleff College, and summer sessions at Denison University in Ohio. He was the author of many articles, studies for the horn, and a host of transcriptions for wind quintet. He had many solo appearances and recordings under several labels, as well as with the Rochester Civic Orchestra, the Berkshire Woodwind Ensemble, and notably the Boston Pops Orchestra and the Boston Symphony (1943-1963) where, for many years, he was a principal player (often First Horn).

He attended Denison University, the Curtis Institute of Music, studying with Anton Horner, and the Eastman School of Music, where he studied horn with Arkata Yegudkin, and received a Bachelor of Music degree with distinction and a Performer's Certificate. He also edited a column on brass playing in Symphony magazine and conducted the Madison County Symphony Orchestra on Alton, Illinois.

His many papers and related research on the horn led him to Kurt Janetzky (the world-class musicologist) and a great friendship. My wife and I met Helma and Kurt through Harold's kind introduction, and we still correspond with Helma. Harold's last book Horn and Conductor although modest in size, does present a first-class account of an epoch whose impact needs to be preserved. His book contains keen observations of the young Fritz Reiner, Serge Koussevitzky, Otto Klemperer, Charles Munch, Leopold Stokowski, and of many world-class soloists, notably Dennis Brain, whose friendship, when opportunity and time permitted, allowed for visits to the Brain family home in Hampshire, England.

For me, Harold Meek, with Wendell Hoss and Kurt Janetzky, will always be associated with the very best. These gentlemen gave tirelessly to the IHS, and contributed, in their own personal ways, to directions in sensitive horn playing. I do feel especially lucky to have met and known these artists.

To quote Alfred Mann's excellent forward to Harold's book:

"The author had made his mark early in the orchestral world. When Fritz Reiner came to the Boston Symphony Orchestra as a guest conductor, the orchestra members, aware of his well-known disposition, were wondering what illmooded charge might come forth as a greeting. Yet Reiner, peering over his glasses, fastened his sour look on a young (the youngest) one among them - to whom he had once given the fare to travel back from the conductor's home in Westport, Connecticut - and the weighty opening message proved to be: 'Mr. Meek, I presume?'" (Horn and Conductor, p. xii)

From Friends and Colleagues

Dear Jeff,

I saw Harold Meek last summer, and it certainly brought back fond memories of our years together in the Boston Symphony Orchestra. I remember him as a quiet, unassuming young man, deeply involved as a player and a scholar. He enjoyed writing about the horn, and studying scores, composers, and conducting. He was wonderful to have in the

In Memoriam: Harold L. Meek

horn section, always helpful in making the section secure and balanced. I never heard him speak ill of anybody. He really deserved the title "gentleman."

Harold usually played his single B-flat horn (probably a Schmidt). In fact, many of the BSO high horn players used single B-flat horns. However, Albert Hackbarth, BSO principal horn about 1912, played a single F Bopp horn.

On one of our European tours (1956), we gave some concerts at the Tchaikovsky Concert Hall in Moscow. An unknown Russian hornist came backstage at a rehearsal to greet us. While we warmed up, he listened intently to us. Finally, he came over to Harold and indicated he would like to try his B-flat horn. (He couldn't speak English.) Of course, Harold gave it to him. To our surprise, he played it with great technique and virtuosity, even with a well-controlled vibrato. I don't know if Harold ever found out his name, but he was quite pleased to have this excellent player play his horn.

I consider myself a fortunate horn player to have has Harold as a partner and loyal friend all those years.

Sincerely, (signed) Harry Shapiro BSO (1937-1974)



BSO horns in 1946: Philip Farkas, Harold Meek, Harry Shapiro, Osbourne McConathy (courtesy Harry Shapiro)

Dear Jeff,

Harold Meek was a major force in the International Horn Society. He was one of the select few who, under the coordination of Norman Schweikert, made the IHS possible. Harold enthusiastically took the burden of being first editor of The Horn Call, and got us, so to speak, off the ground. He worked tirelessly in the interests of the horn (never "French" for him) and we must all be grateful for his influence. He will be missed as a friend and colleague.

(signed) Barry Tuckwell

Harold Meek - A Remembrance

Artist, pedagogue, scholar, gentleman, friend - these words are but a few which describe Harold Meek. As an artist-performer, Harold was principal horn of the Rochester Philharmonic Orchestra (1942-43), principal and third horn of the Boston Symphony Orchestra, and principal horn of the Boston Pops (1943-63). He also appeared on a number of chamber music recordings. His pedagogical pursuits included various positions at Denison University, Shurtleff College, New England Conservatory of Music, Longy School of Music, and Harvard. Harold's scholarship has been appreciated through publications of music and books, as well as articles in various periodicals, such as Symphony, Music Educators Journal, and The Horn Call. Anyone coming in contact with him would immediately be impressed by his gentlemanly demeanor, and those who were fortunate to know him well could count him as a true friend.

I first met Harold in the late 1950's, when the BSO came to Rochester, New York, where I was playing in the orchestra. In 1967, about the time Harold was busy rebuilding his 100-year-old family farmhouse in Newark, Ohio, we began corresponding. His letters were always filled with fascinating historical information and reflections on the state of music in our time. But it was two years later that I really was able to know Harold well. While the International Horn Society was in the process of being organized in 1969, it became necessary to find an editor for our journal, The Horn Call. I believe it was Bill Robinson who suggested that we contact Harold. This idea was enthusiastically endorsed by those of us on the organizing committee, and we were thrilled when Harold agreed to serve. We knew The Horn Call was off to a solid beginning!

As the first Secretary-Treasurer of the new IHS, I had a close working relationship with Harold via letter and telephone. His high standards and attention to detail were evident right from the start. It was a great pleasure to work with him. After his leaving the post as editor, we continued to correspond, and we saw one another on occasion. My last visit with Harold was a few years ago during a week I spent in Boston doing research. Harold met me at the Boston Public Library and treated me to a fine lunch at one of Boston's many good fish restaurants. Later in the week, I visited him at his well-kept home in the Boston suburb of West Roxbury. We spoke of many things and, as usual, I learned much from him as a result. Again, he insisted in treating me to a meal, this time at a favorite Chinese restaurant, before driving me back to my hotel. We exchanged a few more letters and phone calls, and I last heard from him this past Christmas. A good friend and standard-bearer is gone. I will miss him very much.

Norman Schweikert First Secretary-Treasurer, IHS IHS Honorary Member Chicago Symphony Orchestra

In Memoriam: Harold L. Meek 🔿



Dear Jeff,

I was saddened by the news of the death of Harold Meek; he will be missed by hornists everywhere and I consider it an honor and a privilege to have known him.

My first knowledge of Harold Meek was probably seeing his picture in Robin Gregory's book The Horn, when he was a member of the Boston Symphony. Phil Farkas also spoke to me frequently of him during the years prior to the first Horn Workshop. I believe they were friends as a result of both having played in the BSO.

I first met Harold in person at one of the early Horn Workshops and I immediately knew that he was a true gentleman in every sense of the word. He was a perfectionist and had a great respect for the highest standards in everything he did. He graciously accepted the responsibility of becoming first editor of The Horn Call, and established the standard of excellence for the publication which has flourished throughout the years. In the early days of the IHS, there were many struggles and I have always felt a debt of gratitude to Harold for his efforts in establishing a publication which has developed into a classic over the years. I remember his frustrations when some minor problem with the printer left him less than pleased with the publication – a problem which no one else would ever have noticed. But Harold, being such a perfectionist, was not pleased with anything less than perfection.

My wife and I had the pleasure of getting to know Harold's mother; we liked her and respected her, and we both felt privileged to have known her as a friend. The Horn world will miss Harold, and we are all better for having known him. One thing we will all remember, thanks to Harold, is that the correct name of our instrument in the English language is the "Horn" rather than the "French Horn."

Cordially yours, (signed) Bill William C. Robinson Host, First and Second IHS Workshops Past Vice-President and member, IHS Advisory Council, Honorary Member

Dear Jeff!

I received your message with great regret concerning the passing of Harold Meek this past July. My great teacher and mentor, Willem Valkenier, always spoke very highly of Harold. He was a sensitive and most valuable member of the Boston Symphony horn section. While I was a student at the New England Conservatory of Music, I heard the BSO numerous times. I was always especially alert to listen to the horn section, and it was always a special pleasure to hear him play such a supportive role.

On several occasions I met with him and recently spoke to him on the phone. He told me he was ill, but recovering as best as possible. He was very optimistic and seemed at peace with the world.

Harold has joined those who have set lasting standards of quality musicianship. He is now a beacon, which lights the way in a new era.

Thank you for notifying me and asking to express my thoughts.

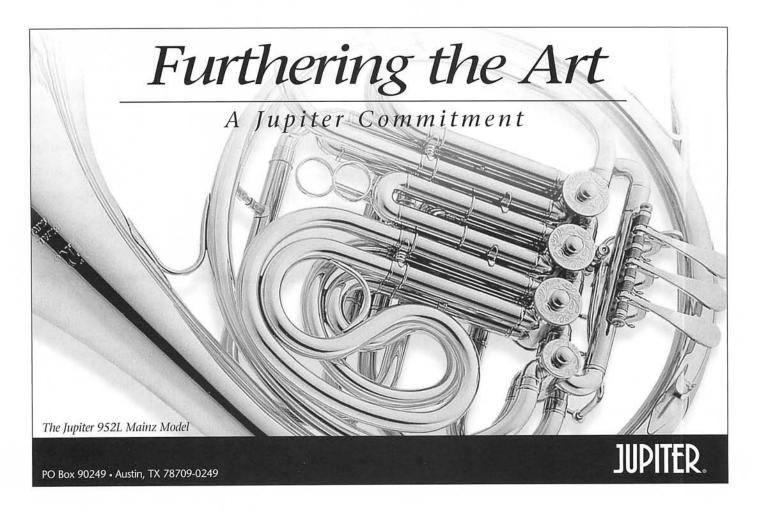
Abby Mayer

Ed. note: I had the good fortune to meet Harold Meek at the 1993 IHS workshop at Florida State University. He was just as gracious to someone he had never met or heard of as he was to people he knew, something that will not be forgotten. He was truly one who thought deeply about the horn, its history, and its music, and actively combined playing and research. Through it all, however, one thing is obvious: he loved the instrument very much. For all of his appreciation for history, however, when questioned about his role and response to one of the very first period-instrument recordings, recorded by the Telemann Society in the mid-1950's, he had the same response then as before: "Thank God for the invention of the valve!"

An editorial he wrote in The Horn Call is very telling about how he felt about the horn and horn-playing; from Volume 2 (May 1972), page 74:

"I have personally always felt that each player should play whatever make, pitch, color which suits him best. I have not much use for the conductor or other members in a section who try to impose their wishes on all the players in a section, in order a) that all instruments should look alike, or b) that it can be said our (my) section all play brand X instruments. (Therefore we are a homogenous group sounding as one?) Poppycock. Be comfortable and play whatever makes the individual feel at ease and happy. Only then will you play and sound your best. I never tried to impose my wishes on other players in this regard. One of the best instruments I ever played in my life was a "jobber's" make from Czechoslovakia. To say that everyone should run right out and buy one would have been sheer madness, because that one instrument was a fluke. Most of them were terrible to behold! And I never possessed that one. When George Wendler (Ed. Kruspe's nephew) was first horn in Boston, everyone had a Wendler Model Kruspe. Today there are probably more Wendler models still kicking around Boston than anywhere in the world. Naturally, Mr. Wendler made a substantial profit on each one sold. But not everyone should have had one. So I suggest you view with a jaundiced eye the suggestion, or threat, that you play my instrument. Enough said."





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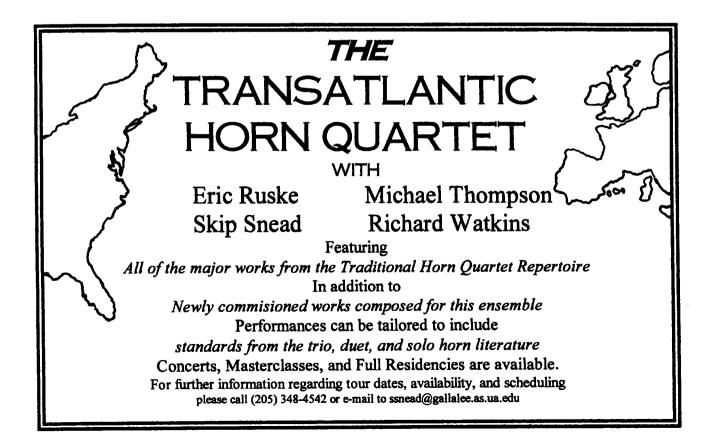
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The 1997 American Horn Competition

by Steven Gross, General Director

orth America's leading solo competition for horn acquired a decidedly international flavor in 1997, with its first non-American winner, and a record number of countries represented. Citizens of the United States, Canada, Taiwan, Rumania, Norway, and Hungary competed Aug. 29-Sept. 1 at the beachside campus of the University of California-Santa Barbara for a prize purse of approximately \$2000.

The Competition's repertoire list is carefully designed to present competitors with a thorough range of literature. The first round comprises a first movement of a Mozart concerto, and a complete one-movement work such as Robert Schumann's Adagio and Allegro, or the Nocturne Op. 7 of Franz Strauss, chosen from a list of standard and well-known recital works. Second-round repertoire is calculated to present hornists with significantly different problems, specifically, those encountered in unaccompanied, twentieth-century literature. Hornists voted into the final round perform a complete concerto, chosen from a list of the instrument's major works with orchestra. The winners, therefore, must perform a range of repertoire encompassing the demands placed upon a major soloist.

Despite these demands, the American Horn Competition makes significant efforts to provide contestants with a friendly and helpful, yet appropriate performance environment. Standard concert etiquette (with audience present) is extended to each player, and each hornist plays his or her entire selection without interruption. Judges do not vote until everyone is heard in each round, and jury rules do not permit discussion before secret ballots are cast. The atmosphere cultivated at the Competition not only serves to help veteran hornists, but also to encourage contestants who enter primarily to gain experience and feedback. Non-finalists are permitted followup discussions with judges, and all contestants receive written, signed evaluation sheets from all jury members.

The American Horn Competition also provides an educational component through the presentation of a clinic by a leading hornist. In 1997, Artistic Coordinator Lowell Greer presented an overview of the prospects and rationale for hornists contemplating solo performance in the 1990's, including many interesting ideas and suggestions for expanding solo opportunities. Following the clinic, the European natural horn group Sonneurs du Venerie presented a lecture-recital on hunting horn literature and practice, headed by German authority Uwe Bartels.

The American Horn Competition also encourages the creation of new works for horn. Two judges, Randall Faust and Lowell Greer, also serve as Composers-in-Residence, and their works are incorporated into the repertoire list. Randy also donated to each contestant a copy of his unaccompanied Call and Response, written in 1997 for John Heilman.

1997 marked the first time the American Horn Competition was held on the American West Coast. The juries for each division constitute leading performers and teachers in the horn world.



European natural horn group Sonneurs du Venerie, directed by Uwe Bartels



Professional Division jury - Top row, l to r: Jerry Folsom, Lowell Greer, William Capps, James Decker Bottom row, I to r: David Thompson, Steven Gross, Elliott Higgins



University Division jury - Top row, l to r: Jerry Folsom, Lowell Greer, Laurence Lowe, William Capps, Steven Gross, Charles Snead Bottom row, I to r: David Thompson, Elliott Higgins, James Decker, Robin Dauer, Randall Faust

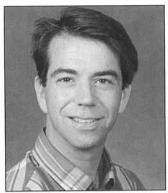


The 1997 American Horn Competition

Award Winners - Professional Division



Laszlo Seeman, First Prize Professional Division



Stewart Clark, Second Prize Professional Division



Third Prize, Professional Division Karl Kramer-Johansen

Laszlo Seeman of Hungary took First Prize in the Professional Division. Seeman, age 22 at the time of competition, spent last year as a member of the Radio Symphony of Hamburg. His previous awards include top prizes at the competitions at Semmerind, Austria, and the Farkas and Frizelle Competitions at the 1997 IHS Workshop. He also won third place in the Prague Spring and Markneukirchen Competitions. Born in Budapest as one of seven children, Seeman studied with Adam Friedrich, Erich Penzel, and Palma Szilagyi.

Second Prize was awarded to American Stewart Clark, Co-Principal Horn of the Toledo Symphony since 1990. He is also a former first prize winner in The Fischoff National Chamber Music Competition as a member of the Taft Wind Quintet. Clark entered two previous American Horn Competitions, and was a finalist in the University Division in 1987, and the Professional Division in 1989. He received his undergraduate degree from San José State University, and his masters from the Cincinnati College-Conservatory of Music.

Third Prize was won by Norwegian horn player Karl Kramer-Johansen. Age 27 at the time of the Competition, he was a finalist and prize-winner in the Nordic Horn Competition, and winner of the 1994 BFO Young Artist Competition. Currently a resident of New York, he studied with David Jolley at the Mannes College of Music, and has performed with many ensembles, including the Orpheus Chamber Orchestra. Frøydis Ree Wekre, Odd Ulleberg, and Julius Levine have also had strong influences on his musical development.

Award Winners - University Division



Andrew Pelletier, First Prize University Division



Angela Cordell, Second Prize University Division

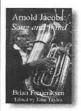
University of Southern California graduate student Andrew Pelletier was awarded First Prize in the University Division. He has also won the Young Musicians Foundation Debut Orchestra Concerto Competition, the Pasadena Instrumental Competition, the USC Concerto Competition, and was recipient of the Jon Hawkins Memorial Scholarship for the IHS Workshop at Rochester. He completed his undergraduate degree at the University of Southern Maine, and attended the Bowdoin Summer Music Festival.

Second Prize was awarded to Angela Cordell, then a junior at Florida State University. A student of William Capps and Terry Roberts, she was a finalist in the Farkas Performance Awards competition at the IHS Rochester Workshop, and a semi-finalist at the Paxman Young Horn Player of the Year Competition in London in 1996. Cordell has performed throughout Israel as a member of the International Symphony Orchestra, and she also studied with John Cerminaro at the Aspen Music Festival.

The next American Horn Competition will held August 31-September 6, 1999 at the University of Alabama at Tuscaloosa. For application and information, contact the 1999 AHC Host and Producer, Professor Charles Snead, Box 870366, School of Music, University of Alabama-Tuscaloosa, AL 35487, Tel (205) 348-4542, E-mail: snead@gallalee.as.ua.edu. A website will be available this fall.

Steven Gross has been General Director of the American Horn Competition since 1985. His is currently Director of the Wind, Brass, and Percussion Program at the University of California-Santa Barbara, and Principal Horn of the Cincinnati Chamber Orchestra. A former member of the Atlanta Symphony, National Symphony, and Santa Fe Opera Orchestra, he presented the Carnegie Hall premiere of the Yehudi Wyner Horntrio in 1997, and also performed at the L'Abri International Arts Festival in Switzerland.





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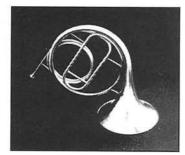
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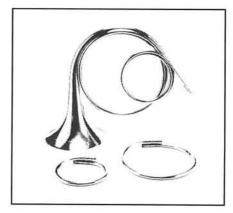
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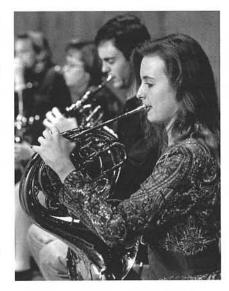
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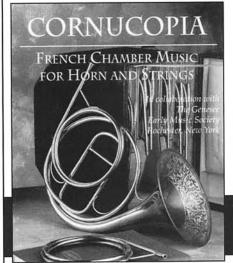
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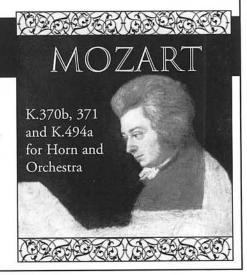
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A Tribute to James London

by William Scharnberg

The record now stands: the horn section that has been together the longest in perhaps the Twentieth Century, sets the mark at twenty-three years. That horn cartel was the Dallas Symphony's and the person to retire was Jim London, associate principal and third horn, a gentleman with a long and illustrious career.

He left his colleagues, moving with his lovely wife, Jan Paulson, to Montgomery, New York, about 75 miles north of New York City. Here both hope to continue performing and teaching horn in the city and environs. Those of us who have heard Jim over the past years know him to be a hornist of remarkable accuracy, never willing to compromise his velvety, ringing tone. He will also be remembered in the orchestra as one of the resident cynics, always able to come up with a clever response to some inane comment, often dispensed by the conductor.

Jim was born in Oklahoma City in 1937 but began his horn-playing career in Winfield, Kansas. Fortunately for him, the Winfield public schools had an orchestra program that had flourished since the 1930s, when the football team was disbanded due to a student fatality. He remembers that the first piece he played as a twelve-year-old was third horn on Brahms' Symphony No. 2. Within the year he was one of the best players in the orchestra.

The horn he started on was a Conn 6D but after a bus wreck in the eighth grade, when his horn was "burnt to a crisp," he was lucky enough to purchase a brass Kruspe from the estate of the father of Fred Torrance, one of the members of a national-award-winning horn quartet from Winfield, for \$200 from the insurance settlement on the Conn.

After the eleventh grade, Jim auditioned for and was accepted to the Curtis Institute of Music. He was anxious to go to Curtis because of its association with the Philadelphia Orchestra, which he had come to greatly admire through its broadcasts. When Jim arrived, his suspicion that he was only great in Kansas was confirmed. After surviving the horrible awakening of first few weeks, he resolved to change his playing. Listening to the Philadelphia horn section every week live, in broadcasts, and on recordings was just the inspiration that Jim needed. That horn section, with Mason Jones, Ward Fearn, Clarence Myer, Leonard Hale, Charles Lannuti, and Herbie Pearson, had one of the most lush sounds in the world.

Jones liked the sound of his Kruspe but the mechanical valves were so noisy that Jim was forced to look for another horn. He bought a silver Kruspe from Dick Mackey in 1955 for \$400. He has played a variety of double horns over the years since, including a Lawson in the Dallas Symphony, and now a new Conn 8D. However, he believes that the sound comes from the player's concept and that it is important not to become too dogmatic about the instrument, which can vary greatly even from horn to horn by the same maker.

Jim remembers his senior recital at Curtis when he attempted Dukas' Villanelle, followed later by a quartet of Wagner tüben, performing excerpts from Bruckner's seventh

symphony. He said, "The Alexander tüben were predictably awful, sounding like warthogs in rut. Fortunately, Mason Jones was on tour, so he did not hear it. I was very pleased they gave me a diploma in spite of that performance."

At that time Alexander Hilsberg, the conductor of the New Orleans Symphony, who had been Leopold Stokowski's concertmaster in Philadelphia, retained connections with faculty at Curtis. While on a visit to Curtis, Hilsberg heard about a half hour of one horn class and offered the second horn position in New Orleans to Jim, which he immediately accepted. His career as an orchestral player was now launched!

The New Orleans Symphony at that time included a

fabulous array of top musicians, many of whom went on to major orchestras. In 1958, the players included John Mack, oboe; Louis Rosenblat, English horn; Otto Eifert, bassoon; Ronnie Philips, bassoon; Lyle Lindsey, contrabassoon; Glen Dodson, trombone; Dee Stewart, bass trombone; Ross Tolbert, tuba; and violinists Norman Carol and Joe di Pasquale. After two years in New Orleans, where the music-making was wonderful but the pay only \$2,750 for the season, Jim left to go to the National Symphony for \$4200 as second horn. He was second for one year, assistant principal for two years, and then principal for two years under Howard Mitchell. He eventually left that orchestra during a salary dispute and was fortunate enough to return to Philadelphia as principal horn in the Philadelphia Chamber Orchestra, conducted by Philadelphia Orchestra concertmaster, Anshel Brusilow. Jim remembers, "Brusilow was such a fabulous musician that it was always a pleasure to play for him. I think he had one of the most natural gifts I have ever seen. You knew what he wanted before he conducted because he telegraphed everything in advance. He always made the orchestra members want to play better." Unfortunately, for financial reasons, the orchestra did not last more than two years. Jim considers his tenure with the Philadelphia Chamber Orchestra as a high point in his career.

In 1968 Jim went to Lexington, Kentucky to teach at the University of Kentucky. He was there five years, performing in the Minneapolis Symphony in the summers and touring with the Henry Mancini orchestra a few times during the last four years. When he joined the Mancini orchestra, Phil Farkas was the first horn and Jim played in the section. After Jim's first year, when Phil was no longer interested in touring, Jim became first horn (1970-73).

In 1973 he came to Dallas as principal horn. He auditioned for the orchestra because Max Rudolph had been hired as musical adviser. He had known and admired Rudolph and the sound he developed in the Cincinnati Orchestra for a long time, and had kept in touch with the conductor periodically since the early sixties. After only a few months, Rudolph left Dallas and Jim remained for the next twenty-five years.

Jim also spent some summers in the 1980s playing with the Suisse Romande Orchestra thanks to a former student,

A Tribute to James London

Bryan Mihleder, who is associate principal and third there. He also taught at Southern Methodist University from 1973 to 1983, where he had several fine students. Among the hornists who studied with him during that time were Mihleder, Rick Ricker (third in the Nashville Symphony), Sue Hudson (third in the Utah Symphony), Scott Fearing (assistant/utility in the National Symphony), Jay Matthews (Buffalo Philharmonic), Tom Beal (fourth in the West Virginia Symphony), Jeff Powers (first horn in the Orchestra of Flanders, Antwerp after fourth horn in Cleveland), Kurt Snyder (principal in the San Diego Opera), and Jeff Solomon (third horn in the Birming-

ham Symphony).

Iim attributes his success as a teacher partially to his warmup, which he developed for his own weaknesses, but seems to have helped the tone of each of his students. His idea is to "have a consistent tone from the bottom to the top of the horn, with no high or low register, just one register." Focused work on long tones and the low range gets the air flowing and the embouchure in the best place for a good sound and ease in the high range. The unified tone and blend of the old Philahe believes you have to go

a long way to hear that kind of playing. Sections in which he hears that sound now include the Metropolitan Opera Orchestra, the Cincinnati Symphony, and in the movie studios of Los Angeles. All of these hornists demonstrate that, "you don't have to have a bad sound to be a virtuoso."

Memorable concerts in his career include a Daphnis et Chloë Suites No. 1 and 2 and Brahms Symphony No. 3 with Pierre Monteux and the National Symphony. Jim said, "He was very smooth; he didn't move much but he was electrifying and the orchestra sounded as good as any in the world." Then there was a Brahms Symphony No. 1 and La Mer with Eugene Ormandy in Minneapolis; Mahler Symphony No. 10 with Dimitri Metropolis and the New Orleans Symphony; Sir John Barbarolli conducting Vaughn Williams Symphony No. 1: "a minimum of motion and talk, a maximum of musical production - a lost art." In 1964 there was a United Nations Day performance of Beethoven's ninth symphony with Leonard Bernstein. In Dallas in 1978 there was a Brahms Fest, including the composer's four symphonies, overtures, and two piano concerti, conducted by Kurt Masur. In 1990, principal horn, Greg Hustis, caught double pneumonia just prior to a performance and recording session of Stravinsky's *The Fairy's Kiss*. Jim stepped in and did a great job. He explained "I didn't have time to psychologically prepare, which may have been to my advantage." There is also a Dallas Symphony recording of Saint-Saëns' third symphony with Jim on the lush third horn solos.

An orchestral musician with such a long career in the business always has several stories to relate and Jim is no exception. He remembers a guest conductor with the Philadelphia Chamber Orchestra who was reputed to be an international authority on Bartok, but he kept getting lost in the score. At one point the conductor stopped after a horn solo and said, "This is not Gershwin. You should not just

delphia horn section were Jim London (seated center) with DSO colleagues (from left): Robin Raby, always in his ears. Today Dave Battey, Greg Hustis, Paul Capehart

phrase all over the place; play it rhythmically" Jim responded, "You mean I should play it with musical intelligence?" "Of course," replied the conductor. "Oh, I thought you wanted me to follow you," rejoined Jim. Years later he said, "That was probably my finest hour." At that point the conductor nearly lost control and, in fact, called for a break a few minutes later when Ward Fearn, the second horn, got angry and started shouting. There were many amazing stories from the Brusilow orchestra, including one where members of the orchestra were arrested by the mounties in Canada

for possession of marijuana and did not make it to the concert until the second half because they had been in jail.

I asked Jim about his thoughts on musical expression. He said, "In a lot of orchestras now, conductors don't want you to be too advanced in musical expression and tonal nuance. They seem to prefer a middle-of-the-road approach that tolerates only a slight degree of musicianship on the part of a solo player in the orchestra, as long as it doesn't detract too much from the conductor himself." Jim feels lucky that he entered Curtis in 1954 on "what I now see as a receding wave of expressive playing left over from pre-war days." He believes that the recording industry is, in part, to blame for putting technical standards above and to the detriment of musical expression.

We wish Jim and Jan well in their new life in New York. If you are a hornist and find yourself in that part of the country, please be certain to avail yourself of the opportunity to listen to Jim play, let him take you through his warmup, and discuss his thoughts on a horn tone that is heard all-too-infrequently in this part of the Twentieth Century.

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An American Hornist in London

by Patrick Miles

hat does an American horn professor do while in London? He attends eleven orchestra concerts, two ballets, two operas, one chamber orchestra concert and the British Horn Society's 17th Annual Horn Festival, not to mention numerous chamber recitals, concerts and master classes at the outstanding music schools. How did I get this opportunity? Well, thanks to the International Programs Study Abroad program here at the University of Wisconsin-Stevens Point I was able to teach in London for a semester. More on this program later.

We left in September of 1996 for a typical American threeweek whirlwind tour of the continent. Stops in Munich, the Austrian Alps, Padua, Rome, Florence, Montreaux, Dijon, and Paris left us gasping for breath as we finally crossed the channel and arrived in London during the last week of September. My role as leader of the group was to oversee the academic, financial, housing, and wellness aspects of the thirty-two students traveling with me. Most were from universities in Wisconsin, although the states of Minnesota and Hawaii were represented as well. Only one of the students traveling with me was a music major and she happened to be one of my horn students finishing up her last semester while abroad. Why didn't I think of that in undergraduate school!?!

Once we arrived at the International Students House on Great Portland Street in London, I received a piece of good news - my flat was located directly behind the Royal Academy of Music. It was so convenient to step into the building to catch rehearsals and I was fortunate to attend conducting masterclasses with Christopher Hogwood, Riccardo Chailly, and Sir Colin Davis. The light fixtures in the Duke's Hall are worth seeing for any hornist. After getting settled I quickly set about finding out just how much goes on in this amazing city. Having never lived in a city of over one million people I was overwhelmed by the amount of incredible musical offerings occurring every night. My schedule allowed me a great deal of free time in the evenings so I set about trying to hear and see as much as possible.

One of my duties while in London was teaching a music survey class that most of the students traveling with me opted to take. For their first concert, what better way to introduce them to the world of live orchestral music than attending a performance featuring a world premiere, an internationally known soloist and a symphony by one of the most venerable of composers? So, on Thursday, October 3, we headed to the Barbican for a performance by the London Symphony Orchestra. The program opened with Sibelius' rarely-heard tone-poem En Saga. Following this was the premiere of James MacMillan's Cello Concerto performed by Mstislav Rostropovich. To close the program, Sir Colin Davis conducted the LSO in Beethoven's Symphony No. 7.

The imposing looking Barbican, seemingly out of place in this old section of London, held an appreciative audience for this concert. The Sibelius work, although obscure, was still immediately recognizable with his signature harmonies

and orchestration. The highlight of the evening for me was MacMillan's concerto, the second of three interrelated works commissioned by the LSO, and dedicated to Rostropovich. What a pleasure to hear such an exciting and well-constructed new work performed by one of the masters of the instrument! Since I started on cello (before the revelation that playing horn might be more fun), this was a delight for me. After the interval, the LSO and Maestro Davis gave a spirited reading of the Seventh. The horns performed admirably in this demanding concert. The section listed in the program included Hugh Seenan, Timothy Jones, Richard Clews, William Haskins, and Jonathan Lipton.

On the following Sunday, the sixth of October, I had a near epiphany: two symphony concerts in one day, both featuring works of Mahler with some Strauss thrown in to round things out. The afternoon concert had the LSO, Kent Nagano conducting, performing Strauss' Four Last Songs with soloist Barbara Hendricks, followed by Mahler's Symphony No. 9. Having not played the Strauss for at least fifteen years I had forgotten how moving it is. Hendricks' performance and the subtle accompanying done by the LSO was wonderfully sublime. What can you say about Mahler and horns that hasn't already been said? The orchestra again played brilliantly. The horn section was listed in the program the same as before: Seenan, Jones, Clews, Haskins, and Lipton.

Following a repast and some outstanding local beverages I headed back to the Barbican for the evening performance of Mahler's Symphony No. 4 performed by the New Queen's Hall Orchestra. Before the Mahler, however, we heard Wagner's Prelude to Act I of Lohengrin and Elgar's Cello Concerto. In case you aren't familiar with this orchestra, it is a rather new ensemble. At the time of the concert it had been in existence for only four years. The orchestra is a period instrument ensemble, but unlike groups such as the Orchestra of the Age of Enlightenment or the London Classical Players, the NQHO plays instruments designed for literature from the Romantic period.

What I noticed immediately about this group was the warmth and depth of sound. After hearing the LSO in the austere setting of the Barbican, the dark sound the NOHO was able to coax from the same hall was very gratifying. Although not as technically proficient as their colleagues in the LSO, I found the sound more pleasing. A truly outstanding performance was turned in by Principal Horn Roger Montgomery. The section listed in the program was Montgomery, Julian Baker, Miles Hewitt, Gilliam Jones, and Shirley Hopkins.

Four days later I was back at the Barbican for a performance by the Kirov Orchestra as part of the Barbican's "Great Orchestras of the World" series. For this concert the orchestra selected Prokofiev's Symphony No. 3 "The Fiery Angel" and Tchaikovsky's Symphony No. 6 "The Pathetique." The spirit and energy displayed by the orchestra was a delight to witness. Although the ensemble did not play as cleanly as some of the orchestras I had been hearing of late, the performance was

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An American Hornist in London

very rewarding nonetheless. The horns were placed far to the right, behind the basses, which did them no favors. The section played well but was rarely heard, even in the loud tutti sections. The section, as listed in the program, included Dmitri Voronstov, Igor Prokofiev, Vladimir Smirnov, Valery Papyrin, Andrei Antonov, and Leonid Kiselev. The audience was as appreciative as any I witnessed in London. The performance was underwritten partially by "Friends of the Kirov Opera," a British-based organization founded in 1993 by Kirov conductor Valery Gergiev to provide much needed support for the Kirov Opera and its home theater, the Mariinsky in St. Petersburg. A special bow for Principal Clarinetist Ivan Tersky whose playing in the *Pathetique* was as beautiful and sensitive as I have ever heard.

My next venture into the musical world of London was across the Thames to the South Bank on Friday, October 11, where the London Philharmonic Orchestra was to play an all British composers concert. As my luck would have it, one of the pieces was Britten's Serenade for Tenor, Horn and Strings. The concert opened with a Vaughan Williams overture, The Wasps, and finished with his Symphony No. 5 in D. Both works were performed well in the acoustically-rewarding Royal Festival Hall. The highlight was Richard Bissill's outstanding performance of the Britten. Bissill's combination of accuracy, technical prowess and assuredness was a pleasure to hear. The Serenade is one of those pieces where I get nervous for the hornist just sitting in the audience. I needn't have bothered. There was never a hint that Mr. Bissill was in anything but total control of his instrument and the music. This was a real delight. The LPO orchestra horn section was listed as Nicholas Busch and Gareth Mollison.

The following Sunday I was in for a real treat. It just so happened that my stay in London coincided with the British Horn Society's 17th Annual Horn Festival, held that year at the Guildhall School of Music and Drama. The event featured current faculty and past and present students from the Guildhall School. The roster of performers read like a Who's Who of hornists in London and the surrounding area. They included:

Hugh Seenan, principal horn, LSO
Richard Bissill, co-principal horn, LPO
Jeffrey Bryant, principal horn, Royal Philharmonic Orchestra
Anthony Halstead, conductor, hand horn soloist
Chris Larkin, 4th horn with the BBC SO
Jonathon Lipton, 4th horn, LSO
Michael Purton, Director of Wind, Brass and Percussion
studies, Trinity College of Music
Jonathon Barret, principal horn, Royal Liverpool
Philharmonic Orchestra
Chris Davies, Orchestra of the Royal Opera House
Raul Diaz, principal horn, The Hanover Band
Laurence Rogers, co-principal horn, Philharmonia Orchestra

A number of the Guildhall's students also performed. The festival was similar to the many I have attended stateside. Lots of great performances, ensemble playing (including a Massed Choir rendition of Handel's *Watermusic* with

yours truly hidden amongst the masses) and vendors. A special note for Jeffrey Bryant's performance of the Telemann *Concerto in D*: Magnificent.

On Saturday, October 19, I had another two-concert day. The performances were as different as could be. In the afternoon I saw the critically-acclaimed *Swan Lake* produced by Adventures in Motion Pictures. For those in Europe, or those who follow dance, they will recognize this as the male production of *Swan Lake*. Far from a campy vaudeville rendition, this ballet was superbly danced and, if possible, more dramatic than a regular production. The orchestra for this matinee show was listed as the New London Orchestra. The playing was somewhat sporadic, but certainly did not get in the way of the dancing. The horns were listed as Tim Caister and Kevin Abbott.

That evening I was back to the South Bank and Queen Elizabeth Hall for a performance by the London Sinfonietta. The Sinfonietta was engaged in a series titled "American Independents" and featured music by such diverse composers as Aaron Copland, Lou Harrison, Morton Feldman, and Frank Zappa. The 7:00 pm performance was one of five that day in the series. On this evening's roster were one world premiere, two UK premieres and a premiere for London. Although there were no "horn heavy" tunes this concert, the performance was exceptional. The London Sinfonietta is an outstanding ensemble. The UK premieres were of the music of Frank Zappa. Having long been a fan of Zappa's music and having read his autobiography more than once, I am vaguely aware of the complexity of his music. In addition to the fine playing by hornists Michael Thompson and Huw Jenkins, special kudos go to trumpeter John Wallace.

My next foray into the music scene of London took me back to the Barbican for a performance by the LSO and Riccardo Chailly. The program opened with Britten's Sinfonia da Requiem. After the interval, the orchestra returned for the evening's highlight – Mahlers' Symphony No. 10 as completed by Cooke. Not being familiar with the differing versions of the Tenth, I attended a lecture the previous night by Chailly with Mahlerians Colin and David Matthews. The lecture was illuminating for many reasons, one being that it clearly showed Chailly's commitment and love for this work. This became evident during the performance. The LSO was at its finest. The nuances of this giant work were always in evidence. The performance was one of the seminal events for me during my eleven-week stay in London. The LSO horn section listed was the same as earlier performances.

A little more than a week later I continued my personal Mahlerfest. I returned to hear the BBC Symphony Orchestra play Mahler's *Symphony No. 6*. The warmer sound of the BBC and its confines of the Royal Festival Hall were deeply rewarding from an audience standpoint. The orchestra played magnificently. The combination of this orchestra and the hall was becoming one of my favorites in London. The horns were stellar with the section listed as Timothy Brown, Jonathon Williams, Michael Murray, Andrew Antcliff, Christopher Larkin, Brendan Thomas, Derek Taylor, Huw Evans and Joanna Hensel.

An American Hornist in London



Four nights later, I returned to the Royal Festival Hall, this time for a performance by the London Philharmonic Orchestra. Pinchas Steinberg, a last-minute substitute conductor, led the orchestra in a competent, if somewhat bland, performance of Strauss' Emperor Waltz, Berg's Violin Concerto, and Brahms Symphony No. 4. The Berg was exquisitely played by violinist Cho-Liang Lin. The Brahms was a given an exact reading with some fine horn solo work. The section included Nicholas Busch, Richard Bissill, Gareth Morrison, Frank Rycroft, and Martin Hobbs.

The penultimate orchestra concert that I heard while in London was absolutely delightful – a performance by The Orchestra of the Age of Enlightenment under the direction of Roger Norrington. This period instrument ensemble is one of the finest in existence. It seems that London is the current mecca for natural horn playing and the performance by this ensemble was a perfect example. The concert included Mendelssohn's Overture to Die schoene Melusine and Beethoven's *Piano Concerto No. 1*. The meat of the program for the orchestra, however, was found on the second half: Mendelssohn's Symphony No. 3. This symphony has been one of my favorites ever since a graduate school performance at the University of Iowa where I played the third part. It is one of those works, like those of Brahms and the occasional Berlioz composition, where the third horn gets juicier parts than the principal. Norrington's brisk tempi were in evidence tonight, especially in the second movement. The pyrotechnics of this movement were brilliantly played by the third and fourth horn. The solo in the third movement was magnificently executed by Roger Montgomery, who has played so marvelously with the New Queen's Hall Orchestra. The first and second horns had their moment to shine in the coda of the last movement and did so flawlessly. It was a stellar performance by hornists Andrew Clark, Gavin Edwards, Montgomery, and Martin Lawrence.

My final orchestra concert came two weeks later. The Philharmonia Orchestra performed works of Bach and Stravinsky including the latter's violin concerto and operaoratorio Oedipus Rex. With the exception of some rather odd reading by narrator Robert Wilson in Oedipus, the concert was very good. It was enjoyable to hear two works of Stravinsky that are not as frequently played as some of his others. The section listed in the program included Nigel Black, Robert Maskell, Laurence Rogers, Robert McIntosh and James Handy.

In addition to these concerts, I also attended Verdi's La Traviata and Rigoletto at the English National Opera and Romeo and Juliet by the Royal Ballet at Covent Garden. I also had the opportunity to perform with several smaller orchestras as well as a performance of Verdi's Falstaff. These performances brought me in contact with many horn players in the area. They were always friendly, helpful and more than willing to swap stories over a pint. Once I got used to "quavers" and "semi-quavers," everything worked out fine!

London is a huge city and has many neighborhoods of distinct flavors. The many restaurants (including a great little Mexican restaurant I stumbled across in Covent Garden) and out-of-the-way neighborhood pubs and shoppes make the city seem smaller than it is. You can hop on a tube and in rather quick time be across the city. If the weather is nice, much of the city is very walkable. On December 7, we boarded a plane at Heathrow for the trip home. Once back in the states with the beginning of the long, snowy cold winter of Wisconsin, I had much time to reflect on my semester abroad. It was an incredible experience. I can't wait to go back.

A footnote on the merits of studying abroad: other than a ten-day trip to Japan and Taiwan in 1988, and a month in Rome during 1992, this was my only overseas travel. It was incredibly rewarding. It goes without saying that the experiences I had were very enriching, but even more so was the opportunity to watch the students with whom I was traveling grow through the process of eleven weeks out of the country. Our group had members who had traveled extensively as well as some who had never been on a plane, nor outside the state of Wisconsin. Seeing their horizons broaden on a daily basis was as gratifying as anything I have experienced. I wholeheartedly recommend this for anyone.

UWSP's International Programs is one of the more established in the US. They have been working with students in this capacity for more than thirty years and have semester abroad programs in London (year-round), Germany (year-round), Spain, France, Australia, the South Pacific, and Poland, as well as many shorter stints during the winter recess and summers, (in fact, I'm looking forward to leading a three-week Romantic Music and Symphonic Literature tour to Munich, Vienna, Salzburg, Prague, Bayreuth and Leipzig in the summer of 1999). I recommend this opportunity to everyone - students, teachers, avocational players, and professionals alike. Many universities offer such programs, and you do not always have to be a student or faculty member at that particular university to participate. But if you'd like a sure bet, contact the International Programs at UWSP. They would love to help.

Dr. Patrick Miles is Professor of Horn and Director of Orchestral Activities at the University of Wisconsin-Stevens Point. Dr. Miles has performed as Principal Horn and soloist with orchestras around the country including several in Wisconsin. He has appeared as a performer, lecturer at regional and international horn workshops, including the 23rd International Horn Society Symposium at the University of North Texas. He has performed with the Rome Festival Orchestra in Italy and with several orchestras in London as well as appearing as a Guest Lecturer at the Royal Academy of Music. Prior to coming to UWSP, Patrick taught at Iowa State University, Oregon State University, and Grinnell College. Dr. Miles received his degrees from Northern Arizona University and the University of Iowa, where he studied with Paul Anderson. He is the co-author of Teaching Brass: A Resource Manual (McGraw-Hill). and has had numerous articles published. In addition to his horn teaching and performing, Patrick is Music Director and Conductor for both the Green Bay Civic Symphony and The Wausau Symphony Orchestra. Dr. Miles serves as the Wisconsin Representative for the IHS and Minnesota Representative for the Conductors' Guild.



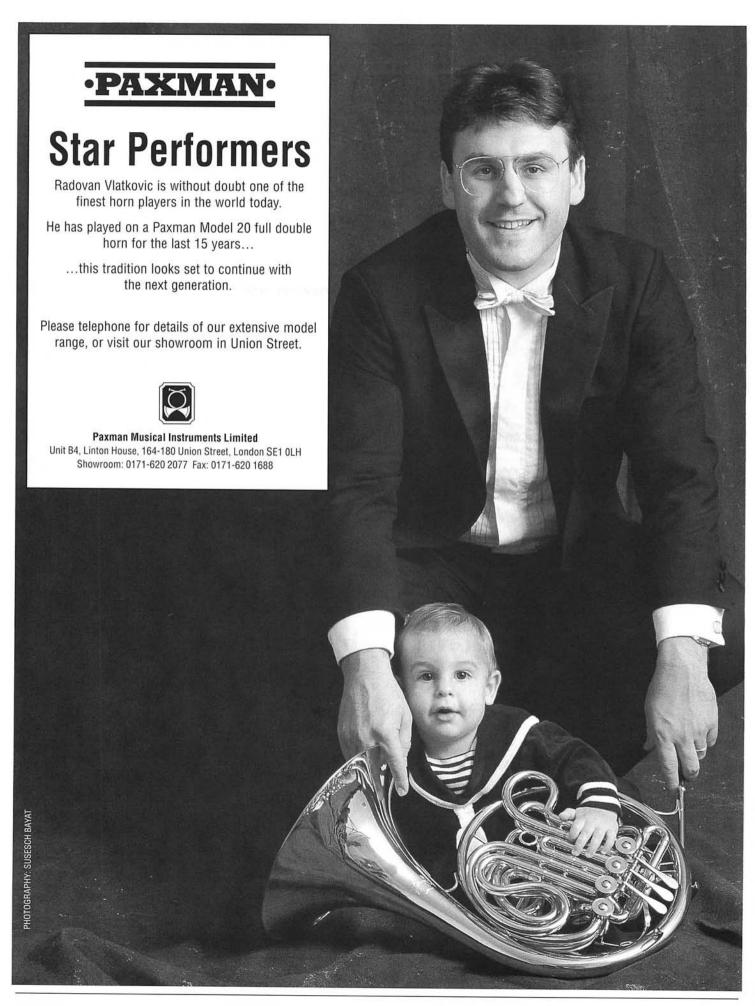
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Trashing the **Valved** Horn?

Comments on Valved and Natural Horns from Turn-of-the-Century England

by John Q. Ericson

have long been fascinated by older sources of information because they often give a clear view into the past as seen from the perspective of people actually experiencing that place and time. In looking into the transition from the natural horn to the valved horn I came across several fascinating commentaries on the horn from late nineteenthand early twentieth-century England. In short, more than a few musicians in this period "trashed" the valved horn, strongly favoring the then little-used natural horn. Many of these opinions appear in journal articles, orchestration books, and, especially in England, transcripts of various forums and association meetings. I have included several here that give us a series of "snapshots" of opinions in circulation at this time, covering 1879-1922. While the comments which follow sometimes seem quite humorous from today's perspective, they do reveal much about horn playing around the turn of the century and, reaching deeper, they say something about music perception and acculturation and at the same time raise interesting reasons as to both why some composers continued to write for the natural horn in this period and why natural horn performance is still important today.

Music perception is a relatively new area of study in music, generally relating to how we hear or perceive music and sounds. For purposes of this article, acculturation will be understood as that aspect of music perception which is conditioned by individual experiences. An example that is easily grasped by horn players of what music perception and acculturation can involve may be found in the use of fingerings on the double horn today. Some hornists can distinguish the sound of a hornist playing into the lower and middle registers on the B-flat side of the double horn very easily. American horn player and teacher James Chambers (1920-1989, principal hornist of the New York Philharmonic from 1946-1969) commented in a 1982 interview that "I am constantly surprising students by telling them, without looking, that they are playing on the B-flat horn and that it really would be better if they would consider playing it on the F horn... the F horn sound is preferable."2 As Chambers implied, other hornists seem unable to perceive the differences in tonal color between fingerings, which Chambers found so obvious, while still other hornists who can perceive the difference find the tone of the B-flat horn superior to that of the F horn. Curiously, non-horn players, and especially non-musicians, are often hard pressed to note any significant difference at all in tonal color between any fingerings on the double horn.

If perceptions (and resulting choices) in this example can be so varied, is it not predictable that similar issues and arguments would appear during the period of transition from the natural horn to the valved horn? The typical valved horn of this period was nearly identical in terms of internal dimensions to the natural horns used previously - only valves had been added to it. The following comments give us some insights into various perceptions of the relative tonal colors of valved and natural horns at the time.

Our first group of comments come from the discussion following a January 6, 1879 presentation to The (Royal) Musical Association. Musical scholar and editor Ebenezer Prout (1835-1909) presented a paper titled "On the Growth of the Modern Orchestra During the Past Century." The subject of the developments in horn design and technique actually received no specific commentary in Prout's paper, but it was obviously on the minds of those present, as this topic was debated at great length after his presentation.

The discussion was recorded by the recording secretary at the meeting, and we begin with the comments from the chairman, composer George A. Macfarren (1813-1887). Macfarren, who had been blind since 1860, is described in The New Grove Dictionary as being "hopelessly reactionary" toward the end of his life, further noting that he "deplored almost every musical innovation of his time;"3 the following comments confirm this. In his extended commentary in answer to a question of Mr. Chas. Stephens, Macfarren expresses a very negative opinion of the "new" valved instruments, initially due to their inferior tonal quality, but then primarily for compositional reasons.

Mr. Chas. Stephens asked if the Chairman [i.e., Macfarren] would say a word on the use of valve-trumpets in

The Chairman said no doubt this was an important subject. In the first place, he believed the valve itself deteriorated the tone of the natural instrument, for he had heard the same player play successively on a hand-horn and a valve-horn, and it appeared to him that the tone of the latter was far inferior. That, however, was of secondary importance; the significant thing was, that by the use of these valves you obtained the entire chromatic scale... In the scores of Mozart, Beethoven, Weber, and Spohr, it would be found that when trumpets, drums, and horns were used they gave a characteristic mark to the chords and keys in which they appeared, and when the music modulated from those keys you either lost those sounds altogether or else the instruments were employed on peculiar notes of peculiar chords, and thus gave a totally different character to the extraneous keys to that of the normal keys in which the pieces were set... [as] was the case with the horns and trumpets in the slow movement of the C minor Symphony [of Beethoven, i. e., Symphony No. 5, Op. 67 (1808)]. The movement being in A-flat, when they came in C, it was a totally new sound, and produced an effect which might be compared with that of the present gathering sitting in that room in the gaslight, and the roof being suddenly thrown open and the sun streaming in. On the other hand, when these instruments were employed which gave

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the chromatic scale, the composers who used them were tempted to apply them to any loud chord that was wanted; when they were not used in the degraded sense in which waltz writers used them to play the principal melodies, in order to force out, by manifold duplication of notes through the foggy mass of multitudinous instrumentation, a rampant vulgar tone upon the otherwise imperceptive organs of the hearers... the orchestra with the scarce notes of the incomplete wind instruments was a far richer power in the composer's hands than when there was the terrible temptation of writing for cornets like violins, or for horns like violoncellos.4

Mr. Stephens then replied, generally agreeing with Macfarren, stating again a respect for the compositional usage of natural instruments over valved instruments. He also noted, however, that natural instruments sometimes failed in achieving their intended effects.

Mr. Stephens was very glad to hear these remarks on the question of valve instruments. It was one deserving of consideration, and on which, no doubt, difference of opinion prevailed, for he thought instruments without valves, even in the simplest passages, sometimes caused failures in the effects intended. There were but three continuous notes of the scale on those instruments which could be used, and when you came to F on the fifth line and B-flat they were out of tune, and required modification to make them bearable. Nevertheless, the chairman's remarks were most valuable, because the great effects of those instruments [without valves] were produced by the simple use of them with their original power. He might allude to two very familiar instances - the slow movement in Beethoven's Symphony in D [i.e., No. 2, Op. 36, of 1802], in which the horns in E were used with such grand effect, and the barcarole of Sir Sterndale Bennett in his Pianoforte Concerto in F minor.⁵ In both these works, the horns were used in the true way, and did not fail of their effect. The scores of Schumann, on the contrary, showed an abuse of these valve instruments, because he made use of them until at last they became ordinary instruments, and the colouring which they might impart - as in the works of Beethoven and Mozart - was lost.6

Another in attendance, acoustician D. J. Blaikley (1846-1936), then responded in defense of the valve as an instrument maker and designer. Blaikley was works manager for Boosey & Co, and had only one year previously (1878) introduced a compensating system for valved brass instruments,7 which is today regarded as the best of its type.8 He felt that if an instrument was well-made the valves were of little difference to the resulting tone.

First, with regard to comparing a valve instrument with one which had no valves. It was not sufficient to take a valve instrument nominally of the same kind, say a French horn or a slide-trombone, and compare it with a valve-trombone; you must be perfectly certain that the calibre of the instruments in every portion, from the mouthpiece to the bell, was exactly the same, for, unless that were so, there was no guarantee that the difference which might be noticed was due to the addition of the valves... A man [testing instruments] was apt to base his opinion on the instrument he had played on all his life; he would take up another a little different, and at once find some difference, perhaps to the disadvantage of the new one.9

Ebenezer Prout, however, had the final word, standing firmly on middle ground:

Mr. Prout, in reply, said... With regard to valve instruments, on the whole, he should be most inclined to agree with the chairman; and if it came to a question whether they should use valve instruments as they were used nowadays or go back to the old ones, he should say take away the valves altogether, but happily they were not in that predicament. They had valves which were very useful in certain cases, for instance the [written] B-flat and F, and he should rather say keep the valves, but be careful not to abuse them. Mr. Blaikley had said that there was no difference in the best instruments, whether with valves or without, and he could partly corroborate that opinion, not from his own knowledge, because he did not play a brass instrument, but he was tolerably intimate with one of the horn-players at the Crystal Palace, to whom he had spoken on this subject more than once, and he told him that he did not believe any one could distinguish the slightest difference between the open note played on a good valve-horn and on a natural horn. 10

While this first group of quotations are, on the surface, rather humorous from our perspective today (and show much of the skill of the recording secretary!), in reality they are almost a case study in the vagaries of music perception. The "hopelessly reactionary," G. A. Macfarren, was of an older generation and was dead serious in his comments. Furthermore, he would have grown up hearing primarily natural horn and would thus be in a position to recognize its special tonal qualities and character that the natural instruments brought to music. On the opposite side, Blaikley was of a younger generation. He knew from his experience as an instrument maker that valves did not necessarily alter the tone. Prout's concluding commentary probably reflects reality in the eyes of the general public, especially when he quotes the hornist who did not believe any one could tell the difference.

A presentation which Charles MacLean gave to The (Royal) Musical Association on March 12, 1895, titled "On Some Causes of the Changes of Tone-Colour Proceeding in the Most Modern Orchestra," had even more to say with respect to the valved horn and tonal colors. He suggests that part of the "problems" in tone color are related to the tuning of the valves to various crooks:

As a matter of fact lengthening valves as made at present only contemplate the application of three or at most four medium crooks, and according to the best practice of valvemaking these crooks will only be G, F, E, and E-flat, of which F and E are preferable... The consequence of this is that modern horn players who always have the valve attachment have acquired a habit, since the beginning of the transition period, of transposing all such parts on to the crooks which suit their valves, and chiefly on to the F crook. This, though probably the best compromise under the circumstances, is not satisfactory. The tone of a horn crooked into a low key, say C, is more full, more trombone-like, than the tone of a horn crooked into F...

Whether quite correctly written for and used or not, the fact remains that the valve-horn has for modern music supplanted the mere natural-horn; and as this new instrument still retains its character of natural horn if the pistons are not put down (for the mere presence of the attachment itself does not appreciably disturb the tone), the result is a clear gain and a gain of an inestimable nature. 11

In the discussion that followed, the chairman, Sir John Stainer, agreed, lending a wider perspective:



...I must say I do not altogether sympathize with those who are afraid of valved instruments, for the improvement in the making of this class has been enormous the last few years. As far back as 1878 I was on a jury in Paris with Mr. Gevaert. ¹² We put valved instruments to the most severe tests, we listened to them from behind screens, making the players sound the harmonic series with each valve separately and in combinations, but I thought their tone very pure, and their intonation just. ¹³

At about the same time, conductor and composer Frederick Corder (1852-1932) shows how far attitudes in other quarters had changed against the hand horn in his book on orchestration, *The Orchestra and How to Write for It*, citing the playing of two German-born hornists in England as examples of what could be done on the valved horn.

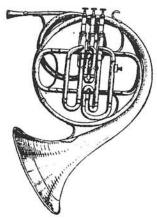
The writer of a work on Instrumentation finds here his most difficult task. Shall he overwhelm the student with a mass of perplexing details regarding the Hand-horn, that all-but-obsolete instrument?

...science comes to the aid of the musician [with the modern valved horn]... Legato phrases can be played really legato, and even shakes and appoggiaturas (all but impossible before) are quite easy on the Valve-horn. But do you think musicians were grateful for these benefits conferred? Not a bit! They vehemently protested against the innovation; first vowing that the faulty "stopped" notes written by the old masters when they couldn't help it, were pearls beyond price; then, when it was demonstrated that with the valve-horn you could play the entire scale stopped if you liked, they declared that it was faulty of intonation and of far inferior tone to the old Hand-horn. One needs only to listen to a solo played by such men as Paersch and Borsdorf, 14 to recognize the fact that tone and intonation on a brass instrument are matters entirely dependent upon the player. I recommend the student, then, to dismiss all the confusing particulars of the old horn from his mind...15

There were several distinct national "schools" of horn playing in the Nineteenth Century. These differences can still be seen today in terms of equipment and tonal color, but not to the extent that they could be seen even fifty years ago. For an example of the strength of these nationalistic feelings in the period, consider the following passage by the writer and composer Cecil Forsyth (1870-1941), which comes from an extended footnote in his book *Orchestration* (1914).

The German instruments have very little resemblance to our own. Their tone-quality we should regard as more suitable to the Euphonium. It is somewhat coarse, thick and 'open.' In lightness and brilliance they are inferior to the true French Horns. The explanation is to be found in the bore and mouthpiece of the German instruments. It must be added that they are much easier to play. Both tonal and executive control seem to be acquired without much difficulty. The Germans appear to be unaware of the instrument's deficiencies both in elegance and lightness. This is perhaps mainly a matter of custom, though it is surprising that in America some of the finest orchestras should deliberately prefer German to French or English players. 16

The horns generally used in England in this period had piston valves and crooks, and featured the small bore and bell taper of the typical French natural horn – they are often referred to as "peashooters" today. German instruments were of a larger bore and bell taper and used rotary valves.



Typical English valved horn ca. 1910 by Boosey & Co.17



Typical German valved horn ca. 191018

In his book, Forsyth also discusses the valved horn and the natural horn. He clearly favored the natural horn in its proper context, but also recognized the necessity of the valved horn.

The question may be asked here, what have we lost in adopting the valve-system for the Horn? Or, again, have we lost anything? The answers to that question vary from the statement that the valve-notes are 'slightly more resonant and trombone-like' than the open valve notes, to the opinion that when Beethoven's Eroica Symphony is played on the F-Horn instead of the E-flat Horn, for which it was written, 'the pile of the velvet is scraped off.'... The difference is perhaps not the difference between day and night, but it is the difference between a November and a June day. An experiment which will convince the student on this point once and for ever is easily made. It only needs a double-room with shut folding-doors, a Horn-player armed with two crooks, the D and the F, in the other room, and the first three notes of the *Oberon* overture:¹⁹

Weber. Oberon Overture Adagio Sostenuto.

Horn in D.

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One could wish that the music of the old masters should be performed only on the instrument for which it was written, the Hand-Horn... However, nothing comes of grumbling at our conditions. The instrument itself has changed. It has gained something and lost something. The gain is in the direction of added flexibility, and even when we sum up the loss it leaves the instrument still with a tone of great purity, beauty, and nobility.20

Our final comments are from Ulric Daubeny's article "Instrumentation: Some Strange Survivals," published in The Musical Times in July, 1922. In it, Daubeny addresses the natural horn and the use of crooks on the horn in some depth. Daubeny ascribed the continued use of crooks to a "reactionary school" of minor composers.

It was a student, presumably considered 'advanced,' who gave the clue. Said he, contradicting a remark concerning brass instrumentation:

'You must understand that the French horn and the trumpet are not chromatic. The horn, to a certain degree, is the more chromatic of the two, but with both the natural harmonics only should be used, changing the key of the instrument according to requirement by means of crooks. Notes other than these harmonics, that is to say notes produced by means of valve mechanism, are greatly inferior in timbre, and consequently the experienced composer avoids using them.

Possibly the wording was less choice, but none the less these amazing notions were testified by a student - a student! - in this year of grace 1922! The writer, it must be confessed, was too utterly dumbfounded to reply to a single word... For it is an astounding fact, when realised, that men are actually living who take fees for teaching obsolete nonsense, and young men there are so lacking in common intelligence as to imbibe such 'information,' in the fond delusion that they are learning modern methods of orchestration!21

That some still seriously taught orchestration for the natural horn in 1922 is quite an eye-opener to us today, considering how long the valve had been around by then! Daubeny then turned his attention to these "reactionary" composers, and continued,

The reactionary then scores his horn parts, drawing only from the harmonic scale, and industriously writing, as the key of his composition varies, 'Change to E,' or 'Change to D.' By the time he has finished he will have scored parts for horns in B, horns in A, in G, in F, in E, in E-flat, in D, and in C – if not in other keys as well, fondly imagining that the player will come with about a dozen crooks on his arm, with which to juggle at the bidding of the written instructions. What actually transpires is that the professional hornist brings an instrument crooked in F, and in F that instrument remains, while with admirable patience he transposes all the parts at sight... What does the reactionary think? Nothing. He does not think: he exists as a being apart, in a sphere of marvelous imagination. But he gives his horn player a cheque, and perhaps compliments him on his tone, quite oblivious to the fact that, during the greater part of the performance, notes made by the valve were used almost exclusively!22

So finally we come to an important question. Were those who favored the natural horn simply reactionaries (in a retrospective sense), opposed to every musical innovation, and who, as Daubeny suggests, existed "in a sphere of marvelous imagination?" Or, remembering James Chambers statements about "constantly surprising students" about easily hearing their use of the B-flat horn into the lower range on the double horn, were the "reactionaries" also right - were they hearing something special in the tonal color of the natural horn that we are perhaps not in a position to understand today? To extend this question even further, how many of us today would argue that the natural horn has a more beautiful tonal color than the valved horn, as several of those quoted above obviously felt very strongly?

This question is the ultimate reason why I am interested in playing the natural horn and the early valved horn – to try to understand better what composers actually had in their ears when they first put the notes on paper. It is impossible to truly understand their perception of the sound of the natural horn in the Nineteenth Century - too much time has passed, and we have experienced too much newer music and too much valved horn. But it certainly is very interesting and important to try to imagine and understand what those composers and "reactionaries" might have heard. And, in view of the comments presented here, it is even more meaningful to attempt to understand composers' original perceptions of their music and to apply this knowledge to our performances today, on both natural and valved horns.

Notes

¹ In particular, several of the sources cited below came to my attention in Stephen Lyons Seiffert, "Johannes Brahms and the French Horn" (D.M.A. diss., University of Rochester, 1968).

² Jeff Silberschlag, "James Chambers Interview" (January 20, 1982), currently posted on the Internet at www.osmun.com. Chambers is speaking of the range below written

³ Nicholas Temperley, "Macfarren, Sir George (Alexander)," The New Grove Dictionary of Music and Musicians, 20 vols., ed. Stanley Sadie (London: Macmillian, 1980), XI, 425.

Ebenezer Prout, "On the Growth of the Modern Orchestra During the Past Century," Proceedings of the Musical Association V (1879), 55-57.

⁵ William Sterndale Bennett (1816-1875), English composer; the concerto in question is his No. 4, Op. 19 of 1838. The Barcarolle appears as the second movement.

⁷ E. D. Mackerness, "Blaikley, David James," The New Grove Dictionary of Musical Instruments, 4 vols., ed. Stanley Sadie (London: Macmillian, 1984), 1, 238.

* Philip Bate, "Valve," New Grove Instruments, III, 712.

9 Prout, 57-58.

10 Ibid., 58-59.

"Charles MacLean, "On Some Causes of the Changes of Tone-Colour Proceeding in the Most Modern Orchestra," Proceedings of the Musical Association XXI (1894-95), 86-

¹² François-Auguste Gevaert (1828-1908), Belgian musicologist and composer.

13 MacLean, 99

14 Franz Friedrich Paersch (1857-1921) was a student of Gumpert and principal hornist of the Hallé Orchestra (England) from 1883-1915. Friedrich Adolf Borsdorf (1854-1923) was a student of Oscar Franz and the leading hornist in England in his day. R. Morley-Pegge, The French Horn, 2nd ed. (London: Ernest Benn Ltd., 1973), 166-168.

15 Frederick Corder, The Orchestra and How to Write for It (London: Robert Cocks & Co.,

1896), 51; emphasis original.

6 Cecil Forsyth, Orchestration, 2nd ed. (New York, MacMillian, 1949), 109. ¹⁷ Encyclopaedia Britannica, 11th ed. (1910-11). Crooked in F.

¹⁸August Prée, Waldhorn-Schule (Leipzig: Hofmeister, 1911).

19Author's note: Hardly a double-blind study!

20 Forsyth, 118.

²¹ Ulric Daubeny, "Instrumentation: Some Strange Survivals," The Musical Times LXIII (July 1, 1922), 482; emphasis original.

22 Ibid., 482-83.

John Q. Ericson joined the faculty of the Crane School of Music, State University of New York College at Potsdam, in the fall of 1998. He performed third horn in the Nashville Symphony from 1991-98 and holds degrees from Indiana University, The Eastman School of Music, and Emporia State University. Selections of his recent historical writings on the horn may be found on the internet at http://www2.potsdam.edu/crane/ ericsojq/articles_online.htm

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A Primer on Acoustics and Horn Design

by Bruce Lawson

awson family members have been designing and building instruments and components for over 40 years. In that time a lot has changed. Computer software and hardware have become very advanced and economical so that digital signal processing has become available for even a small shop such as ours. As a result, most of the tools needed to design horns reside on some computer. Fortunately, in order to understand it there is a wealth of research data and theory easily available from most libraries or technical journals, and even on the Internet. For anyone interested in acoustics of wind instruments beyond this primer we would recommend that you consult the indexes of the Journal of the Acoustical Society of America (American Institute of Physics), available at most large libraries as well as on the internet. An excellent article to start with is Dr. Arthur Benade's, "The Physics of Brasses" in Scientific American (Vol. 229, No. 1 [July, 1973], 24-35). What follows here is a brief tutorial on acoustics of wind instruments so that you can have a better understanding of what is going on in your horn and perhaps develop a better appreciation for the state of the art of engineering brass instruments today.

To begin, let's ask what is a horn? A horn is a length of hollow tube which when played by buzzing the lips at one end, resonates very strongly at a number of harmonics. It is very important to understand what the word "harmonic" means in two rather confusing contexts. The first context is as a noun. A "harmonic" refers to one of many ways in which a musical instrument will vibrate, each at a specific frequency. Other similar terms are "partial" and "mode," which are more often used in association with instruments such as strings. Also, "overtone" may be used but this refers to only those harmonics or partials excluding the fundamental. These are the "notes" of your horn.

When "harmonic" is used as an adjective, however, it refers to the quality of the sound of musical instruments whereby all of the distinct frequencies of vibration (or notes) are related to each other in simple ratios; i.e., an octave means the frequency of the second harmonic is exactly twice that of the first. As we will see later, when you play a specific note or harmonic (noun form) not only does your horn vibrate at that frequency, but the air column divides itself up into smaller increments to simultaneously sound all of its overtones, the sum of which defines your horn's characteristic "harmonic" (adjective form) tone.

It is an important characteristic of musical instruments, with the exception of percussion, that these pitches be in some sort of integral relationship to each other (i.e., "in tune"), or a typical scale would be impossible. In the case of

the horn pitched in F, the fundamental pitch or note is 49 Hertz (cycles per second) and the overtones are 2, 3, 4, etc., times the fundamental frequency. Because the horn is one of the longest existing wind instruments, 12 ft. (F horn) or 9 ft. (B-flat horn), a player can realistically expect to be physically able to play up to 16 open tones. Ideally, we want these tones to line up on the equally-tempered scale. The challenge, then, is to design an air column which resonates as strongly as possible at all playable harmonics and position the pitch of each harmonic on a usable scale.

The problems that arise are easy to describe. The notes defined for us by the standard of the equally-tempered scale are not exactly integral where, for example, the fifth harmonic is normally sharper than the natural resonances of most vibrating systems. Also, because of energy losses in the instrument, higher harmonics are generally much less resonant, making them very hard to play. In order to optimize a horn's design, we must understand how it works. As we move to our next step, first and foremost we must understand that it is predominantly the air column which is resonating and not the body of the instrument, even though the length of the instrument determines the notes that are available. Many researchers (including us; see Journal Acous. Soc. Am., 1985) have measured the contribution of the wall material to the radiated sound and have found it to be negligible for most cylindrical wind instruments like the organ or, at the most, on the order of only a few percent, mainly at the large flaring end of brass winds.

How does your horn's air column vibrate? Imagine pushing someone on a swing. Your push stimulates them to move and, most importantly, if you time your pushes just right, they will start to move in a uniform oscillation whose timing or frequency depends on the length of and weight on the swing. The pulse of your lips is quite similar; the burst of sound from them is what stimulates the air column in your horn to start vibrating back and forth. The frequency of your lip pulse must be critically matched to the natural period of oscillation of the horn or else notes don't come out. Many beginners (and even some not-so-beginners) are mistaken in thinking the air flow through the mouthpiece pushes vibrations through the horn, coming to the erroneous conclusion that the bigger the hole, the better. Just blowing produces no sound that any conductor would applaud.

That's not too hard to understand, but when you jump up an overtone, it gets more complicated. Imagine two swings connected by a spring. You will find that if you time your pushes on the first swing just right then you can make both of them swing in unison at a fairly low rate of speed,



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but if you were to start pushing at a much higher frequency, the two swings would start to vibrate strongly again, but out of phase with each other. That is, when one is going forward the other is going backward and vice versa. A static set of pictures, representing the extremes of animated motion of the vibrations, would look like Figures 1 & 2.



Figure 1: First harmonic

Figure 2: Second harmonic

In the actual air column of your horn there are up to 16 practical harmonics on the F horn and 12 on the B-flat horn that work similarly, each with its characteristic "mode" of vibration. But we must remember that the depiction above is only an aid to visualize what is happening because the air molecules are really arranged in stable zones of compression and rarefaction (decompression), creating pressure changes in the air that, when they reach us, cause our eardrums to vibrate.

Let's examine the air column vibrations of a simple garden hose in detail. We can insert a probe microphone into the tube and visualize the pressure changes throughout the tube while we play its harmonics. If we play the fundamental note and move the mike up and down while watching an oscilloscope, we would find a strong zone of compression and rarefaction, as pictured in Figure 3, at the mouthpiece end.



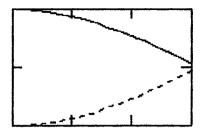
Figure 3: Zone of maximum pressure oscillation, first harmonic, cylindrical tubing

Next, we play the second harmonic and move the mike up and down the tube again. We now would find two zones of maximum pressure change, as shown in Figure 4. You might notice that when one zone is compressing the other is decompressing and vice versa. That is to say that the two areas are out of phase with each other, but still vibrating at the exact same frequency as each other and your lips.



Figure 4: Zones of maximum pressure oscillation, second harmonic, cylindrical tubing

An easier way to depict these modes of resonance is with a graph showing the pressure distribution along the tube's axis, as in Figures 5 through 7, for the first three harmonics of a played garden hose. The solid lines represent the outgoing sound waves and the dashed lines represent the returning reflection from the open end.



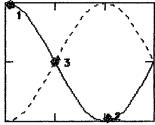


Figure 5: First harmonic

Figure 6: Second harmonic

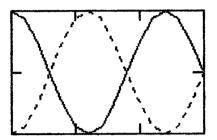


Figure 7: Third harmonic

The areas labelled 1 and 2 in Fig. 6 undergo all of the pressure changes and are termed "pressure nodes." They compress out of phase with each other just as the two swings are for the second harmonic in Fig. 2 above. The zone of quiet between them (labelled 3) is a "pressure antinode." The similarity to creating a standing wave on a vibrating Slinky held at one end should be obvious, but instead of a motion transverse to the axis we observe a compression and rarefaction of air along the axis. In fact an easy demonstration of a standing wave that you can do yourself is to stretch a Slinky across a room, anchor one end and shake vigorously (the Slinky). After a little practice you can find the frequency of shaking that produces a reinforcing standing wave. Usually two are observable, one at a low frequency, the other somewhat faster. Another analogy I've found helpful is to visualize a train coming to a stop. The wave of compression runs down the line of cars towards the caboose. This is similar to the air inside of your horn except that the waves are moving at the speed of sound. The forward wave is reflected back at the end and returns to interfere with the next forward wave. A standing wave is formed any time the incident (forward) waves exactly reinforce the reflected waves and the amplitude grows until it is limited by friction forces.

You might be thinking, "well, that's not so hard to understand," but unfortunately Mother Nature has a way of confounding us. If we were to take the time to calculate the frequencies of resonance based on this simple reasoning, we would expect the overtones to be at odd integral multiples of the fundamental, or 3, 5, 7, etc. times the frequency of the first harmonic. This holds true for a cylindrical tube closed at one end by your lips, but when we look at the harmonic frequencies of a real horn, the intervals are approximately even, i.e., 2, 3, 4, etc., times the fundamental. This is known as the infamous "Horn Paradox." For those really curious for an explanation, consult Benade's textbook *Fundamentals*

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of Musical Acoustics (Oxford University Press, 1976). The basic principle of the standing wave illustrated above still holds, but we need to make some corrections for what happens at the reflection point in the bell flare.

The shape of the air column determines both the amplitude and frequency of each individual harmonic. Further, the horn sound is a complex combination of harmonics. We do not use garden hoses as musical instruments because it was found long ago that other shapes are louder and have more harmonics which line up on a western musical scale much better. These are the traditional brass wind shapes or horns. By flaring one end of a cylinder and putting a tapered leadpipe on the other, the harmonics approach a useful scale, and double in number. Additionally, the bell acts as an amplifier. Exactly how we determine the rate of taper and flare requires some sophisticated tools if we are going to progress beyond just trying a lot of things in infinite combinations. A good place to start is to mike the horn on an oscilloscope so that we can see what is happening.

When we mike a horn's real sound we find that the resultant waveform is *not* sinusoidal. In other words, we would expect that, based on the simple 'S' shape of the waveforms for sound pressure along the axis of a cylinder as shown in Figs. 5 - 7, the same result should be seen on an oscilloscope tracing of a miked horn. However, when we observe a sound from a real horn we see the result of Figure 8. This is a sampled note played by Brice Andrus of the Atlanta Symphony on their 1997 recording of the *Hary Janos Suite* by Zoltan Kodaly. The horizontal axis measures time (in milliseconds) and the vertical axis measures amplitude (in decibels). We are reading the sound pressure from the room mikes.

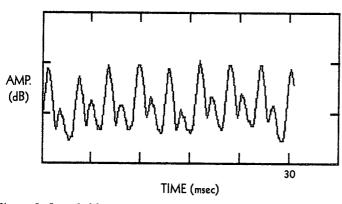


Figure 8: Sampled horn sound, Brice Andrus

Notice that the shape is nothing like a pure sine wave. What gives? Well, this remained a mystery until the Nineteenth Century when a French mathematician by the name of Fourier explained that a complicated waveform could be considered a sum of simple sine or cosine waves. This means for us that the actual vibration of the air column inside of your horn is the sum of all of its harmonics simultaneously, such that it vibrates at the frequency of your lips *plus* all of the column's overtones in varying amounts. So for example, if your lips vibrate at the frequency of the fundamental mode

of vibration, the first harmonic, as pictured in Fig. 5, the higher modes (Figs. 6 and 7, for example) also vibrate, and all of them combine to produce a waveform similar to Fig. 8. Because this is so important to our overall understanding of the way natural systems oscillate, let's take a closer look at Fourier's ideas.

If we were to mike a very simple sound, such as a whistle, we would see only one mode of vibration, a sine wave as pictured below (Figure 9).

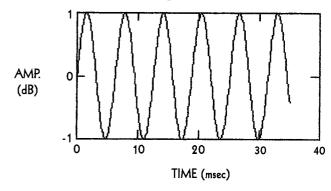


Figure 9: Sine wave oscilloscope tracing, whistle

This simple graph represents air molecules near the microphone moving back and forth in only one frequency. To prove this, we use Fourier's calculations and plot a graph with the frequency of each harmonic on the horizontal axis (instead of time), and amplitude of vibration on the vertical axis, as follows:

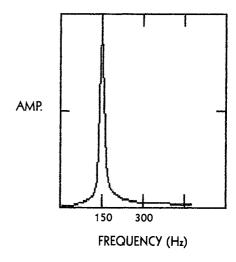


Figure 10: Fourier transform, whistle/sine wave

You can interpret this to mean that there is indeed only one frequency or mode of vibration in our whistle. But, since our sampled horn sound of Fig. 8 is not a simple sine wave, we might expect to see more than one mode of vibration in the Fourier transform, as seen below in Figure 11. Again, the horizontal axis is frequency and the amplitude of each peak represents the relative strength of that harmonic's mode of resonance. The positions along the frequency axis represent that mode's individual frequency of resonance.

5

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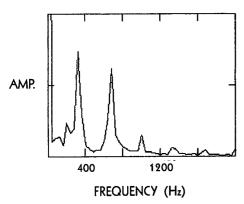


Figure 11: Fourier transform, sampled horn sound (Andrus)

For reasons not yet easily explained, our ears are able to perceive the tone of a complex sound in a similar manner. The "envelope" or shape of an imaginary line connecting the peaks of the various frequencies is considered to be representative of the tone quality or timbre of the sound. As an example, a "brassy" sound is one whereby the second harmonic is very strong and the higher harmonics drop off linearly as shown above. Notice also that the peaks are evenly spaced. This is characteristic of a harmonic musical instrument and if they are in the frequency ratio of 1, 2, 3, 4, etc. as we discussed above, we would associate the sound quality as being from a typical brasswind. If the higher harmonics do not drop off so quickly we would hear the timbre as "brighter," and if individual harmonics seem to be missing or quiet, the resultant timbre would be described as rather "hollow."

As a result of Fourier's work we have a convenient mathematical tool which enables us to take a sampled sound wave and break it down into its simple components of harmonic oscillation, called the Fourier transform. Working backwards, we can combine the simple oscillations in order to derive the expected sound wave. In order to be really useful, however, we still need a method to estimate the pattern of simple oscillations from the geometry of the tube. Without going into all of the details, this is accomplished by "transmission line" analysis. If you look into any major electrical engineering text, you will find chapters describing how this works. Basically, it treats a transmission line as a sum of elements in series which have the oscillation characteristics of our straight cylindrical tube as we discussed above. That is to say, a horn could be considered to consist of a series of cylindrical tubes of very short length connected together like Figure 12:



Figure 12: Transmission line model of a horn flare

This procedure introduces some error but if the lengths are small enough the error becomes minimal. We have found that in order to obtain results accurate to 95% or so, the increments must be on the order of 1/16" for the most critical

points in the horn, such as the mouthpiece, and may be as long as a few feet for the cylindrical parts in the middle. These calculations produce what is known as an "impedance curve," which is a measure of the resistance of the horn across a broad range of frequencies and is easily related to the Fourier transform. Figure 13 below is a sample impedance curve for a Lawson mouthpiece and a nine-foot cylindrical tube, equal in length to a typical B-flat horn.

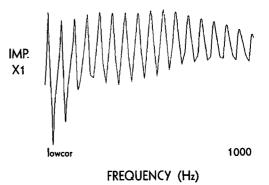


Figure 13: Impedance curve, Lawson mouthpiece, leadpipe, and cylindrical tubing

Here, we use a cylindrical pipe in this case to demonstrate differences between higher harmonics more clearly because as a tube gradually becomes more conical (especially if we add a bell), the higher harmonics' amplitudes are gradually reduced. Still, you can see the resemblance to the Fourier transform. Now we can have our software take the dimensions of a tube, calculate the impedance of that design, perform an inverse Fourier transform, and ultimately derive the expected sound. We can also work backwards by sampling the sound, perform a Fourier transform, and theoretically determine the dimensions of the tube. At present, however, we are unaware of a software program which will automatically do all of this, but it is possible, in theory. The main step we are missing right now is the ability to calculate the dimensions of a tube given the Fourier transform of a sampled sound, but after a lot of experience reading such graphs, we are able to make some pretty good guesses. One additional obstacle is a lack of accurate models of players' lips and the sound they make. We have what we believe to be a fairly accurate algorithm which incorporates this, but more work needs to be done. For those interested, you might check on some of the latest editions of the Journal of the Acoustical Society, as this is an important area of ongoing research.

Now for an example or two: Stuff stuck in your horn effects the sound by interfering with specific vibrations or notes. You'd be surprised at how often we get phone calls from panicked customers whose horn has just stopped working right. Notes have just "disappeared." This is one of the easiest problems to solve and the most dramatic. It almost always involves something that found its way into the tubing. Usually it is something loose in the case that travels up the bell, or perhaps a prankster was involved. We've removed all sorts of objects from horns, from popcorn to pencils, and in one instance even a live bullet. The reason the

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horn stops working properly is easily seen in Figure 14 below, which simulates the impedance curve of a horn with a peanut-sized object stuck in the leadpipe:

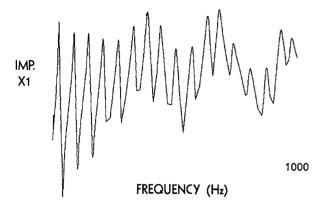


Figure 14: Impedance curve of horn with peanut in leadpipe.

As you can see, the curve looks very different from Fig. 13 above. Acoustically, the peanut inhibits all harmonics which have a node or antinode positioned at the point of the obstruction in the tube. Single harmonics or whole series can be affected depending on the size and length of the obstruction. If you are following us so far, you probably can deduce that dents also will have a similar effect if the dent actually changes the cross sectional area. Contrary to some opinions, however, minor dings and out-of-round tubes usually aren't severe enough to have much effect.

This little demonstration also raises a very important question. Since the impedance curve is a link between the geometry of the horn and the resultant sound and playing characteristics, what exactly does the optimum impedance curve look like? If you make a thorough review of the literature, you will find most experts agree that the peaks of resonance for a musical instrument such as the horn should line up as close to the equally-tempered scale as possible. But, as we touched on earlier, natural horns don't seem to "like" to play this scale in tune. Wogram et al, in Scientific American ("Playing the Baroque Trumpet," April, 1986), found that players of Baroque trumpets seemed to prefer instruments which had very strong peaks of resonance relative to their average bandwidth, a term called simply 'O'. This means that, on average, each peak of the impedance curve was high while at the same time its width was narrow. We also conducted a series of blind tests on mouthpiece designs, whereby players were unaware of any visible changes, and found that they also preferred those mouthpieces with a high 'Q' value. But furthermore, they also preferred designs whereby the peaks were of relatively even height across the playing range of the instrument. This seems to say to us that a really good musical instrument should not only "sound" strongly on each individual note, but that all notes should respond as evenly as possible throughout the whole range of the instrument. To illustrate this, let's look at the impedance curve for a different mouthpiece than used in Fig. 13, above:

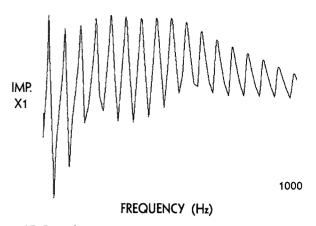


Figure 15: Impedance curve, standard type mouthpiece.

This mouthpiece differs from the previous one in that the cup is a little deeper by less than 1/8", the throat and backbore are a little shorter and narrower, and the shapes are slightly more conical. This is very representative of many common mass-produced mouthpieces. While similar to the one in Fig. 13 above, you can see that the amplitudes of the upper harmonics are lower, and if we were to calculate the widths of those harmonics, we'd also find that they were a little wider. This means not only that the 'Q' is a little lower, but the "evenness" of all of the harmonics, taken together, is less. In preference tests, it was not considered as useful.

It should now be obvious that we have some pretty good technology available to evaluate existing horn designs objectively, but how do we go about designing a whole new instrument? The same way we've done it for hundreds of years, by a lot of trial and error. We start out with a tube that plays well in many ways, cut out and insert pieces of varying lengths, diameters, and shapes or tapers, and see whether the result is better or worse. If it's worse we throw it out and start over again, but once in a while it will be better and we keep it and proceed. Twenty years ago we had to do this with real tubes. Making new mandrels and tubes (and then trying them) took days or weeks, but now, with the techniques we've just described, we can try out a new design in only a few minutes. This makes the evolution of better and better horns move much faster, albeit still requiring a lot of work. There is some progress towards writing computer programs to automate this trial-and-error process which rely on genetic optimization algorithms very similar to evolutionary processes in the natural world. Perhaps someday we can sit back, say we would like an instrument with x, y and z characteristics, and have a design ready the next morning. For now, we'll keep plugging along.

Bruce Lawson has worked in his family's business, Lawson Brass Instruments, Inc., from 1983 to present. He has a masters degree in biology and has published articles on horn design and acoustics in the Journal of the Acoustical Society of America. He is currently a member of the Technical Committee of ASA, is president of the San Mar Children's Home in Boonesboro, Maryland, and past president of the Western Maryland chapter of the International Wildlife Society.

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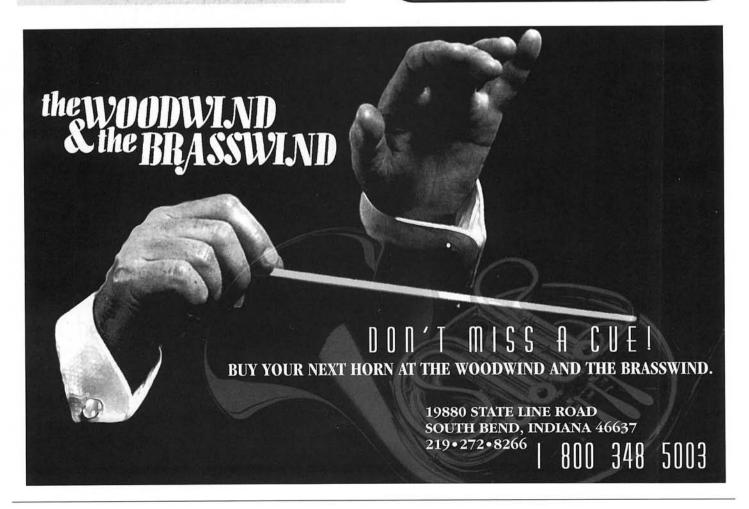
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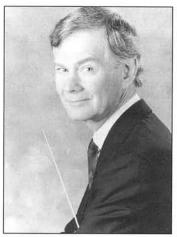


Advice for Amateurs

by Marilyn Bone Kloss

Practice intelligently," advises Richard Pittman when asked what he would tell amateur musicians who play in ensembles. "Tell them to practice hard and intelligently. They'll get more satisfaction from the experience by playing well." Max Hobart echoes the sentiment, "Tell them to practice, to be prepared." It's striking how consistent the advice is.

Pittman has been music director of the Concord (Massachusetts) Orchestra for nearly thirty years and recently added the New England Philharmonic, also an amateur orchestra, to his schedule. He is also founder and music director of Boston Musica Viva, a professional contemporary chamber ensemble, and has been guest conductor of many professional orchestras such as the Kirov Opera Orchestra, the BBC Symphony Orchestras, and the American Repertory Theater.



Conductor Richard Pittman

Hobart was a violinist in the Boston Symphony Orchestra and had already been conducting several community orchestras when he developed physical problems that forced him to give up playing the violin. Since then, he has concentrated on conducting, including the Civic Symphony Orchestra of Boston, the North Shore Orchestra, and the Wellesley Symphony Orchestra.

Professionals are expected, without question, to play their parts correctly at the first rehearsal; rehearsals are for the group, not for the individual. Studio players may have to record a selection many times, but they are expected to play perfectly each time; the repeated takes are for other reasons (timing, balance, etc.) and any one of the takes may end up being used for the film or commercial. Amateurs unfortunately tend to take preparation less seriously.

In addition to making a case for better preparation through practicing and skill development, this article discusses aspects of etiquette that help make the ensemble experience more enjoyable for everyone. Topics include how to relate to conductors, colleagues, and the audience, attendance, handling music, warming up, tuning, counting, listening for balance, intonation, and style, and accepting applause.



Conductor Max Hobart

Preparation

Many amateurs arrive at the first rehearsal without having made any attempt to prepare. Since there are usually at least several weeks of rehearsal before the concert, they figure that they can learn the part in that time. However, rehearsals are more rewarding if you learn the music as thoroughly as possible before the first rehearsal. If the music is available, practice it to learn the notes. Excerpt books may help if the part is not available. If you can find a recording, listen for style, tempi, dynamics, and for how your part fits in. Have a teacher or a trusted colleague to consult for difficult passages. Your self-respect will go up when you are able to hold your own at the first reading, and you will be able to focus on making music.

"Always come to rehearsal with your music prepared," writes Nancy Cochran Block, professor of horn at the University of Missouri at Kansas City, in *The Horn Call*.² Her article, "Ensemble Etiquette," is directed to students preparing to be professionals, but many of her comments also apply to amateurs. "Get recordings to listen to when possible," advises Hobart, "and take your part to your teacher." Note that he assumes that you have a teacher!

Sometimes it is not possible to be completely prepared

Advice for Amateurs

for the first rehearsal. The part may not be available before the rehearsal, there may be nothing in the excerpt books, and/or there may be no recordings. "A rehearsal set up to read new music is an obvious exception," notes Cochran Block. So it may not be possible to really know such aspects as tempi, how the part fits into the picture, what is solo, what is tutti, etc. "But when these details have been acquired," says Pittman, "it is important to concentrate on practicing the difficult parts intelligently, not just automatically run through the music."

Practice

Practicing is the most important aspect of preparation. Practicing includes warming up, improving and maintaining skills, and learning your part. You owe it to yourself, and also to the group, to play the best that you can right from the start.

"You are a member of a crew and have to pull your oar," observes Pittman. "You have to train enough to stay with the level of the ensemble, meet the challenge to get ready for the performance. Few amateurs practice like a professional, whereas the professionals you would think don't need to practice any more still practice very hard indeed. Boston Symphony former concertmaster Joseph Silverstein was renowned for his practice ethic. International oboe soloist Heinz Holliger practices diligently at home, and then, when he performs two concertos at a concert (which is typical for him), he continues to practice during the intermission."

"The only way to prepare yourself for the coming day is to practice," writes Frank Lloyd, former member of the Royal Philharmonic Orchestra and renowned soloist, in *The Business*, a book for aspiring professional players. His comments on practicing apply to anyone who plays an instrument.

"There can be many reasons for not practicing: fatigue, lack of incentive or enthusiasm, lack of work — nothing to practice for — too many other things to do, need a lie-in, do it later in the day, etc. etc. I have heard them all, including 'I couldn't face the noise' or just plain 'I've got duff chops'. I wonder if the reason for the duff chops ever occurred to the player?"³

Amateurs may find different reasons, such as working all day, family obligations, etc., but the result is often the same. Lloyd stresses that "even the smallest amount of practice is important. Even ten minutes first thing in the morning will make things that much easier for you when you come to play later in the day." This is a point that could be very helpful to busy amateurs. I have found that warming up during lunch break makes a big difference in evening practice or rehearsal. Most amateurs are tired at the end of a working day, so getting in some practice earlier in the day is especially effective.

"Amateurs tend to play whatever is in front of them," says Jean Rife, a Boston soloist and orchestra player who teaches many amateurs, "and sometimes they don't play much in between. This often results in small injuries to the muscles, which over time add up to serious enough injuries that the sound is never as beautiful as it had been." Because

horn players are dealing with a small mouthpiece on a long pipe (and therefore playing high on the overtone series and using small muscles around the mouth), it is especially important to keep the muscles in condition.

"We all play because we love it," continues Rife, "and we tend to play through the passages so we can enjoy the music, but blind repetition is not the answer to effective practicing. To practice efficiently, we have to plan, to pay attention to the process, and we have to determine what makes a passage difficult." Rife uses Post-it notes to mark passages that need working out, and she takes the music to colleagues for help. "I'm still learning how to practice," she confesses. She also finds a tape recorder useful: "with it, often you can be your own coach."

Efficiency is the word from many sources, and it means a good warm-up and daily skills maintenance, which can be expanded on days without rehearsals or concerts to improve skills, preferably under the guidance of a teacher. "A good teacher is invaluable," adds Rife, "and can keep you flexible, in touch with reality, help keep your enthusiasm high."

How much should you practice? "Until you can play the music" is the advice often given in reference to conquering difficult passages, and practicing every day as a necessity for being in shape to tackle whatever is put in front of you. Frøydis Ree Wekre, in her book *Thoughts on Playing the Horn Well*, writes, "Unfortunately, the lips do not know the difference between Sundays and weekdays. A full day without any playing is sometimes necessary, but four 'Sundays' in a month is too much, in my experience. The self-confidence may suffer, if, after a 'Sunday' or two, your sound is scratchy, your accuracy is shaky, your dynamics are out of control and your endurance leaves early." It may be difficult to find practice time, but most amateurs don't try hard enough to schedule (and stick to) regular practice times.

Skills

Each type of instrument requires a certain set of skills. String players, for example, have a repertoire of bowing styles, and every string player is expected to be able to produce any type of bowing on demand. For horn players, expected skills include transposing, reading bass clef, muted and stopped horn, double tonguing, flutter tonguing, etc.

It's amazing how many horn players unabashedly admit to inability to transpose. Horn players should be prepared to transpose! A time-honored method of learning transpositions is to practice the Kopprasch exercises in many keys. Consider that many parts requiring transposition use only a handful of different notes, so it is not a terribly difficult chore. (Late Romantics like Strauss and Wagner are a different story.) Even if the ensemble you play in currently doesn't require transposing, keep the skill up so that if you are called on to substitute at the last minute in an orchestra playing a Haydn symphony or Beethoven mass, for example, you can jump right in and transpose the part immediately.

Also be prepared to read in bass clef, either old notation (thinking up an octave, sounding a fourth higher than writ-



ten) or new notation (thinking written pitch, sounding a fifth lower than written), and transpositions in bass clef.

If you don't have a teacher, there are a number of books, such as Wekre's, to lead you through warming up, devising a practice schedule, and learning necessary skills. Wekre points out some daily exercises that develop a skill and at the same time train the body; lip trills and stopped horn, for example. "In my experience practising lip trills is a very efficient way to train the lips," she writes. "Besides the advantage of having good trills when you need them, the every-day-practice of them makes your facial muscles stronger and able to react quicker."6 On stopped horn, "Firstly, the quality of your stopped horn playing will improve, regarding intonation, steadiness and sound. Secondly, it is efficient training for exhaling... Loud stopped horn playing is physically somewhat different from normal playing. It demands more effort. Thus practising it can give more strength in a shorter amount of time."7 Efficient ways like these should be of interest to amateurs with limited practice time.

To Be Continued...

Notes

- ¹ Quotations in this article by Richard Pittman, Max Hobart, Jean Rife, and Joseph Meyer, are taken from personal conversations and/or interviews with the author.
- ² All quotations of Ms. Cochran Block in this article come from Nancy Cochran Block, "Ensemble Etiquette," *The Horn Call* XVI, No. 2 (April 1986), 51-53.
- ³ Frank Lloyd, "Solo Performance and Chamber Music," *The Business*, ed. Paul Pritchard (self-produced, 1992), 74.
- 4 Ibid., 75.
- ⁵ Frøydis Ree Wekre, *Thoughts on Playing the Horn Well* (Oslo: the author, 1994), 29.
- 6 Ibid., 18.
- ⁷ Ibid., 24-25.

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 as a technical writer, plays in a community orchestra, edits a newsletter for hornists in the New England area, and is an IHS Area Representative and Advisory Council member.



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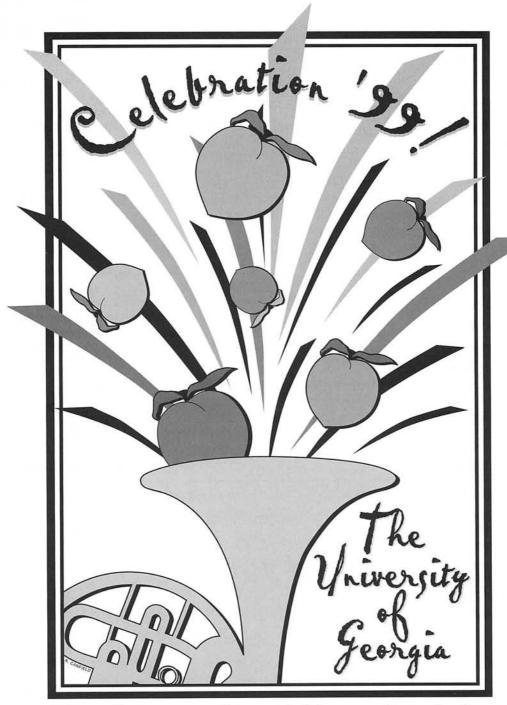
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Of Needles and Haystacks

by L. Curtis Hammond

Then beginning research on a topic, whether as a result of academic "hazing" or just for fun, it is natural to start out with some encyclopedia articles. If the topic is horn-related, texts devoted to the instrument are often useful. But what if these references are not specific enough for your topic? Articles from journals of various professional organizations (like The Horn Call) can often provide more specific information on various topics. And if your subject matter is very specific, doctoral dissertations and treatises can also offer additional insights.

For many of us, working with dissertations is intimidating and seems too time-consuming. Perhaps the most challenging and time-consuming aspect of working with dissertations is just finding what's out there. Hopefully, this article will make it easier and less time-consuming to utilize vast amounts of research already done on topics about or related to the horn. The information that follows is a list of selected doctoral dissertations, treatises, and theses completed in the United States between 1932 and 1990 that contain horn-related information. After each title entry there is a brief description of what is in each document. Once you have found a potential source for your research project, obtaining it usually just takes a little time and maybe a little money.

Many school libraries offer a free interlibrary loan service for their students and faculty. My experience has been that this is often the least expensive, but generally the slowest option. If available in the first place, materials can take anywhere from two weeks to two months to arrive. Nevertheless, it is certainly worth a try. Another resource is Dissertation Abstracts, published by University Microfilms International. Many of the documents listed below have a UM# in the title entry; this is an identification number for UMI and indicates that the dissertation is available for purchase. Contact UMI at 1-800-521-0600 and give them the author/title/UM# and, for around \$50, they will send a copy to you. Allow two to four weeks. Also, the International Horn Society Thesis Library at the University of Iowa has a large collection of doctoral documents (see The Horn Call XXVII/1 (November 1996), pp. 55-57 for a recent update on materials that are available and how to get them). The charge is minimal and I have received items from there in less than two weeks. There are some universities that have large collections of doctoral documents in their stacks. It might be worth a trip to the University of Illinois, Indiana University, Florida State University, or the University of Iowa, to name a few. In isolated cases, a specific dissertation can be obtained only from the institution that granted the degree, so to see it you must view it onsite or contact the institution to purchase a copy. It is also helpful to remember that some of these dissertations have been published as books or articles that are more readily available. Also, remember to check the dates of these dissertations carefully – some material may have been updated since the original documents first appeared.

This article was derived from my thesis "Horn Source Materials: An Annotated Bibliography of Selected Doctoral Theses and Dissertations from the United States (1932-1990)," completed at Florida State University in 1997. Included here are 134 documents selected from over 270 I consulted. Documents that are primarily original compositions are not included in this article unless they appear to have a broader coverage of related information.

Instrument History

Betts, James Edmond. "A Comprehensive Performance Project in Horn Literature with an Essay Consisting of Composers of Concepts of Horn Technique as Expressed in Selected Instructional Materials for Horn Dating from 1798 to 1960." (D.M.A. thesis, University of Iowa, 1984). 129 pp. UM#84-28109.

This document contains a study of the horn, mouthpieces, ranges, posture, right hand position, respiration, embouchure, articulation, tone quality, vibrato, ornaments, transposition, and horn chords as demonstrated in the methods of Hampl, Punto, Domnich, Dauprat, Gallay, Kling, Franz, Schantl, Ceccarossi, Farkas, and Thévet.

Brown, Thomas Martin, Jr. "Clarino Horn, Hunting Horn, and Hand Horn: Their Comparative Roles in the Classic Music of the Eighteenth Century." (D.A. thesis, Ball State University, 1978). 139 pp. UM#79-18786.

Brown discusses the horn and briefly traces its development. He also discusses the continuation of clarino horn playing from the Baroque style period to the Classical style period. Also discussed are hunting and hand horn styles and their usage in music during the Classical period.

Chapman, Roger E. "The Books on Instruments in the Harmonie Universelle of Marin Mersenne." (Ph.D. dissertation, University of California at Los Angeles, 1954). 1,170 pp.

This work describes the horns used in France during the early Seventeenth Century, including playing practices, styles of

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ornamentation, and physical descriptions of instruments and instrument construction. Examples with explanations of hunting signals for the horn, and translations of the books on musical instruments by Marin Mersenne are provided.

Evenson, Pattee Edward. "A History of Brass Instruments, Their Usage, Music and Performance Practice in Ensembles During the Baroque Era." (D.M.A. thesis, University of Southern California, 1960). 504 pp. UM#61-6282.

This document includes a history of the development and use of the horn from the Middle Ages to the Baroque style period. It also contains information on performance practice in the Baroque Era and explanations of how different types of brass ensembles were used. There is a section concerning the transcription of Baroque ensemble music for modern brass instruments. Excerpts of musical scores are provided.

Hall, Harry H. "The Moravian Wind Ensemble: A Distinctive Chapter in America's Music." (Ph.D. dissertation, George Peabody College for Teachers, 1967). 2 vols. 568 pp. UM#67-15007.

This dissertation contains some brief information regarding early use of the horn in North America ca. 1740. There is also information concerning the use of the horn in Moravian brass and woodwind ensembles.

Horton, Cynthia. "The Identification of Idiomatic Writing for the Horn." (D.M.A. thesis, University of Wisconsin-Madison, 1986). 150 pp. UM#86-05693.

Horton uses historical perspective to define the word "idiomatic" as it relates to music for the horn. The study begins with the hunting horn and traces the development of the horn and the effects of this development on composers' expectations of the horn and horn players. Individual works from three categories are examined in order to identify "idiomatic" characteristics of horn writing in different musical style periods: concertos, chamber music, and music for horn and piano. Works discussed include compositions by Mozart, Strauss, Beethoven, Schumann, Brahms, Schoenberg, Britten, Musgrave, Schuller, Hamilton, Harbison, and Benson.

MacDonald, Robert James. "François Joseph Gossec and French Instrumental Music in the Second-half of the Eighteenth Century." (Ph.D. dissertation, University of Michigan, 1968). 3 vols. 1,263 pp. UM#69-12175.

This document describes the evolution of the horn in France during the Eighteenth Century, focusing on the role of the horn in operas and symphonies by French composers. Volume III is an edition of Symphony in F Major, Opus VIII, No. 2 by Gossec.

Mamminga, Michael Arthur. "British Brass Bands." (Ph.D. dissertation, Florida State University, 1973). 111 pp. UM#73-25122. This document traces the history, development, and role of the brass band in Great Britain. The author briefly discusses the role of the horn in the brass band. This work also contains a list of original compositions for brass band.

McCann, William J. "A Short History of the Natural Horn and its Use by Haydn and Mozart." (D.M.A. lecture-recital, Catholic University of America, 1973). 54 pp.

Part I of this document traces the development of the horn to about 1815. Part II is a discussion of Mozart's and Haydn's use of the horn through the following topics: general characteristics and compositional techniques, ranges, use of horn calls, chromaticism and hand stopping, use of crooks, and

Phelps, Roger Paul. "The History and Practice of Chamber Music in the United States from Earliest Times up to 1875." (Ph.D. dissertation, University of Iowa, 1951). 2 vols. 991 pp. This document contains information on the use of the horn in chamber music in the U.S. before 1875. It also contains music catalogs and programs as well as a list of works from all of the programs. Many of these works include the horn.

Ringer, Alexander Lothar. "The Chasse: Historical and Analytical Bibliography." (Ph.D. dissertation, Columbia University, 1955). 420 pp. UM#11-467.

This document is the history of the chasse as a genre and its evolution from a vocal style in the Fifteenth Century to an instrumental style for horns in the Seventeenth Century. There are also observations regarding nineteenth- and twentieth-century musical quotations in chasse style. An appendix contains musical examples for voices and for instruments.

Swanzy, David Paul. "The Wind Ensemble and its Music During the French Revolution (1789-1795)." (Ph.D. dissertation, Michigan State University, 1966). 286 pp. UM#66-8495.

This dissertation concerns the use of the horn before and during the French Revolution, and includes information regarding the establishment of the Conservatoire. An appendix contains scores for ten wind ensemble compositions from this time period. Several of these works use the horn.

VanNorman, Clarendon Ess. "The French Horn - Its Use and Development in Musical Literature." (D.E. dissertation, Columbia University, 1965). 64 pp. UM#65-11714.

This document traces the development and uses of the horn from the Eighteenth Century through the Twentieth Century, with particular attention paid to the works of Mozart, Beethoven, and Brahms. There are also analyses of the following works: Concerto, K. 447 by Mozart; Sonata, Op. 17 by Beethoven; Trio, Op. 40 by Brahms; and Hymn and Fuguing Tune No. 12 by Cowell.

Biographical Information On Horn Players

Farnsley, Stephen H. "Gunther Schuller: His Influence on the French Horn." (D.A. thesis, Ball State University, 1985). 232 pp. UM#86-05932.

Approximately one third of this work is a biography of the life and career of Gunther Schuller. Another third is an annotated bibliography of his solo and chamber compositions for horn. The remainder focuses on Schuller's role as a music educator. Also included is a transcript of two lectures presented by Schuller at the Sixth International Horn Society Workshop, Ball State University, Muncie, Indiana, June, 1974.

Greene, Grady Joel, Jr. "Louis François Dauprat: His Life and Works." (D.D.E. dissertation, University of Northern Colorado, 1970). 283 pp. UM#71-14526.

This document contains a biography of Dauprat as well as analytical observations of his compositions, including sonatas, chamber music, and concerti. It also contains critical editions of four of his works: Tableau Musicale, op. 5; Trois Grande Trios, op. 4; Sonata pour le Forte-Piano avec Cor, op. 2; and 1er Concerto pour le Cor-Alto ou Cor-Basse en Fa, op. 1.

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Hiebert, Thomas. "The Horn in the Early Eighteenth-Century Dresden: The Players and Their Repertory." (D.M.A. thesis, University of Wisconsin-Madison, 1989). 282 pp. UM#89-16424.

This thesis contains research regarding horn players and compositions utilizing the horn in Dresden between 1700 and 1760. The hornists studied in this work are J. A. Fischer, F. Samm, J. A. Schindler, J. G. Knechtel, and A. J. Hampl. Compositions examined are by Lotti, Heinichen, Ristori, Zelenka, Hasse, Bach Benda, Pisendel, Schürer, Fasch, Knechtel, and Hampl. Dresden's leading role in the development of horn playing is documented in this paper.

Metcalf, Owen Wells. "The New York Brass Quintet: Its History and Influence on Brass Literature and Performance." (D.M. thesis, Indiana University, 1978). 103 pp.

Most of this document contains a history of the New York Brass Quintet, comments on the music that the group performed, and the group's influence on brass quintets and their repertoire. Included are brief biographical sketches of the hornists that performed in the NYBQ: Frederick Schmidt, Frederick Bradford, Raymond Alonge, John Barrows, Paul Ingraham, and Barry Benjamin.

Miller, James Earl. "The Life and Works of Jan Václav Stich (Giovanni Punto) – A Checklist of Eighteenth-Century Horn Concertos and Players - An Edition for Study and Performance of the Concerto No. VI in E Flat by Giovanni Punto." (Ph.D. dissertation, University of Iowa, 1962). 2 vols. 260 pp. UM#62-04986.

Volume I of this work contains detailed information on the life and works of Stich (Punto) as well as a history of the horn to 1800. Volume II includes an edition of Punto's Concerto No. VI in orchestral score, with piano score, and a solo part.

Ormsby, Verle Alvin, Jr. "John Jacob Graas, Jr.: Jazz Horn Performer, Jazz Composer, and Arranger." (D.A. thesis, Ball State University, 1988). 147 pp. UM#89-14102.

A biography of jazz horn player and composer John Jacob Graas, Jr., this work also contains lists of recordings and compositions by Graas. There are also brief observations on the role of the horn in jazz.

Piersol, Jon Ross. "The Oettingen-Wallerstein Hofkappelle and its Wind Music." (Ph.D. dissertation, University of Iowa, 1972). 2 vols. 844 pp. UM#73-13583.

This work contains a history of musical activities, with particular interest in wind music, in the Bavarian principality of Oettingen-Wallerstein from 1745-1812. Also included are biographical sketches of eighteenth-century musicians including hornists: Domnich, Eder, C. Fritsch, J. Fritsch, Hammer, Johann Hiebesch, Joseph Hiebesch, Joseph, Nagel, Nisle, Raab, Türrschmidt, and Zwierzina. The document also contains descriptions and incipits of wind ensemble music, wind concerti, and chamber music for less than five winds. Works for horn include those by Amon, Blasius, Démar, Dornaus, Feldmeyer, J. M. Haydn, Henschekel, Hiebesch, Hoffmeister, Koch, L. Mozart, Nisle, Romberg, Rosetti, Selike, Wiederkehr, Winneberger, Witt, and Zwierzina. Contemporary editions are indicated.

Thelander, Kristin Pederson. "The Solo Horn Writing of Carl Oestreich (1800-1840) and Critical Editions of Three Works for Horn and Orchestra." (D.M.A. thesis, University of Wisconsin-Madison, 1987). 421 pp. UM#87-11053.

This thesis contains a biography of German hornist and composer Carl Oestreich. There is also a historical and analytical overview of three of his works included as critical editions in this document: Thema con Variation ("corno primo" style), Concerto in F Major ("corno secondo" style), and Concerto for Two Horns in E Major. For the purpose of comparison to Oestreich's style of composition, this thesis contains analyses of Concerto No. 5 by Punto; Concerto No. 1 by Dauprat; Concerto, Op.18 by Gallay; Sonata, Op. 17 by Beethoven; Concertino, Op. 45 by von Weber; and Concertino for Two Horns by Kuhlau. The appendices contain lists of published and unpublished works by Oestreich, as well as the solo parts and full scores for the three critical editions.

Pedagogical Resources

Andry, Kevin Michael. "The Development of a Competencybased Approach for Teaching a College Level French Horn Techniques Course in a Homogeneous Setting." (Ph.D. dissertation, Louisiana State University, 1988). 174 pp. UM#89-04523.

This document contains a review of existing literature concerning breathing, embouchure, fingerings, playing position, instrument care and maintenance, selection of students, models of horns, types of mouthpieces, tuning the horn, articulation, range, endurance, transposition, mutes, historical background, and literature. Appendix A is an original college horn techniques text that addresses the topics listed above.

Bays, Robert E. "Renaissance and Baroque Music as a Source for Improved Brass Instruction." (Ph.D. dissertation, George Peabody College for Teachers, 1952). 231 pp.

The author suggests using music from the Renaissance and Baroque style periods as a teaching tool for brass instruments and to expand students' musicianship skills through the study of music that might not normally be used. One section deals with the horn and its usage during these style periods. Four extensive appendices contain selected works transcribed for modern brasses, recommended works for transcription, published works for brasses, and recorded works.

Biggs, Millard Robert. "An Evaluation of a Technique Employing the Use of the Magnetic Tape Recorder in the Teaching of Students of Brass Instruments." (Ph.D. dissertation, University of Iowa, 1960). 89 pp. UM#60-05641

This document is a study that compared two groups of ten college brass players (including horn). Each group had the same amount of weekly lessons and daily practice time. One group had their lessons recorded and studied their recorded lessons as part of their preparation for their next lesson. This group seemed to understand the instructor more clearly and make faster progress on their instruments.

Bjurstrom, Neil A. "An Exploratory Investigation of Orthodontic Treatment as a Factor in the Selection and Performance of Brass Musical Instruments." (Ph.D. dissertation, University of Iowa, 1972). 264 pp. UM#72-17540.

This work studies the effects of orthodontic problems and treatment procedures on the selection of brass instruments by beginners or on persons already involved with brass per

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formance. 2,754 instrumental students from Iowa and Illinois were surveyed for the purpose of this study. The last chapter contains a summary of observations and suggestions for students receiving orthodontic treatment.

Carey, Mell C. "The Low-register Advantage of the Settingon Method of Mouthpiece Placement in French Horn Playing." (D.M. thesis, Indiana University, 1975). 50 pp.

This document examines mouthpiece placement and its possible relationship to high and low register performance. The author provides a photographic study of 28 horn players' embouchures in the high, middle, and low registers, with and without mouthpieces, similar to A Photographic Study of 40 Virtuoso Horn Players' Embouchures by Philip Farkas. In fact, the entire Farkas text is included in this document as an appendix. Some comments on the history of horn embouchure development are also included.

Culbertson, Robert Merrill, Jr. "The Kopprasch Etudes for the Horn." (D.M.A. thesis, University of Texas at Austin, 1990). 244 pp. UM#90-31762.

In addition to a historical background of the horn, the author discusses Etudes for Cor-basse, op. 6 and Etudes for Coralto, op. 5 by Kopprasch, comparing later editions of the etudes to each other and to the originals. Appendix A contains copies of the original etudes.

Dillon, Robert Morris. "Five Original Teaching Pieces in Contemporary Style for Brass Instruments." (D.M.E. dissertation, University of Oklahoma, 1971). 135 pp. UM#72-3385.

This document contains brief analyses of the sonatas for horn and piano by Paul Hindemith and Bernard Heiden. The author briefly discusses the teaching value of these works as examples of twentieth-century horn repertoire. This work also contains scores for five original compositions for a solo brass instrument and piano, with an analysis of each.

Goldman, Erica Hillary. "The Effect of Original and Electronically Altered Oboe, Clarinet, and French Horn Timbres on Absolute Pitch Judgments." (D.M.A. thesis, University of Oregon, 1984). 167 pp. UM#84-22845.

This document is a study to determine if subjects can differentiate absolute pitch when comparing timbres of oboe, clarinet, and horn, both unaltered and electronically altered.

Greenstone, Paul J. "Articulation Guide for Brass Instruments Based on Common Practices of Contemporary Composers and Performers." (Ph.D. dissertation, University of Florida, 1986). 281 pp. UM#86-18633.

Through the study of the evolution of the notation of articulations for brass instruments, and comments of contemporary composers, conductors, and performers, the author has compiled a guide for interpreting notated articulations used in works by twentieth-century composers, including 46 composers of brass music.

Hargreaves, Robert. "The Teaching of Brass Instruments in School Music Supervisor's Courses." (Ph.D. dissertation, University of Rochester, 1941). 523 pp.

This document is basically a brass class textbook for future music educators, particularly band directors. Topics include acoustics, history, technique, selection of players, intonation, mouthpieces, mutes, maintenance, and teaching materials. The horn is addressed throughout, and numerous photographs and charts are included.

Hohstadt, Thomas D. "Modern Concepts in Music for Brass." (D.M.A. thesis, University of Rochester, 1962). 60 pp. This thesis discusses "modern" concepts asked of brass players, in the Twentieth Century. Topics include the use of various mutes, "new" articulations, and "new" sounds. Also

Howe, Marvin Clarence. "A Critical Survey of Literature, Materials, Opinions, and Practices Related to Teaching the French Horn." (Ph.D. dissertation, University of Iowa, 1966). 383 pp. UM#67-2633.

included in this work is a brief history of the brass ensemble.

This document discusses almost every aspect of horn performance and pedagogy, including history and development of the horn, musicotechnical aspects of horn playing, composer contributions, pedagogy of mechanical, physical, and mental aspects of horn playing, and an annotated bibliography of horn methods available in 1965. There are musical examples from 39 composers, with suggested solutions to common performance problems they present.

Huttlin, Edward John. "A Study of Lung Capacities in Wind Instrumentalists and Vocalists." (Ph.D. dissertation, Michigan State University, 1982). 77 pp. UM#82-16556.

This research project compares lung capacities of non-musician college students with collegiate music students. Further comparisons are drawn between college performers of woodwinds, brasses, and vocalists, as well as between smokers and non-smokers. This study determined that musicians generally had greater lung capacities than non-musicians, and that smokers generally had smaller lung capacities than non-smokers.

Koerselman, Herbert LeRoy. "A Comprehensive Performance Project in Trumpet Literature with an Annotated Bibliography of Brass Study Materials Which Deal with Performance Problems Encountered in Contemporary Music." (D.M.A. thesis, University of Iowa, 1976). 171 pp. UM#77-13153.

This work includes an annotated bibliography of 42 horn study sources which, in the author's opinion, are relevant to performance problems in contemporary music including horn.

Lee, Melvin Lewis. "The Development of a Beginning Method of Transposition for the Orchestral Horn." (D.M.E. dissertation, University of Oklahoma, 1969). 233 pp. UM#69-17826.

In addition to a brief history of the use of the horn in the orchestra, this document contains original transposition exercises using selected patterns of harmonics for each of the studies. Transpositions omitted include D flat, A flat, and B. The study concludes with 27 orchestral passages for two horns, each to be played in several different transpositions.

Meidt, **Joseph Alexis**. "A Cinefluorographic Investigation of Oral Adjustments for Various Aspects of Brass Instrument Performance." (Ph.D. dissertation, University of Iowa, 1967). 493 pp. UM#67-09082.

Aspects of horn performance are a major portion of this study. A cinefluorographic apparatus was used to measure oral adjustments in changes of register, articulations and dynamics.

Moody, William Joseph. "An Experimental Evaluation of two Methods of Triple Tonguing on Brass Instruments." (Ph.D. dissertation, University of Minnesota, 1965). 184 pp. UM#65-15210.

This study used trumpet, trombone, horn, euphonium, and tuba students between the ages of 14 and 20 to determine which of two triple tonguing methods is more effective. A

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control group used the "tu-tu-ku, tu-tu-ku" method of triple tonguing while the experimental group used "tu-ku-tu, kutu-ku" method.

Pherigo, Johnny Lee. "A Critical Survey of Materials and Practices Related to Teaching the Horn, 1965-1985." (D.M.A. thesis, University of Illinois, 1986). 150 pp. UM#87-01590.

The author summarizes instructional materials related to horn performance and pedagogy. Appendix B is an annotated bibliography of instructional materials available in 1985.

Rutan, Harold Duane. "An Annotated Bibliography of Written Material Pertinent to the Performance of Brass and Percussion Chamber Music." (D.M.E. dissertation, University of Illinois, 1960). 368 pp. UM#61-196.

This dissertation contains relevant annotated bibliographies including selected articles from foreign language journals, English language journals, books, dissertations, essays, catalogs, and pamphlets, and recommended brass and percussion chamber ensemble music (non-annotated) for public school use.

Sehmann, Karin Marie Harfst. "The Effects of Breath Management Instruction on the Performance of Elementary Brass Players." (Ph.D. dissertation, University of Iowa, 1990). 131 pp. UM#91-12482.

This study set out to determine the effects of breath management instruction on the performance of trumpet, horn, and trombone by fourth-, fifth-, and sixth-grade music students. One group of students received breath-use training of 5-7 minutes during their weekly lessons. The other group received weekly lessons without breath-use instruction. Lung capacities and tone qualities of the two groups were compared.

Staples, Thomas William. "A Comprehensive Performance Project in Horn Literature with an Essay Consisting of the Effects of Inspiratory Conditions on the Vital Capacity of Brass Players." (D.M.A. thesis, University of Iowa, 1988), 283 pp. UM#89-03982.

This document concerns the physiology of respiration and spirometric processes. Several apparatuses were used to measure lung capacity under different conditions. Appendix A contains 75 pages of literature reviews related to this thesis.

Thompson, Virginia M. Weichman. "A Comprehensive Performance Project in Horn Literature with an Essay Consisting of a Comparison of Selected Writings on Melodic Interpretation." (D.M.A. thesis, University of Iowa, 1987). 148 pp. UM#87-21466.

In addition to descriptions of several writings on melodic interpretation, this document contains suggestions for consideration in melodic interpretation, such as harmonic and rhythmic structure.

Trosper, Orville Wendall. "The Principles and Practice of Producing Vibrato in Brass Instrument Performance." (D.E. dissertation, Columbia University, 1962). 294 pp. UM#62-4926.

Using a questionnaire, the author of this work categorized different types of vibrato used by leading American brass players. He also discusses techniques used by these players to teach their own students the various types of vibrato. The horn is included in this study, with responses from 24 horn players.

Trusheim, William H. "Mental Imagery and Musical Performance: An Inquiry into Imagery Use by Eminent Orchestral Brass Players in the United States." (D.M.E. dissertation, Rutgers University, 1987). 392 pp. UM#88-08237.

This study discusses the use of mental imagery in performance by brass players in five American orchestras: Baltimore Symphony Orchestra, Boston Symphony Orchestra, Chicago Symphony Orchestra, New York Philharmonic, and the Philadelphia Orchestra. Horn players consulted in this survey were Peter Landgren, Richard Sebring, Dale Clevenger, L. William Kuyper, and Randy Gardner. Mental imagery is related to learning, skill development, creativity, training and experiences, mentors, warm-up, tone production, musical expression and interpretation, conductors, rehearsal, and performance anxiety.

Utgaard, Merton B. "Analysis of the Teaching Content Found in Ensemble Music Written for Brass Wind Instruments." (D.D.E. dissertation, University of Northern Colorado, 1949). 198 pp. UM#00-01611.

This document contains an annotated listing of music available for horn quartet, trombone trio, trombone quartet, brass sextet, and brass choir.

Acoustical Information

Cole, Ward K. "A Study Concerning the Selection and Use of Mouthpieces for Brass Instruments." (D.D.E. dissertation, Columbia University, 1954). 239 pp.

This dissertation contains information regarding mouthpiece design for brasswind instruments. There is also discussion concerning the roles of the various parts of the mouthpiece and a history of the development of the mouthpieces for the various brass instruments. It also contains an analysis of a survey of brass performers and teachers on the selection and use of mouthpieces for themselves and their students.

Greer, Robert Douglas. "The Effect of Timbre on Brass-wind Intonation." (Ph.D. dissertation, University of Michigan, 1969). 119 pp. UM#70-4090.

Subjects for this study included performers of horn, trumpet, trombone, and tuba who attempted to play in unison with four different types of timbres: an oscillator, organ, piano, and a wind instrument like their own. The purpose of this study was to determine which timbre setting enhanced the brass players' ability to perform with accurate intonation.

Smith, Nicholas E. "The Horn Mute: An Acoustical and Historical Study." (D.M.A. thesis, University of Rochester, 1980). 83 pp. UM#80-19070.

This thesis contains a history of the mute and an analysis of the use of muted horn by composers of the Twentieth Century Viennese School. There is also information on how horn mutes function acoustically, and a catalog of non-transposing mutes for the horn available at the time this thesis was

Whaley, David Robert. "The Microtonal Capability of the Horn." (D.M.A. thesis, University of Illinois, 1975). 154 pp. UM#76-7010.

This document addresses the use of various techniques to play intervals smaller than a semitone. Three techniques are discussed: the use of the out-of-tune partials, adjusting the embouchure, and pitch manipulation with the right hand. Partial valving, tuning slide removal, and tuning slide misplacement were also studied.

To Be Continued...



Of Needles and Haystacks

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Tuckwell, Barry. The Horn. London: MacDonald, 1983.

L. Curtis Hammond received the Bachelor of Music degree in 1985 from the University of Nebraska where he was a student of James Wehrman. While at Nebraska, Hammond also studied with Kendall Betts and Bruce Rardin of the Minnesota Orchestra. He received the Master of Music degree in 1987 and the Artist Diploma in 1990 from the Cleveland Institute of Music. As a student at CIM, Hammond studied with Richard Solis and Eli Epstein of the Cleveland Orchestra. From 1990 through 1993 he was a doctoral student of Dr. William Capps at Florida State University. In 1997, Hammond received the Doctor of Music degree from that institution. Dr. Hammond has been Assistant Professor of Horn at Morehead State University, Morehead, KY since 1993.







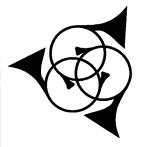
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Excerpt Clinic: Jean Martin, editor

Tackling Shostakovitch Five

by Eli Epstein

hen assessing the most problematic excerpts from the orchestral repertoire, many examples come to mind. I have chosen this excerpt from Shostakovitch's Symphony No. 5 (first movement, measures 122-150) because it presents numerous challenges and requires a very clear understanding of the mechanics of horn playing. Most horn students struggle with this one,

and (perhaps because of that) it is one of the most frequently requested excerpts at auditions for all horn positions, high and low. There are some specific aspects of my approach to playing and teaching that are well suited to tackling and overcoming the problems of this elusive excerpt. The following article presents new ways of thinking about articulation, air velocity, and the production of loud dynamics in the low register.

To begin, we need to think of articulation in the low register differently from articulation in other registers. For the middle register, I teach students to touch the tongue near the middle of the two front teeth; for the high register, I suggest touching the tongue higher in the mouth above the gum line. However, for the low register, I have found it very effective to articulate by lightly touching the tongue along the bottom edge of the two front teeth; this happens when we say "thoh" (pronounced like "though"). In my experience, starting low notes with "thoh" produces the quickest, clearest response.

When we say "thoh" we naturally drop the jaw and open up the oral cavity. This makes low playing feel more comfortable, makes the sound quality clearer and warmer, and helps the notes center more directly. When you say "thoh," remember to keep the back of your tongue comfortable and quiet, not blocking the windpipe.

Experiment by playing a half-note major scale, starting on middle C, and descending one octave. Try it a few times since this may be new for you.



Example 1

Now, let's apply this idea to the Shostakovitch. In the next example, play the first phrase, and sing "thoh" on every pitch. For now, just play at a medium dynamic (mf). As you sing "thoh", hear each pitch very clearly in tune with your mind's inner intonation.



Example 2

I will come back to the subject of articulation later, but for now let's move on to the next important concept – air velocity.

Air velocity is an essential component of horn playing that is not given enough attention. We need to understand how it works, and learn how to regulate it in our playing for maximum effectiveness. Many brass players have the notion that air velocity is directly related to dynamic production. However, for the purposes of this discussion, the subjects of air velocity and dynamic production will be separated.

A good way to think about this is: if A=440 vibrations per second, then one octave below will be A=220 vibrations per second. The octave below that is A=110 vibrations per second. So, as we play lower, we use slower air velocity, 100% slower for each octave! We have all heard horn players struggling with low notes, playing them on the high side of center because they are using air speed that is too fast.

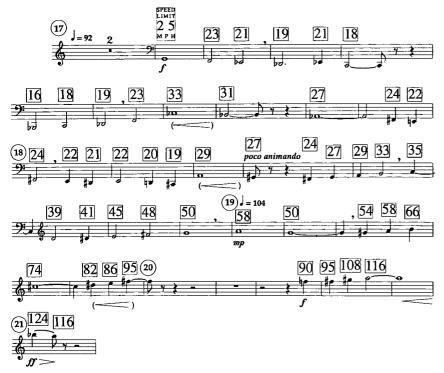
It seems easier for most people to think of using faster air speed to play higher than to imagine using (and controlling) slower air velocity as they go lower. It helps my students to think of posted highway speed signs when they have to play low notes. Since air velocity changes 100% per octave, even a smaller interval (such as a whole step) requires a noticeable shift in air speed.

In Example 3, I have posted highway speed signs for each pitch. This is solely for the purpose of illustration; remember that it is not the actual speeds themselves but their relationships to each other that are important. Notice how much faster the middle- and high-register velocities are.

Try playing this example while consciously trying to slow down the air as you go lower, and speed it up as you go higher. More than just thinking about it, try to experience how slower air feels. Refer to the posted speed limits. Again, play at a softer dynamic and concentrate only on getting each note centered at its perfect air speed. (If possible, try to sing "thoh" on each note too!) It may take a few tries to get the hang of it. You may want to check intonation for each low note.



Tackling Shostakovitch Five



Example 3

If the pitches are feeling more centered and intonation is in good shape, then we're ready to understand loud dynamic production in a new way.

How do we play powerfully in the low register and still play in tune? If we try faster air speed than is appropriate for any given pitch, the note will become uncentered. It's important to understand that centered pitches sound louder and will project more efficiently, due to their focused quality.

So, instead of faster air for louder dynamics, I think of more concentrated, more intense, thicker air. For this, we need to use our imaginations. It helps me to imagine how it would feel if real liquids were flowing out of the aperture of the embouchure and through the horn – thinner liquids like skim milk for softer dynamics, and thicker liquids like buttermilk or mercury for the loudest levels. Many of my students respond to the image of a river of lava flowing slowly down a mountainside. Others relate to the image of spaghetti slowly pushing out of one of those electric pasta machines that looks like a meat grinder. Sometimes it's difficult for people to think of something powerful moving slowly. It

helps me to think of a large ocean-going ship, moving slowly but with great strength, through a narrow channel.

Try using one or two of the above images that you can relate to, or make up one of your own. Remember to use breath support as if you were playing two octaves higher. This adds more "umph" to everything. For better breath support, be sure you are in excellent physical shape. It also helps to lean back a little, so that the spine is slightly arched, like a jazz trumpet player going

for super-high notes. Return to Example 3 and play up to Rehearsal 19 a few more times, using appropriate breath support, air velocities and air concentration.

Sometimes this step takes some pondering and practice. Remember that it is not an intellectual thing: it's really about how it feels to have thick, dense liquids flowing like a river through the aperture and activating more lip tissue.

Now that we have a clearer understanding of the mechanics of playing powerfully in the low register, let's turn to some musical demands of this excerpt. Although Shostakovitch did not specify *marcato* in his score, if five or six players are not accenting each note, this passage can sound dull and torpid:

Blahhhh
blah
blah
blah
blahhhhh

For a good *marcato* in the low register, say "thoh" quickly, but only use the front of the tongue – don't "thunk" it. The faster you draw the tip of the tongue back when you say "thoh," the more *marcato* it will sound. Since the tongue lets out the air pressure inside the head like the opening of a door, the faster you open the door, the more sudden the blast of air. Instead of striking the tongue in a forward/backward motion, it helps to imagine the tongue already touching the teeth, then swiftly moving backward. Remember to keep the back of the tongue quiet, and sustain each note *forte* after the accent. Try playing Example 3, again up to Rehearsal 19, using the quick "thoh" articulation.

Accenting the notes in the *mp* section creates a sense of urgency and quiet excitement while accompanying the woodwind section. As we climb into the middle and high registers, we can discard "thoh" and go back to normal tonguing places (middle register – touch near the middle of the two front teeth; upper register – touch above the gum line and up). For the high notes in the last four measures, it helps to sing "tee"; this reduces the size of the oral cavity, resulting in a faster, more focused air stream, which in turn improves centering and fluidity in the high register. Apply this in Example 4:



Tackling Shostakovitch Five



For long phrases we have to breathe quickly and deeply in places that don't interrupt the line. In Example 3, I have put in breath marks that work for me and discreet crescendi (in parentheses) that keep the line going.

Shostakovitch wrote only forte in his score at the beginning of this excerpt. Some may argue that since it is in the low register, it needs to be louder. I am willing to bend to

the piu f-ff range, but not fff-fffff!

A note about unison playing: I have found that when a whole horn section is playing the same thing, it works quite well if everyone thinks of giving 5% less than if they were playing alone. Six players playing as loud as possible project less than six slightly reserved players who agree on articulation, centered pitches, dynamic production, and musical concept.

It always helps to have an understanding of the emotions the composer is trying to convey through his music. When I perform this excerpt, some of the descriptive adjectives that come to mind are: bold, militaristic, menacing, relentless, unstoppable. The horn section needs to work with taut synchrony, like a line of tanks evenly-spaced, moving forward, menacing in their precision and power.

In conclusion, let's try to put all the aspects together: clear marcato articulation, disciplined air velocity for centered pitches, concentrated liquid dynamic production for strength of tone, and a firm concept of what the composer is trying to convey. Play example 3 again.

These are some of the aspects of my own personal approach to horn playing as applied to this particular excerpt. It is my hope that this discussion will clear up some of the mysteries about this difficult excerpt, and supply the reader with principles of playing that he or she can apply to many other problematic passages for the horn.

Eli Epstein has served as Second Horn of the Cleveland Orchestra since 1987, and Horn Instructor at the Cleveland Institute of Music since 1989. Mr. Epstein has been invited to present master classes at conservatories in the United Kingdom in February, 1999, and at Celebration '99, the symposium of the International Horn Society at the University of Georgia in May, 1999.



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Improving Left Hand Finger Dexterity: A Response

by David Dean

read with interest Michael Johns' "Left-Hand Problems and Solutions" (*The Horn Call XXVIII/3* (May 1998)) and thought I might share results of recent research I have conducted on this topic, which is clearly under-represented in our literature. This article is a summary of my 1993 doctoral dissertation, and seeks to augment awareness of the critical importance of left hand finger dexterity through repertoire analysis and a subsequent derivative etude. Those desiring more technical information should consult the complete version "Improving Left Hand Finger Dexterity: Etudes for French Horn," available from University Microfilms, Inc., 300 North Zeeb Road, Ann Arbor, MI 48106-1346, (800) 521-0600. The UMI# is 93-23107.

Modern horn method books clearly lack a primary element in their tutelage of young musicians. The intent of my original study was to examine data relevant to development of left hand finger dexterity in horn players, and then to offer a set of etudes designed to improve that dexterity. This examination was based upon preliminary investigations which led me to the conclusion that, while the use of the fingers is a primary difference between modern horn playing and natural horn technique, there remains a distinct lack of documented material designed to develop and improve this essential performance skill. To begin this analysis, an examination of three of the horn's most frequently referenced texts will help to demonstrate the current role of finger dexterity in modern pedagogical literature.

The Art of French Horn Playing, by Philip Farkas, is recognized by players and teachers alike as perhaps the single most valuable horn text yet written. As described by its own preface, it serves to enlighten even the self-taught horn player with the techniques of successful horn playing. Included in Mr. Farkas' book are sections on choosing a horn, embouchure, breathing, tonguing, musical phrasing, endurance, transposition, stopping and, in chapter three, playing position and use of the right hand. Within this section is a self-admittedly brief paragraph dealing with the left hand's role in horn playing. It reads as follows:

Much of this chapter will be taken up with the all-important right hand. The left hand and arm are important too, but only a few points need be stressed about them, as follows:

- 1. Allow the left elbow to hang relaxed; holding it out at an angle only causes tenseness and excess mouthpiece pressure.
- 2. Avoid "conducting," even slightly, with the left elbow; it is no more needed than foot tapping, and even more disconcerting.

Let the left hand be relaxed for rapid technique; curve the fingers naturally, with only the tips in contact with the keys.

Further, Farkas includes photographs which demonstrate proper right hand technique inside the horn's bell. Clearly displayed are both correct and incorrect positionings of the right hand.

Farkas seems to examine all facets of horn playing, including left hand use. It is the relatively tiny amount of attention given to this area which is of concern. Had Farkas not considered left hand skills vital to the complete operation of the horn, he would have omitted it from the text. But why did he choose to discuss the role of the left hand so casually, especially considering the premium placed on dexterity by players of other instruments such as pianists and violinists? To his credit, Mr. Farkas did choose not to propose vague or irrelevant solutions to specific dexterity issues.

Robin Gregory's *The Horn* is another prominent horn text. Like *The Art...*, this book also specifically mentions the left hand and even devotes two and a half pages to the subject, saying "If the lips and embouchure are the most important part of a player's equipment, the hands run them a close second." Included in the discussion is a description of proper finger position for piston and rotary valve horns. However, in the area of the rotary valved horn, the text is general in nature and does little more than describe the image of the left hand in relation to the horn and its valve assembly. Gregory continues in this manner, stating:

Theoretically, a change may be required from any valve combination to any other, but in practice few of those possible are needed at all frequently. The most awkward to execute smoothly are those involving the second and third valves together, especially if the thumb is also in use. A knowledge of the alternate fingerings, however, will sometimes enable the player to by-pass these difficulties without any musical loss. Perhaps on the four-valve B-flat instrument, a more enterprising thumb technique could be worked out; players might at first find it cumbersome, but they have the example of bassoon players to show them what can be done with the thumb. Perfect control of the fingers is necessary. They must be capable of moving quite independently, smoothly and rapidly, but not violently.

We can see Gregory's understanding of the problem of left hand finger dexterity. However, his proposed solution to certain fingering situations is pretty vague. The fact that many feel alternate fingerings involving the B-flat horn in a



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traditional F horn register produce an uncharacteristic horn sound or may be unacceptable in intonation suggests that alternate fingerings may not be a blanket solution to all finger dexterity problems. Gregory's reference to an approach to thumb dexterity involving a bassoonist's point of view is interesting, but also leaves the reader wanting further enlightenment or reference.

Last of the major texts to be considered is Barry Tuckwell's *Playing the Horn*. This book considers the issues of embouchure, breath, articulation, stamina, and transposition. Like Farkas and Gregory, Tuckwell specifically mentions the role of the left hand. The whole of his discussion dealing with the fingers is:

"The position of the left hand is dictated by the position of the hook, or hand support for the little finger. The fingers should rest over the valve levers, slightly rounded, the thumb resting comfortably on the thumb lever."

Fortunately, Tuckwell includes a photograph of the left hand positioned on the valve spatulas to show the left hand's role. Further, in the section entitled "Fingering," Tuckwell says of alternate fingerings, "They should only be used when they will enhance the musical results, not as a short cut to easier playing, as this will only help to develop a lazy approach." In spite of the photo and the disclaimer regarding alternate fingerings, Tuckwell does not go further to address developing left hand finger dexterity. Absent is any reference to related articles or texts on the subject nor are there any suggestions or etudes included addressing to how a teacher might approach this area.

Within the complete version of my dissertation is a survey of horn method books, assessed to discover how finger dexterity is addressed, if at all. Robert King Music's *Brass Player's Guide* regularly lists over 200 separate entries of horn methods and studies. The survey group reflected ten percent of the total, included items for every grade level, representing a variety of pedagogical purposes and historical periods. This group included works by Belloli, Berv, Clevenger, de Grave, Fearn, Franz, Henning, Horner, Howe, Hunt, Kopprasch, Maxime-Alphonse, Orval, Pottag, Reynolds, Robinson, Sansone, Tuckwell, Winter, and Yancich. Here are some results:

- 14 books do not mention of the role of the left hand;
- two books briefly acknowledge the left hand;
- two books mention the left hand and include a photograph;
- two books include moderate discussion of the positioning of the left hand in the text and/or include a detailed photo; of these two, one book (de Grave) included two etudes identified as specifically designed to aid in the development of left hand finger dexterity.

Critical to a well-rounded examination of dexterity issues is the consultation of medical and non-horn musical sources that address anatomy and dexterity. Among those that I found to be especially enlightening include:

Claire Le Guerrier, The Physical Aspects of Piano Playing (NY: Vantage Press, 1987).

Ivan Galamian, Principles of Violin Playing and Teaching, 2nd ed. (Englewood Cliffs, NJ: Prentice-Hall, Inc., 1985).

Daim Batangtaris, Hand Dynamics: A Method for Developing Dexterity Sensitivity and Psychophysical Balance (Tokyo: Japan Publications, Inc., 1983)..

Daniel L. Kohut, Musical Performance: Learning Theory and Pedagogy (Englewood Cliffs, NJ: Prentice-Hall Inc., 1985).

From a medical and anatomical perspective, the following are incredibly detailed and informative. Be advised, however, that they are not for the faint of stomach!

Henry Gray, Anatomy, Descriptive and Surgical (Philadelphia: Running Press, 1974).

Christine Moran, *Hand Rehabilitation* (NY: Churchill, Livingstone, Inc., 1986).

Morton Spinner, Kaplan's Functional and Surgical Anatomy of the Hand, 3rd ed. (Philadelphia: J.B. Lippincott Co., 1984).

Modern horn manufacturers are aware of the idiosyncratic nature of the rotary valve and try to entice the potential purchaser with advertised advances in valve design. In past advertisements, Holton-Leblanc has touted its Farkas model horn as offering "comfort for the right and left hands." Similarly, Engelbert Schmidt horns claim to have a "patented valve design (which) facilitates improved technique." Jupiter Brass Instruments has advertised "precision mechanisms for rotary valves to eliminate slippage associated with cordoperated valves."

Recent mechanical advances have suggested that a small metal tab placed on the bell stem section near the valve levers may allow for freer finger movement and, thus, greater dexterity. The inventor of the tab, or "flipper" as it is also called, is unknown. Placement of the device is determined by the size of the player's hand and the tab is soldered into a position on the horn near the joint of the first metacarpal and first distal phalange (the first thumb knuckle and index finger). This positioning is intended to transfer the weight of the horn from the grip, between the left thumb and little finger, to the index finger knuckle joint, allowing the fingers more freedom of movement. Robert E. Markison also believes that extensor carpi ulnaris (ECU) tenosynovitis (strain) could be alleviated by a repositioning of the little finger ring (hook) and the addition of a flipper.

In this brief examination of dexterity factors, I have discussed many issues surrounding this field of interest and, in summary, these conclusions may be drawn:

 Modern rotary valve horns require highly agile left-hand fingers.

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 Left hand dexterity, while essential to playing the horn, is not adequately discussed by modern method books, particularly when compared to attention paid to similar concerns on other instruments.

In my dissertation, I also find:

- · Anatomically, the ring finger is less agile than the other digits by nature of its tendinous attachments. Surgical alterations or mechanical enhancements have no positive effect on this situation.
- Modern learning theory philosophy mandates that the brain must be reprogrammed to increase dexterity skillsnot the fingers. Thus, mindless repetitive motion exercises are not only pointless, but can be damaging in extreme cases. Modern physiological thought suggests that motion skill levels have upper limits and the law of diminishing returns is in effect. Difficult fingering passages must be considered on an individual basis. Therefore:
- Etudes cannot be composed to address specific fingering issues but must strive to heighten the awareness of the player to all facets of fingering and dexterity.

Many possibilities for further research exist in the area of dexterity issues for the horn. They include:

- Etudes could be composed in graded form for the beginner, perhaps with piano accompaniment.
- Electronic devices could be designed to measure the etudes' effect on finger speed.
- A survey of other instruments' solo literature for use on the horn may provide additional dexterity resources.
- A study of the effects of different warm-up techniques and how they affect dexterity.
- A survey of symphonic and solo horn literature for difficult fingering passages.
- A scientific comparison of the efficiency string versus mechanical action rotary valves.
- A scientific comparison of the efficiency of rotary versus piston valves.
- Incorporation of dexterity etudes into an interactive computer program which pairs user participation and CD-ROM digitally sampled examples.

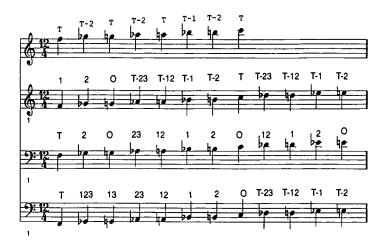
The Etudes

The six etudes for solo horn I composed as a part of my project incorporate principles of dexterity, motion, and coordination discovered in my study. They contain concepts and passages specifically designed to improve different aspects of dexterity without sounding mechanical or simply repeating intervals. The etudes are intended to be of high musical quality and can be used as recital pieces, either in their entirety or in part. Each etude was written in a contrasting compositional style and was designed according to my musical preferences. Styles were selected to provide a maximum of musical interest and are consciously designed with specific fingerings and combinations in mind. Use of alternate fingerings negates their value in this context. Difficulty levels vary from moderate to more difficult. Issues of mental processes involved in composing, learning, and performing these etudes are discussed in my dissertation.

Etude No. 1 (appearing below) implements a mixture of cross-fingerings and varied articulations as its basis. Measure one presents one of the most awkward finger combinations for the horn - trigger 2-3 to open to trigger 1-2 and back to trigger 2-3. This alternation involving the ring finger is complex and is written here with staccato articulations which demand precise coordination between tongue and fingers. The cross-fingerings continue in measure two, but in a legato style and with triplet figures. The range of the piece is wide - more than three octaves - but there is clearly a preference for scalar motion rather than large leaps. Further contrasts exist in articulations (staccato, legato, accents, two-note slurs), phrasing (long and short), and dynamics (pianissimo and fortissimo). For clarity, a chart of prescribed fingerings is also included.

> Derived from The Art of French Hom Playing by Philip Farkas, Summy-Birchard, c. 1956

F/B flat horn Fingering Chart for Dexterity Etudes





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Etude No. 1: Processional



The remaining five etudes of this document (available in the complete dissertation or from the author) address related finger dexterity issues. Etude No. 2 ("March") utilizes finger combinations which focus primarily on the thumb and first two fingers (alternating articulated and legato styles). Etude No. 3 ("Waltz") uses cross fingerings in larger numbers in both the A section (articulated) and B section (legato and arpeggiated). Etude No. 4 ("Dirge") implements all possible finger combinations except 1-2-3 and includes stopped notes and B flat trigger novelties. Etude No. 5 ("Flourish") uses articulations in varied tandem with note/interval selection and finger combinations with emphasis on chromatic scale skills. And finally, Etude No. 6 ("Toccata") is based on what may be, arguably, the most difficult scale for the horn player-G flat major.

Dr. David T. Dean is Second Horn with the Central Ohio Symphony Orchestra (Delaware, OH) and teaches privately in Columbus, OH. His professional symphony work has included orchestras in Nebraska, Colorado, Wyoming, Indiana, Kentucky, and Ohio. He can be contacted at: HornNotes@aol.com



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by John Dressler

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Russian Music for Horn. Sergei Dovgaliouk, horn, Alla Libo, piano, Franciska Dukel, soprano. Label: wwm 500.036; Timing: 56'26"; Recorded 1997, Studio 7, Amsterdam.

Contents: Reveries A. Glazunov

Serenade Glazunov Romance A. Scriabin Elegy S. Rachmaninov Spain V. Buyanovsky

In remembrance of Benjamin Britten Buyanovsky

Scherzo à la chasse Buyanovsky

Evening Songs for soprano, horn and piano

Buyanovsky

Russian Song Buyanovsky

It is meaningful to hear natives playing their Nationalistic music. On this particular disc, the listener is able to grasp the abstract amber colors so associated with Russian music of the late Romantic period in the hands of an actual Russian soloist. Sergei Dovgaliouk, former principal horn with the Leningrad Philharmonic, interprets several chestnuts of the literature on this disc. Particularly delightful is the Glazunov Serenade with its light and bouncy character. His high C at the end is delicate, vibrant and the "icing on the cake." It is a special treat to have several Buyanovsky works on this re-

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cording. Probably best known for his unaccompanied landscape movements, two of those are present here. His Serenade for horn and piano, reminiscent of Britten's own Serenade for tenor, horn, and strings, utilizes several "quotes" as the basis of motivic variation. The Scherzo is a great romp in compound duple meter bringing to mind the ubiquitous hunt. His 3 Evening Songs on his own texts are unified by a common thread of melancholy and passion. The horn is at its most modern here: muted, stopped, glissandi, trills, extremes of register, calls and echo effects. A marvelously unique work. The disc is available from the soloist: Sergei Dovgaliouk, Tijm 10, Huizen 1273 EC, Holland, tel. (0)35-5253353.



Songs of Innocence. Jean Danton, soprano, Ellen Michaud-Martins, horn, Thomas Stumpf, piano Albany Records Troy 264; Timing: 65'18"; Recorded1997.

Contents: Nocturnes A. Cooke

For a Sleeping Child William Moylan

The horn effectively appears in two works on this disc of songs. I highly recommend becoming acquainted with the Cooke Nocturnes. The composer reveals his having studied with Hindemith as the melodic and harmonic language between the two is quite similar. The set includes significant poetry of Shelley, D.H. Lawrence, and Tennyson. The tessitura of the soprano part is not too high which lends a calming effect throughout. Never abrupt or terse, the work has sections of playfulness, sensitive introspection and rhythmic energy. The *Owl* is a jaunty movement cleverly written and definitely fun to perform. A fine addition to any recital, the work features the horn in balanced dialogue with the singer. The horn part is very idiomatic without any strident character. Listeners might even detect some Heiden-esque turns every once in awhile. An inspiring performance by all the artists. Moylan's set of lullabies uses the horn in a more accompanimental role along with oboe, violin, cello, and piano. Folk-tune oriented, the writing is smooth for all the performers. Sometimes somber and always poignant, the work deserves to be studied and presented in public often. Its aura is warm and inviting: perfectly in tune with lullabies in general.



Street Song. Center City Brass Quintet, Richard King, horn. d'Note Classics 1030; Timing: 59'32"; Recorded September 3-6, 1997, Shore Cultural Center, Euclid, Ohio.

Contents: Fire Dance A. DiLorenzo

Street Song M. Tilson Thomas Four Outings for Brass A. Previn Colchester Fantasy E. Ewazen Dance Suite L. Bernstein

A most dynamic disc energetic in every fashion has come my way - the latest recording by the Center City Brass Quintet. The group's first trumpet is equally accomplished as a composer. His Fire Dance is an absolute gem. It makes a great opener for a recital or celebratory fete of any sort. Although just under 4 minutes in length, it has bravura, charm and an electric sense to it sure to please any audience. Tilson Thomas' work is new to me. A fine piece with Americanistic elements akin to Persichetti, Dahl and Copland but truly an original sound. A three-part work in one extended movement, it consists of three songs, the second of which begins with an alphorn-like horn solo. A beautiful work of especially reflective sections for the entire ensemble. The piece was written 10 years ago for Empire Brass. One of favorite pieces for brass is the Previn Outings. The players here really do make it clear they are enjoying the music as much as the audience. Plenty of humor balanced with some jazz as well as lyric melodies and an overall playfulness, the latter of which is best shown in the finale. A rising-star composer already skillfully adept at brass writing is Eric Ewazen. His Fantasy is already 11 years old but sounds totally fresh and alive especially in this performance. While it is unfair to compare it too directly to specific older works, it does recall some rhythmic and motivic elements found in quintets of Dahl, Wilder and Cheetham. But perhaps this is what immediately draws the first-time listener to this piece: it simply sounds great. Idiomatic, transparent, colorful, sensitive and coherent. Bernstein's last published work concludes this recording. Premiered in 1990 by Empire Brass, each dance movement is dedicated to a specific choreographer who worked with the American Ballet Theatre. It is Bernstein at his best, and a brilliant performance by a stellar group of young artists.



Oregon Symphony Horns and Friends. John Cox, Joseph Berger, Mary Grant, Burton Parker, Lawrence Johnson, Javier Gandara, Martin Hackleman, Dawn Haylett, Edward McManus, William Alsup, Terry Hoffman. Centaur CRC-2344; Timing: 66'42"; Recorded September 6-7, 1994, Lincoln Hall, Portland State University; Portland, Oregon.

Contents: Warum toben die Heiden, Op. 78, No. 1

Mendelssohn

Gavotte and Sarabande (French Suite) Bach Ehre Sei Gott in der Höhe Mendelssohn Wachet Auf (from Cantata 140) Bach Sechs Hymnen, Op. 79 Mendelssohn Toccata and Fugue in D Minor Bach Mein Gott, warum hast du mich Mendelssohn Passacaglia and Fugue in C Minor Bach

John Cox, Marty Hackleman, and Norman Leyden have added several terrific arrangements to the horn ensemble repertoire as demonstrated on this disc. We learn in music history classes that it was Mendelssohn who gets the credit for having rescued Bach's works from dusty shelves. In this

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spirit, then, this disc couples in alternating fashion the contrapuntal beauty of some of Bach's well-known keyboard works with a rescoring of some of Mendelssohn's choral pieces. As might be expected these artfully reworked renditions frequent the lowest and highest registers of the horn. The cantabile movements have an excellent transparent quality to them; the more technical movements have a light, clean flavor. Players and listeners will enjoy especially the two extended organ works in their new presentation.



Americana: A University of Iowa Celebration. Iowa Brass Quintet, Kristin Thelander, horn. Self-produced; Timing: 59'14"; Recorded May 13-17 and 21, 1996, Clapp Hall, University of Iowa, Iowa City, Iowa.

Contents: Suite in E-flat for Brass Sextet P.G. Clapp

Quintet for Brass James Grant

Prelude and Dance for Brass Sextet P. Bezanson

The Five Chairs M. Epstein

Music for the Celebration of Bi-Lateral

Vicissitudes J.D. White

Raise the Roof! G. Walker

Variations on "America" C. Ives/P. Anderson

The IBQ, with emeritus trombone/euphonium player John Hill, has released a fine disc of repertoire suited for recitals and study. The Suite in E-flat bears some resemblance to Ludwig Mauer's Three Pieces of an older generation laying idiomatically for all the instruments. This work does utilize more adventuresome harmonies, but it is easily accessible to the first-time listener providing delightful programmatic tableaux. If you're into 2nds and 7ths, try the quintet by Grant. The first movement features a wonderful rhythmic romp with some odd-meter switches guaranteed to keep players and listeners awake. The unison writing here and there is cleverly done amidst other technical challenges. The second movement even provides a sock-hop melody reminiscent of Dick Clark's American Bandstand. Many of the interjections in the work's finale could come from or could spur on its subtitle ("Nuts"). Bezanson's composition is more angular and abstract than the first two pieces on this disc; however, it holds many sections of fine music-making: sensitive melodies above slightly dissonant sustained chords. The layering of different triad qualities is reminiscent of other American composer of the 1960's; however, it is used in a unique way here. The slow movement segues into the finale and features a staccato style in the accompaniment against more fluid melodic motives. The Five Chairs begins with an oscillating figure followed by a 10-second complete halt: a very captivating opening. The music reappears with closely-knit expanding/contracting 2nds and 3rds. Short ostinatos built on the opening passage are then coupled with quick crescendos on single pitches in the trombone and tuba. It is a work that shows both the independence and the dependence of the instruments in a brass quintet setting. White comments that

his work is based on two musical principles: contrary motion and interruption of melodic line by another. Motivic repetition is also a key element. Mutes and tempo changes add to the variety of timbre and musical horizon throughout. Walker has ingeniously incorporated hand and foot tapping into her piece written to commemorate the renovation of Chandler Hall in Vermont. Rhythmically creative as well as celebratory in its melodic contour the work is no doubt as fun to play as it is to listen – a marvelous piece. Paul Anderson, Professor Emeritus of Horn at UI, provides a wonderful conclusion to this Americana disc with an arrangement of Ives' work well-known in both its orchestral and band versions. Most of the composer of the works on this disc have or have had a link to Iowa public schools or the University of Iowa. The disc is available for \$12 from Kristin Thelander, School of Music, University of Iowa. Iowa City, IA 42242 USA, Tel. 319-335-2637.



Corno Con Forza. Sören Hermansson, horn, Erica Goodman, harp, Arne Torger, piano, Nils-Erik Sparf, violin. Phono Suecia PSCD-113; Timing: 68'02"; Recorded September 19-20, 1997,

Culturum, Nyköping, Stockholm.

Contents: Vacuna V Kjell Perder

Rendez-vous V Arne Mellnäs

Poème Karl-Erik Wellin

Tjärnöga O blä Madeleine Isaksson

Trio (violin, horn, piano) Anders Eliasson

The title of this world-premiere recording summarizes the style and level of bravura executed on this disc by Hermansson. The album opens with an unaccompanied work utilizing stopped, open, flutter tonguing, wind through the horn, compound interval leaps, and long crescendo/decrescendo techniques throughout all 4 octaves. Emotional level rise and fall quickly taking the listener on an aural adventure of remarkable energy. In *Rendez-vous V*, harp glissandi, trills and melodic passages are posed against outgoing motives and interjections on the horn. It is a captivating pitting of two unlike timbres: the refined harp now acting as a wood nymph together with the hunter in a pastoral setting, "...meeting, chasing, having fun and then departing." Poème uses similar techniques to the other others on this disc, but the work has more opportunity of reflective moments of dissonance and consonance. A singularly austere intensity can be gleaned in the opening section of the work which featured many 7ths and 9ths in its melodic shapes. The tempo of the entire work is slow, providing ample occasion for expression and tenderness. Isaksson's unaccompanied work of over thirteen minutes in length requires great stamina, sensitivity, aggression and convincing manner from its soloist. Again flutter tonguing, quick changes from open to stopped, trills, large leaps and the like permeate the composition excellently executed by Hermansson. The more traditional horn trio timbre is cast with new sounds: busy oscillation figures, rhapsodic motives and aggressive interruptions of the line. A work of nearly

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thirty minutes requires the uHORNost intensity and totally musical performance from all. The movements are set in a typical fast-slow-scherzo-finale format. Instruments argue and compliment each other; they savor tenderness and enunciate exhilaration. The trio is published; however, the others are still in manuscript which may, however, be available through the Swedish Information Centre in Stockholm. All of these works receive their premiere recording here.



Prisms: Works of Robert G. Patterson. Robert Patterson, horn, Rhodes College Woodwind Quintet, Rhodes Mastersingers et al. I Virtuosi Records IVR-507; Timing: 63'23"; Recorded May 1995, October 1996, Harris Auditorium, Memphis, Tennessee.

Contents: Prisms; Psalm of Faith in the Wilderness; Quartet for Natural Horn and Strings; Valediction: Five Medieval Dances

Patterson's work for woodwind quintet which opens this disc has some elements of Bartok and Stravinsky but is thoroughly unique in its use of 2nds and 7ths both melodically and harmonically. The one-movement sectional format allows for several moments of cantabile and fieramente contrasts. The instruments are treated idiomatically which explores different registers in combination with each other. His setting of Psalm 63 combines the natural horn with SATB chorus. Characteristically, the open and stopped horn part underscores both the glory and servitude elements of the text. The bending of notes, large leaps and the horn's full range matches the pathos from the chorus in a meaningful fashion. Similar horn writing techniques are found in the quartet with strings. An extended onemovement setting provides opportunity for heightened dialogue among all parts. Pizzicato parts above arco other parts, an intriguing fugal section by the strings interrupted by fanfare figures in the horn, and a rollicking finale in the strings over a lip trill in the horn are unique elements aspects which add interest and variety to this very challenging work. Valediction for horn octet was written in honor of Burnet Tuthill. Patterson combines sweeping ascending motions with bell-tone chordal structures and imitative motivic declamations. Many moments of clashing intervals dissolve into consonances in a remarkable way. Stopped and muted timbres add to the more stark passages. The polyphonic juxtaposition of angular low register oscillations and upper register melodic and rhythmic lines bring out a fullness to the work's musical scope. Unison forte playing, glissandi and undercurrent nebulae serve as contrast. The most straight-forward work melodically on the disc is a set of 5 dances which calls for saxophones, violin and synthesizer in addition to the horn. Its unique scoring allows for several unusual and provocative timbre contrasts. Again, 2nds and 7ths play an integral part with more diatonically conjunct tunes. A thoroughly captivating work it uses as its models the virelai, ballade, and rondeau forms of the 13th and 14th Centuries.



Antonio Rosetti-Rössler Horn Concertos. Zdenek Divoky, horn, with the Czech Chamber Orchestra. Rosa RD-501; Timing: 77'29"; Recorded September 8-15, 1997, Studio Martinek, Prague.

Contents: Concerto in E-flat Major; Concerto in D Minor; Concerto in E Major; Concerto in F Major

Divoky, member of the Czech Philharmonic and the Prague Horn Trio, has brought out a generously full disc of four Rosetti concerti. Of the 14 such works Rosetti wrote, the ones here summarize in excellent fashion the late 18th-century "primo" and "secondo" horn writing. Many listeners will undoubtedly recall the E-flat and D minor concerti from other recordings and performances at IHS events; however, it is particularly rewarding to have two lesser-known concerti on this disc by way of comparison of style. Collectively these concerti demonstrate scales, arpeggios, turns, triplet figures commonly found throughout natural horn parts of the time. Divoky displays energetic verve of the highest quality and presents especially the rondo movements in an easy playful manner. Terrific balance by the orchestra adds a valuable component to the recording. Copies of this recording are available from the soloist: Zdenek Divoky, 141 00 Praha 4, Mezipoli 1092/6, Czech Republic, Tel/Fax 00-420-242-3256.



Chanson et Danses. Les Vents de Montréal, Jean Gaudreault, James Sommerville, horns. CBC Records MVCD-1105; Timing: 62'42"; Recorded March 1995, Church of Saint Pierre-Claver, Montréal.

Contents: Chanson et Danses, Op. 50 V. d'Indy Contrafacta Hungarica F. Farkas Danzas Alfred Prinz Sechs Ländler Hermann Regner Drei Tanzstücke Alfred Uhl Danses macédoniennes Alojz Serbotnjak

A gem in the form of this disc arrived recently. It contains some marvelous music for chamber wind ensemble from 6 to 9 players in different combinations of flute, oboes, clarinets, bassoons and percussion. Strikingly similar to the language of the Strauss Serenade, the d'Indy is truly a dandy of a work. A beautiful combination of late 19th-century French and Germanic styles with ample rhapsodic and technical spots for all the instruments. Modern Hungarian composer Farkas has set 6 Renaissance dance movements for wind octet. They capture both the 16th-century spirit with a more functional tonal spectrum. Peppy rhythms, jocularity and moments of pensiveness characterize this group of relatively short but thoroughly enjoyable collection. Danzas presents in an equal-footing a dialogue among all 8 players in a more modern harmonic language setting. Quite accessible to the

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first-time listener, several Persichettian moments come to mind; there are also homophonic sections of lyric nature wellbalanced against more rhythmically alive sections. Regner's collection of German dances resemble at first those one might hear from Haydn and Mozart but with a fuller harmonic background. A fine set from which one can easily picture a peasant outing in the countryside. The third of the set is a bit more austere than the others making for good contrast to the others. The humorous unexpected chromaticism in No. 6 would be enjoyed by both Haydn and Beethoven today. The Uhl dances are again more reflective of the 1960s techniques but are designed to be completely accessible for both players and listeners. There are several moments of fine duetting between oboes and bassoons with horns interjecting contrasting material. Macdeonian Dances is perhaps the most modern in sound of all the works on this disc; however, it is not pointillistic in any way. Middle-Eastern rhythms underscored by tam-tam, triangle, side drum and suspended cymbal adds a special flavor to the wind parts. This is an excellent presentation of rarely-heard repertoire for chamber winds. The name of the publisher of each work is provided on the liner notes.

strikes a robust pose in its constantly interesting melodies and countermelodies and its creative use of rhythmic ostinatos. It utilizes several different moods with opportunities for each instrument to be center stage. Quartal harmony and surprise cadences round out the solid work originally written for the American Woodwind Quintet.





Postcards from the Center. Moran Woodwind Quintet, Allen French, horn. Crystal Records CD-754; Timing: 55'02"; Recorded 1998.

Contents: Savannah Peter Lieuwen

Postcards from the Center Katherine Murdock Autumn Music Jennifer Higdon

Woodwind Quintet B. Heiden

Three new works for woodwind quintet along with a seasoned staple now some 33 years old comprise an intriguing disc by the Moran Quintet, resident ensemble at the University of Nebraska's Lincoln campus. Lieuwen's work highlights natural sounds of tropical grasslands of a savannah through the ever-changing rhythms of the wind and elements. Ostinato figures, cadenzas for each instrument, and continual development of motives provide the nucleus of the work. Another convincing landscape work is Murdock's *Postcards*. One senses immediately the American plains in a quasi-Copland gesture in the first movement: nostalgic and thought-provoking throughout. The second movement steers us down monotonous Interstate Highway 70 – so straight: neither ascending nor descending – a terrific representation! I can only imagine a Kansas winter – rather stark with small streams winding their way half iced-over through a deserted corn field. More comic in nature is the jackrabbit: a delightful off-kilter dance-like movement. The work closes with a treacherous swirling character of a Kansas windstorm. Another landscape of the leaves of fall, crisp air, and brilliance of color is well-represented in Higdon's one-movement sectional work. The instruments are all treated idiomatically in a harmonic language not unlike that found in Irving Fine's Partita. Heiden's quintet is definitely angular; however, it

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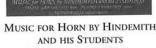
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Music & Book Reviews

William Scharnberg and Virginia Thompson, editors

An Idyll for the Misbegotten for horn and drums (3 players) by George Crumb, Edition Peters. 1997/1998.

When this score appeared in the mail, my heart skipped a beat: a composition for horn by George Crumb! Until now, there were only about thirty-five published works from Crumb's pen and not one contains a horn part. Upon closer examination, this is for horn but it was not. In 1985, George Crumb wrote this *Idyll* for flute and percussion. Hornist/ composer Robert Patterson at the University of Memphis transcribed it for horn, convincing the composer of its suitability. In the preface, Mr. Crumb endorses the transliteration stating, "The horn, with its enormous evocative power, creates an effect at the same time more intense and primitive than the flute is capable of."

How could any hornist resist this complement and not want to perform a piece by one of the compositional giants of our century? Typical of Crumb's music, it is notated in a beautifully hand-written score form. When it comes to performing the work, virtuosi need only apply. Crumb's penchant for colors are heard in wide leaps, considerable use of flutter tonguing, multiphonics, pitch bending with the hand, lip trills (turtle dove effects), and passages played through the vented F-horn third valve. However, the primary difficulty lies in calculating the exact rhythms and working out the ensemble (or deciding to come close in a spirit of improvisation).

The percussion instruments include two sets of bongo drums, two African log drums, ten tom toms, plus small, medium, and large bass drums. A variety of sticks and a favorite, the "lion's roar," are incorporated into the texture.

The evocative fifteen-minute work, "to be heard from afar, over a lake, on a moonlit evening in August," is something advanced hornists should strongly consider, if only for the challenge. While not in the league of the composer's Ancient Voices of Children, it is nonetheless a unique contribution to our literature, for which we have to thank both the composer and Mr. Patterson! W.S.



Theodore Presser Co., on behalf of publishing house Gérard Billaudot at 14, rue de l'Echiquier, 75010 Paris, sent four solos for review. All were composed by generally well-recognized French composers and are published under the banner: pour les jeunes (for the young):

Western by Jacques Castérède, 1984

This is a one-minute, grade 4 solo (on a grade 1-6 scale),

in 6/8 meter at an Allegro marcato tempo. The written range is c-flat'-g", with a few accidentals to surmount. It is a colorful little solo, however a bit brief for this level of difficulty. W.S.

A bras le cor! by Pierre Max Dubois, 1984

Here are four one-minute, grade 1 movements, with a written range of c'-a' and easy accompaniments. Two dynamic levels are used: mezzoforte and forte, and three of the movements include a ritenuto and subsequent a Tempo. It is gratifying that such an important composer spent time writing decent music for young musicians. W.S.

Canon à l'octave by Jean Françaix, 1953/1998

This is simply a republication of the clever one-minute chestnut we have enjoyed for years: a "canon at the octave" but with only a "split second" before the chase begins! The technique, flexibility, and dynamic range found in this solo all point toward a more difficult work (grade 5) than the others of the series, with an equally difficult piano accompaniment. W.S.

Valse by Henri Martelli, 1953/1998

Valse is another one-minute solo more suitable to an intermediate-level hornist. While the range is only e-g#", there are octave slurs and other challenging intervals to negotiate. I would rank this solo in the grade 4 category due to the difficulty of perhaps five measures in the entire work. The piano accompaniment is modest. W.S.



US music distributor Theodore Presser Co. also sent two collections of beginning level brass quintets published by Editions Henry Lemoine, 24 rue Pigalle, 75009 Paris:

5 Ländler/6 Ecossaises both by Franz Schubert, adapted for brass quintet by C. Voirpy, 1997. \$19.25 each

These are highly recommended for a young (grade 2-3) brass ensemble, with only two reservations: a rather steep price tag and the parts are stapled to the middle of the score, so they must either be torn out or the staples must be removed and then the score restapled. The first two parts are for Bb trumpets, the third part either for F horn or Bb trumpet, the fourth part for trombone, and the fifth part for trombone or Bb Saxhorn. A young tubaist could simply perform the second trombone part down an octave. The five brief

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Ländler include narrow ranges and simple rhythms in all voices. The six also brief Ecossaises have a greater dynamic range (p to f) and slightly wider pitch range, but remain rhythmically easy. W.S.



Herman Jeurissen, principal horn of The Hague Philharmonic and Professor at the Brabant Conservatory and Royal Conservatory there, has been busy with several recent publications. All of them have been engraved by the renowned Friedrich Hofmeister Musikverlag (Hofheim and Leipzig).

Die Grundlagen des Hornblasens (The Basic Principles of Horn-Playing) by Herman Jeurissen, 1997

- I. Warming-up and Daily Exercises. DM24
- II. Etudes and Solo Pieces. DM20
- III. Ensemble Playing. DM24

Offered in juxtaposed German and English, Herman Jeurissen is clearly a very intelligent musician and teacher, who is more imaginative than pedantic about his approach to the horn. As one would expect, the verbal suggestions and exercises found in the first volume are what most hornists are likely to hear elsewhere. However, the author's imagination carries him from arpeggios, for example, to orchestral excerpts, horn calls, and alphorn melodies. He stresses tongue-levels for range development and a healthy balance between extremes: stamina and flexibility, loud and soft, high and low, legato and staccato, slow and fast, but always with a good tone. He includes pitch bending in the low range, glissandi and wide legatos, hand horn exercises, and excellent advice on musical concepts/shaping. Likewise, the etudes and solo pieces of volume two show great variety and imagination; many of them are variations on old melodies and they are virtuosic! The third volume is unique and perhaps the most important of the three. It includes a good discussion covering ensemble intonation, including resultant tones, with appropriate, slow-moving exercises for two to five horns. W.S.

Allegro, Sonata-Movement in Es-Dur for Horn and Piano Franz Xaver Süßmayer, edited and completed by Herman Jeurissen, 1997. DM20

Most hornists know that Süßmayer was the student of Mozart who completed both his Requiem and horn concerto in D, KV 412, yet the composer also wrote thirty operas and a great deal of music for ballet, orchestra, and chamber combinations. This incomplete movement was found as an undated manuscript in the British Library in London. Herman Jeurissen edited and completed the movement based on sketches left by the composer while adhering to traditional formal gestures. The result is a melodically unremarkable sonata movement, ascending to b-flat" several times and one c". Although Herman is to be lauded for having the compositional ability to complete the movement, it remains only an historical curiosity, not likely to become part of our standard repertoire. W.S.

Forrest Harmony, Selected Horn Duos from G. F. Händel and His Era, 1997. DM18

This is a collection of sixteen horn duets divided into four suites, including movements from Händel's Water Music. The first horn parts are be generally in the higher, "clarino" tessitura of that era and are good candidates for transposition into lower keys. It is a solid collection for fun, transposition, and possible performance. W.S.

Jagdmusik am Hofe Ludwigs XV: duets and fanfares for two horns or trumpets, 1997. DM18

Here are original fanfares by M. A. de Dampierre, J. B. Morin, J. J. Mouret and others. While there is no great shortage of hunting horn fanfares in our repertoire, this collection is important historically. They would serve either as a fine examples for a lecture on hunting horn music or simply as another batch of calls to be blasted from near and far. W.S.

Sechs Quartettsätze für vier Hörner by Franz Strauss, edited by Herman Jeurissen, 1996. DM28

These six little-known quartets are welcome additions to the repertoire. Although not great works of art, they represent solid quartet writing from the middle of the nineteenth century. The movements are: Adagio, Menuetto, Gavotte, Andante, Rondino à la chasse, and Oberbayerische Gebirgsweise. Whether your quartet performs the entire suite or simply selects a movement or two, these are very enjoyable to perform. If the whole suite is performed, it should be remembered that none of the parts have much rest and the first, although only ascending to b-flat" a couple of times, includes a tessitura that remains between the middle and the top of the staff. The Rondino and final Bavarian-flavored movement are the most audience-appealing. W.S.

Vier alte Brummbären for 4 horns or Wagnertuben by Herman Jeurissen, 1997. DM20

Subtitled "a musical joke after the Polka 'Der alte Brummbär' by Julius Fucik and motives from the operas of Richard Wagner," Herman Jeurissen's sense of humor is at full throttle. The parts are typically not easy, particularly the rewarding fourth part and somewhat gymnastic first. This would make a very clever encore for a professional horn quartet, particularly when performed before audience well schooled in Wagner's operatic calling cards. W.S.

Fünf Volksliedsätze by Richard Strauss, edited by Herman Jeurissen, 1997. DM28

These five folksong settings were composed for male chorus by Strauss and then transposed for horns for this edition. The robust, resonant nature of both mediums makes for an excellent collection. Professor Jeurissen suggests that the quartets be performed for horn in E-flat, which is particularly advisable if you are the first horn faced with a rather high tessitura. They are highly recommended for either a strong horn quartet or good horn choir. W.S.





Manduca Music Publications, P. O. Box 10550 Portland, ME 04104 sent two stacks of new publications for review, including several excellent ones described below.

Don Juan by Richard Strauss (the horn parts), ed. Michael Hatfield, 1997. \$7

Brass professionals and teachers, Charles Gorham (trumpet), Michael Hatfield (horn), and Edwin Anderson (trombone/tuba) compiled the complete brass parts to Don Juan by section, in score form, with a glossary of terms on the back page. Sent for review was the horn quartet book. Of course, this is generally an excellent idea for a repertoire class, however, using the published parts seems a more logical, but expensive, solution. The obvious problems to a score-format publication are the many page turns and the difficulty of four players reading from one page. Unless each section has a page turner and/or copies made, the players are in for constant interruptions. No performance suggestions are offered by Professor Hatfield. W.S.

Christmas Cornucopia for four horns by Warner Hutchison, 1998. \$20.

It was a very pleasant surprise to find that this Christmas collection for four horns is available again. I have used the 1970 publication many times, purchased from the composer before his retirement from New Mexico State University, Las Cruces, and donated to our horn library by my predecessor, Clyde Miller. There are twelve excellent arrangements here including: In Dulci Jubilo; Silent Night; Hark, The Herald Angels Sing; Lo, How a Rose E'er Blooming; God Rest Ye, Merry Gentlemen; The First Noel; The Twelve Days of Christmas; O Come, O Come Emmanuel; Carol of the Bells; Away in the Manger; Deck the Halls; and We Wish You a Merry Christmas. This collection is very highly recommended for a strong quartet (to c" for the first horn and bass clef for the fourth) or as doubled in a horn choir setting. The arrangements of The Twelve Days of Christmas and We Wish You a Merry Christmas are not found in any other collection, as far as I know. W.S.

Four Horns A' Caroling Christmas Medley 3, arranged by John Van Wye, 1998. \$12

Coincidentally another very popular series of Christmas medleys for horn quartet, begun as Queen City Brass publications, continues here. This collection includes Masters in This Hall; Good Christian Men Rejoice; The Coventry Carol; Good King Wenceslas; The Holly and the Ivy; Bring a Torch, Jeannette, Isabella; and O Tannenbaum. Like Van Wye's previously published medleys, each carol is connected to the next by a transition measure or two. When performed with a larger group doubling or tripling the lines, it works well to simply "play the ink." However, I have found that simply ending each carol or perhaps a pair of carols, catching your breath, deleting the transition, then continuing, is more practical for a horn quartet. W.S.

Vignettes for flute, horn and piano by Steven Winteregg,

Steven Winteregg composed a group of five Vignettes for hornist Richard Chenoweth, his wife and flutist, Marianne, and their three children. The first of the five was for horn and piano, the second for flute and piano, and the three children for flute, horn and piano. For this collection, the composer omitted the first two movements, leaving vignettes for Erica, Andrea, and Christopher. Each movement attempts to both capture the character of the child and pay homage to a different composer. The result is tonal, with a very modest horn range (written g-g") and technique that only goes so far as to include pitch-bending in the final, quasi-jazz movement.

With a work that has such a personal connection to another hornist and his family, other musicians might feel a bit like intruders. Since the music is interesting, not particularly difficult, and scored in a genre with very little repertoire, others might wish to retitle the movements, thus eliminating the connection to children the performers are not likely to have met. W.S.

Hat Dance Variations for Brass Trio by Henry Wolking, 1998.

This three-minute set of variations on the "Mexican Hat Dance" is very clever. The composer takes the tune through tricky tight turns of meter and dynamics. While the trombone's range is somewhat wide (Bb to a-flat'), the horn and trumpet range is modest (a measure of c" for trumpet at the end). The rhythmic and dynamic agility, however, requires a college-level trio (grade 5). This would make a fine encore to a recital including standard trio fare. W.S.

Overture to The Beggar's Opera by Johann Christoph Pepuch, arranged for brass ensemble by David Baldwin, 1997. \$20

David Baldwin's arrangements are typically well selected and perfectly scored; this is no exception. Here we have one for a smaller ensemble of two trumpets, two horns, two trombones, and tuba, with optional timpani. The overture is in the "French Overture" style with a slow, double-dotted opening, followed by an Allegro in 12/8 meter. Although a very good high school brass ensemble could perform the overture well, a professional ensemble will produce a brilliance that could create fireworks in the listeners' ears. W.S.

Intrada for Brass Choir by Douglas Hill, 1995. \$12

According to the preface, Intrada was written for the Asian Youth Orchestra and is based on the opening motive from the signature piece of that orchestra: "Nimrod" from Elgar's Enigma Variations. It is scored for piccolo trumpet, three trumpets in C, four horns, two trombones, bass trombone, euphonium, and tuba. After an optional six-measure fanfare, the body of the piece begins quietly in the low brass. Above their ostinato the "Nimrod" melody appears in slow motion. The texture and volume gradually become richer as the Intrada rolls towards its massive conclusion: the piccolo

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trumpet ends on an e-flat" five octaves above the tuba. Although there are only sixty-one measures in the work, for twelve dollars there should be many occasions when such a powerful introductory brass composition might be appropriate. W.S.

Mother Goose Suite by Maurice Ravel, arranged for woodwind quintet by Lawrence David Eden, 1997. \$15

The music of the "Impressionists" remains a popular target for woodwind transcriptions. The heterogeneous nature of the woodwind quintet tends to both color and clarify the light, polyphonic texture heard in these relatively brief works. The five movements of this suite are: Pavane, Petit Poucet Laideronette, Impératrice des Pagodes, Les Entretienes de la Belle et de la Bête, and Jardin Féerique.

The flute part is the most challenging due to an abundance of technical passages, some in the high range. The bassoon part includes some tenor clef and a rather wide range. The other parts are quite modest in difficulty. Especially because there are no tempo changes within each movement, a professional quintet could perform the transcription on very short notice. A younger quintet with a strong flutist and bassoonist should also be equal to the seventeenminute transcription. W.S.

The Tsar's Bride by Nicolai Rimsky-Korsakov, arranged for brass quintet by Lawrence David Eden, 1996

Although Rimsky-Korsakov was likely employed by the Russian Department of Redundancy Department, in a threeminute work one is not aware of this tendency. The spirit of the original composition and its idiomatic character for brass, with triple-tongued interjections, allows for a fine transcription. Although the range demands (C trumpet to c'" and tuba down to E1) are only a bit out of the ordinary, the necessity of a clean staccato and good finger-tongue coordination raise the difficulty level of this arrangement to grade 5. This arrangement is recommended as a fine recessional fanfare. W.S.

Huldigungsmarch by Edward Grieg, arranged for brass quintet by Gordon Mathie, 1998. \$12

Manduca Music Publication's catalog states, "This music from Sigurd Jorsalfur... can be used as a separate concert piece or as a ceremonial processional or recessional." It seems that its use as a processional would be optimal: the melody is tuneful and recognizable, occasional rests are found in each of the parts, the tempo is more appropriate to a solemn entry, and none of the parts are so taxing that the players would physically fade if further repeats were added. The few fermati could simply be omitted in this event. A good college-level quintet could sight-read the march well. W.S.



Kenneth Bell, editor for **Timber Ridge Music**, 7779 Old House Road, Pasadena, MD 21122 (telephone: 410-360-2566), sent the following music for review:

Wedding Album for Horn and Organ, arranged by Kenneth Bell, 1996. \$10

The four arrangements, suitable for weddings, are: Clarke's Trumpet Voluntary, The St. Anthony Chorale, Bach's Air on the "G" String, and Rondeau by Mouret. The selected keys are excellent so that all arrangements are kept between written d' and g", and all but the Bach Air have a good amount of rest. If wedding jobs are in your horn future, you should buy this collection! As I write this review, I envision using the Air at a ceremony tomorrow evening with two violins and cello performing the three-part keyboard harmony. (P.S. It worked!) W.S.

Sonata V by Georg Frederic Händel, arranged for Horn and Keyboard by Kenneth Bell, 1997. \$6

Many horn teachers prefer that their students perform music from each era written specifically for our instrument, yet it is difficult to study baroque horn music without a topnotch high range. Therefore transcriptions like these have a pedagogical value and offer excellent music for a variety of occasions. This sonata, in the Italian slow-fast-slow-fast mold, transcribes extremely well for horn in our key of b-flat major, resulting in a comfortable range of written b-flat to g". Although the fast movements, taken at appropriate tempi, would result in a grade 5 level designation, the slow movements are only about grade 3. This arrangement should be considered for high school solo contest listings everywhere. W.S.

Douze Petits Duos pour deux Cors by Frederic Duvernoy, 1998. \$8

These twelve brief duets from Duvernoy, the solo hand hornist of the Paris Opera and teacher at the Paris Conservatory, remain interesting for hornists and excellent sources of transposition material. W.S.

Canon by Johann Pachelbel, arranged for four horns by Kenneth Bell, 1998. \$6

Audiences never seem to tire of this piece and the quartet version here is gratefully truncated to about three minutes. It lies in a comfortable written range of c to a". W.S.

"Pie Jesu" from Requiem by Gabriel Fauré, arranged for four horns by Kenneth Bell, 1996. \$6

This is such a beautiful section of Fauré's Requiem, any transcription that brings the music to the audience is appreciated. It would be especially appropriate as a church Offertory. Where the fourth horn descends to written B-flat, the first only travels up to f". The melody is sung primarily by the first horn, with some relief from the third and second. Doubling the voices could only enhance the sublime character of the original. This is a fine arrangement at a great price. W.S.





Concone Studies for Horn, arranged by Robert Ashworth Emerson Edition, Windmill Farm, Ampleforth, North Yorkshire, England YO6 4HF, 1997

There have been several editions of the famous Concone vocalises published for a variety of instruments. Together with the Bordogni vocalises they make excellent melodic study material. Mr. Ashworth has selected twenty-six studies and placed them in a variety of keys, including five in bass clef. Transpositions are suggested and the publisher claims to have piano accompaniments available for the set. This publication is very highly recommended for those hornists seeking a beautiful legato. W.S.



Rhythm and Brass Team Play, A Guide to Making Chamber Music Together, Universal Edition, 1997.

Although it appears to be marketed for five-part flexible instrumentation, "Rhythm and Brass" is a professional brass quintet responsible for creating the CD that accompanies this publication. The publisher offers five separate books, one each for treble clef C, B-flat, E-flat, F, and C bass instruments. Each book includes all five parts transposed for that pitched instrument. A quintet of alto saxophones, for example, could perform the entire score out of the E-flat book. When rehearing or performing as a brass quintet, the hornist would then just follow the third line in his book.

The CD course begins with simple rhythm exercises, incorporating breathing and clapping for timing. The rhythm exercises continue into five-part clapping exercises for ensemble precision. Then unison tones are produced with a demonstration of both the sound of a full, consistent, resonant tone, and one that is not. Good ensemble releases are encouraged on each page.

In short, this is an excellent set of exercises and ensembles for younger through college-level brass players. Certain individual players might feel that the early exercises are a bit "corny," but the point of ensemble precision can not be overstated. The accompanying CD is excellent: the brass quintet plays very well in tune, with excellent precision, balance, and blend. W.S.



Rhythm Studies, Ensemble Exercises for Brass Quintet, by Michael Johns, Theodore Presser Company, 1 Presser Place, Bryn Mawr, Pennsylvania 19010, 1998. \$39.50

While this publication has some similarities to the Team Play collection above, these studies are aimed solely at ensemble rhythm for a more advanced ensemble. They would be excellent routines for a college level or professional brass quintet. For each of the eighteen exercises, a "model" is played in unison or octaves by the five players, then that model is broken up between the voices so that exact rhythmic placement is paramount toward reproducing the model. The first exercises are generally scalar or expanding patterns in duple and triple subdivisions. Exercises 9 through 12 include quintuplets and mixed meters. The model of No. 13 is the theme from Mozart's Eine Kleine Nachtmusik but the ensemble must reproduce it with each part cleverly written in various mixed meters, so that no player can physically conduct the pulse. No. 14 is quite complex: vacillating between duple and triple groupings each voice must exactly reproduce a different permutation of the subdivision. The last four exercises are recognizable tunes offered for speed: "The Irish Washerwoman," "Yankee Doodle," "Turkey in the Straw," and the "Rondo" from Mozart's Horn Concerto, K. 495.

Unfortunately, I predict that the brass quintets deficient in this skill will also be the ones reluctant to use this excellent resource. This proficiency is so important that I would encourage the publisher to produce transpositions of these exercises for woodwind quintet and/or five like instruments. W.S.



Boogaloo for Horn and Piano by Stephen Durko, Spartan Press, Old Brewery House, Redbrook, Monmouth, UK NP5 4LU, 1996, distributed by Theodore Presser, \$14.95

This seems an appropriate collection upon which to conclude a set of music reviews. Here are eleven brief solos for horn and piano in a popular vein. The publisher suggests that these solos range in difficulty from grades 3 to 5. However, only the "pop" rhythms are tricky at first reading and the written range of the entire set is just one octave: c'-c". I would not rank any of these beyond a grade 3 level. These are the kind of solos young hornists might sneak behind the barn to play, accompanied by a synthesizer. Perhaps a couple more young musicians could join in, one on bass guitar and another on a trap set. While most horn teachers would not want to hear any of these at a solo contest, for example, the rhythms and modal harmonies are good training for a lot of band music now performed in the public schools. For young brass players from the United Kingdom, a separate E-flat tenorhorn part is included. W.S.



Music & Book Reviews

Guest Book Review

by Paul Mansur

CONVERSATIONS ABOUT THE HORN by Daniel Bourgue, \$19.90. Translated from the French by Nancy Jordan Fako, published by International Music Diffusion, Editions I.M.D. Diffusion Arpèges, 24 Rue Etex, 75018 Paris, France, 1996.

Daniel Bourgue is a gifted and experienced hornist with a broad background in all venues of horn performance. He received the premier prix from his home town conservatory in Avignon. He then enrolled in the Paris Conservatory earning the premier prix from that institution in just eight months in the horn class of Jean Dévémy. His musical career includes his best-known post as solo horn of the Paris Opera for many years plus extensive solo and chamber music performance internationally. He has been in great demand for master classes and lectures and has earned four grands prix du disque for his recordings. M. Bourgue served two terms as a member of the Advisory Council of The International Horn Society and hosted the International Horn Society's Annual Horn Symposium in Avignon in 1982. He is currently serving as Professor of Horn for the Conservatoire National de Versailles and is the President of the French National Horn Society: Association Nationale des Cornistes Français.

Daniel Bourgue has compiled many years of lectures with his views on many subjects in this very nice French publication. There are just eight chapters, but some fourteen topics and subtopics are presented. Chapter Seven may be worth the price just for his list of various repertoire works for horn solo and in various combinations. Ms. Fako's translation is quite well done and has succeeded, generally, in attaining an idiomatic flow appropriate to the English language. There are a few typos in the text, and in one case, a sort of strange syntax that likely stemmed from a difficult French expression. Ms. Fako is certainly to be commended for her role in making this work available for English-speaking hornists.

This rather smallish book is a notable addition to our written resources concerning our instrument, the horn. Professor Bourgue is surely most articulate about his perceptions and observations in the tradition of another most articulate Frenchman, Hector Berlioz. He has made a thorough study of horn ancestry and examined the many forms and avenues of horn development and performance through the centuries of natural horns. In fact, his presentation seems to be almost wistful that we should still be using natural horns in varied keys to preserve the lost colorations of tone that are largely missing from our normal double horns most players use today. He has some valid points to make which can help performers of today come to a closer realization of the intentions of composers in various styles, nationalities, and eras.

The chief impact that the author had upon me is the strength with which he explains the importance of knowing one's self and of knowing more about the music we play than the notes. Music was never created in a vacuum; there-

fore it behooves performers to know something of the social, cultural, political, and even the technical climate in which a work was conceived. The responsibility for artistic performance he places on the shoulders of hornists as a personal obligation. Performers, by and large, too often remove themselves from musical concepts by being encumbered with technical information and attitudes. The following quotation from Chapter 3, page 64 illustrates this quite well:

When during the course of a concert, a competition, or an audition, an instrumentalist hears a colleague playing the same instrument as he does, his reactions more often than not are something like:

What kind of instrument does he play?
Is he playing on the F horn or the B-flat horn?
What fingerings is he using?
Is his sound bright? dull? resonant? brassy?

He will usually form an opinion about the player and he will decide if he thinks he is good or bad according to the answers to these questions.

The music lover, knowing little about the instrument and its technical problems, will react differently. He will have little concern, or none at all, about a bright or dull sound, with or without vibrato. He will be sensitive only to the style, the phrasing, the interpretation... in brief, to the most important element: the music.

Thus, we can see that Daniel Bourgue has taken dead aim upon all of us who get lost in technicalities and the oftasked question that has become a cliché among us: "What mouthpiece/horn/leadpipe/finger hook, loop, flipper/valve oil/are you using?" It seems to me that Daniel Bourgue has done quite a fine service in pointing back to underlying principles through the forest of technicalities which so often obscure our goals.

Hornists who can glean nothing from this collection of Daniel's lectures and articles will be few indeed. In conclusion, another brief quotation seems appropriate for many of us.

Search for knowledge. It is not in copying that you will grow. It is not in playing the same instrument, with the same mouthpiece as a great soloist, that you will play like him. It is in searching for equipment adapted to your physiology, to your tastes, and to your personal aspirations that you will be in a position to strengthen your own musical personality. (Chapter II, page 50)







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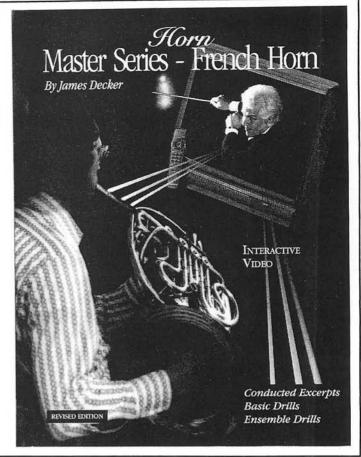
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DePaul University School of Music

Minutes of the IHS General Meeting

June 5, 1998, Banff Centre for the Arts, Alberta, Canada

President Cochran Block called the meeting to order at 8:05 a.m. and introduced the members of the Advisory Council in attendance: Kendall Betts, Lisa Bontrager, Nancy Cochran Block, Adám Friedrich, Marilyn Bone Kloss, W. Peter Kurau, Paul Mansur, Soichiro Ohno, Johnny Pherigo, Hans Pizka, Virginia Thompson, John Wates, Frøydis Ree Wekre, Gail Williams, and Heidi Vogel. Council members Gregory Hustis and Barry Tuckwell were not able to attend the 1998 Summit.

The minutes of the 1997 IHS General Meeting, held at the Eastman School of Music at the 29th International Horn Workshop, were approved as published in the November 1997 edition of The Horn Call.

Executive Secretary Vogel provided membership data for the Society. Membership in the IHS continues to increase, with over 40 new members who joined during the 1998 Summit. As of May 30, 1998, there are 3,222 members of the IHS: 2,473 from the United States, 555 from 60 other countries, and 194 library memberships. Included in these figures are 6 Associate members, 70 NEWS members, 264 Life members, 19 Honorary members, 23 Complimentary members, and 26 "lost sheep" for whom there is no known current valid address. Currently operating "in the black," the financial status of the Society is sound and healthy; a compilation financial statement for the Society has been prepared by a Certified Public Accountant and will be published in the November 1998 edition of The Horn Call.

Editor of The Horn Call, Johnny Pherigo, presented a report on the Society's publications. Recent innovations and improvements include the use of full-color covers for The Horn Call, the integration and binding of the Newsletters within the journal to reduce the possibility of their being lost or misplaced, and the creation of an IHS Web Site, designed and maintained by Bruce Hembd under the purview of the Editor. Mr. Pherigo also acknowledged the contributions of the editorial staff present at the workshop: Robert Pyle (Acoustics), Peter Kurau (Pedagogy), Virginia Thompson (Newsletter), and Jeffrey Snedeker (Natural Horn). As Dr. Thompson will be succeeding Douglas Hill as Music and Books Reviewer, a vacancy currently exists for Newsletter Editor. [Ed. Note: the position has since been filled by Heather Pettit.] Mr. Pherigo concluded his presentation by expressing his thanks to the Advisory Council for the gifts he received upon his retirement as Editor, and to the entire IHS membership for the opportunity to serve as Editor. A resounding ovation of gratitude ensued from those in attendance.

Virginia Thompson presented a report on the Meir Rimon Commissioning Assistance Fund. The awards committee, comprised of Greg Hustis (chair), William Scharnberg, and Dr. Thompson, approved these awards from the fund: an award of \$400 allocated to Richard Chenoweth of the University of Dayton to commission and record a work for solo horn, entitled Elegy, from composer Steven Winteregg; an award of \$500 allocated to Kristen Hansen of Columbus (GA) State University to commission Peter Hamlin to compose a work for horn, tenor, and piano on a text of Edith Sitwell [to serve as a companion work to Benjamin Britten's Canticle III]; and an award of \$1,000 allocated to Paul Basler of the University of Florida in Gainesville to commission Michael Kallstrom to compose Around the Clock, a concerto for horn and orchestra.

President Cochran Block reported that the Major Commission Project, a horn concerto by Joseph Schwantner, is progressing well and on schedule, and will be premiered by Greg Hustis and the Dallas Symphony in the autumn of 1999.

Lisa Bontrager, Chair of the Scholarship Committee, reported on scholarship activities on behalf of the Society. A committee chaired by Paul Mansur presented Symposium Participant Awards of \$250 each to Beth Ford, Valerie Mohring, Quinn Sutherland, and Sarah Lawrence. The Farkas Performance Award finalists, each of whom received a refund of the Summit registration fee plus \$150 travel reimbursement, were Peter Erdei, Megan McBride, Carrie Strickland, and Austin Hitchcock. A jury comprised of Virginia Thompson (chair), Michael Hatfield, Joan Watson, and Kurt Kellan selected Peter Erdei as the winner of the final competition and awarded him an additional \$300 prize. The Frizelle Orchestral Audition Competition, chaired by Adám Friedrich, selected Peter Erdei of Hungary as winner on both the high-horn and low-horn competition. [The jury for the high-horn competition was Martin Hackleman, Karl Pituch, Soichiro Ohno, and Gail Williams, while Lars Stransky, Tsutomu Maruyama, and William Hopson constituted the low-horn jury.] Finally, the jury for the Jon Hawkins Competition [Greg Hustis, Peter Kurau, and John Wates] selected Jesse McCormick of Monument, Colorado as the 1998 winner. Ms. Bontrager offered congratulations to all of the contestants on behalf of the Society, and the assembled membership in turn acknowledged Ms. Bontrager's excellent leadership of this important program.

Peter Kurau, Secretary / Treasurer of the Society, reported on Regional Workshops which have received partial support through a regional workshop grant. The Southeast Workshop, hosted by Alan Mattingly at Western Carolina University on March 6-8, 1998, received a \$100 grant. Also on March 6-8, 1998, the Midwest Workshop, hosted by Bar-

Minutes of the IHS General Meeting

bara Hunter at Southern Illinois University at Edwardsville, received \$400. The Greater Oklahoma Horn Workshop, hosted by Eldon Matlick at the University of Oklahoma on April 3-5, 1998, received \$200 in IHS support. The first Northeast Regional Horn Workshop, held April 16-19, 1998 at SUNY-Potsdam and hosted by Albert "Roy" Schaberg, received a \$500 grant. The University of Toledo Workshop, hosted by Mary Kihslinger on April 18-19, 1998, received a \$250 grant. The San Diego Regional Horn Workshop, hosted by Stephen Rumbold at Mira Costa College on May 30, 1998, received \$150 in support. Finally, Hornfest '98, hosted by Larry Osborne at San José [CA] State University on June 13, 1998, received a grant of \$150. Applications for potential support of regional workshops, along with a list of relevant guidelines, are available through the Secretary/Treasurer of the Society.

President Cochran Block reported on the excellent services provided by the many volunteers and horn advocates on behalf of the Society. These individuals include Charles Gavin, Coordinator of the Manuscript Press; Karen Robertson Smith, Coordinator of the Composition Contest; Kristin Thelander, Coordinator of the Thesis Lending Library; Paul Austin, Advertising Agent; Mary Bartholemew, Coordinator of U.S. Regional Representatives; and all the area representatives for the Society. In the latter category in particular, several area representatives have provided particularly laudable service in publishing distinctive newsletters and/or generating a significant increase in I.H.S. membership. These include Dorrie Nutt of Alabama, Barbara Chinworth of Arizona, Bruce Heim of Louisiana, Michelle Bolton of Maine, Marilyn Bone Kloss of Massachusetts, Lynn Huntzinger Beck of Nevada, and Leland and Mary Bartholemew of North Carolina.

President Cochran Block reported that the Advisory Council has approved two additional positions to promote the mission of the Society, as well as appointing volunteers to staff them. Mary Kihslinger will serve as Coordinator of Regional Workshops, and Catherine Roche-Wallace will serve as Membership Development and Retention Coordi-

At this point in the proceedings, Frøydis Ree Wekre provided an intermission feature of indescribable and dumbfounding oral and aural virtuosity.

Several minutes later, after the ovation had subsided to a manageable level, President Cochran Block reported on future workshop venues and schedules. The 1999 workshop will be at the University of Georgia (in Athens, GA) from May 18-22, 1999. Dr. Jean Martin will serve as host. The workshop in 2000 will be held late May/early June in Beijing, People's Republic of China. [The precise dates will be announced soon and published in The Horn Call.] President Cochran Block introduced the delegation from China who will host and produce the workshop: Xiang Fei, President of the China Musicians' Association Horn Society; Paul Meng, Professor of Horn at the Beijing Conservatory; and Xiao Li Jun, General Manager and Artistic Director of the Century Theatre, the site of the workshop.

President Cochran Block continued by acknowledging, with gratitude, the service of Advisory Council members whose terms on the Council have been fulfilled - Barry Tuckwell, Greg Hustis, Soichiro Ohno, and Lisa Bontrager. Ádám Friedrich, who has completed his term as Vice-President of the Society but will continue on the Council, spoke eloquently on his tenure as "the proudest Vice-President of all time," and thanked the Society for the trust placed in him.

President Cochran Block reported on the awards presented on behalf of the Society. The 1998 Punto Award was bestowed to Eugene Rittich, renowned pedagogue and former principal horn of the Toronto Symphony. The Council also approved Honorary Memberships, the Society's most prestigious award, to James Winter and Georges Barboteu.

President Cochran Block then reported on results of Advisory Council elections and election of officers. The IHS general membership elected three individuals to the Advisory Council - Randy Gardner, Virginia Thompson, and Milan Yancich. The Council itself elected 3 new members -Michel Garcin Marrou, Ab Koster, and Paul Meng. [All are 3-year terms, with the exception of that of Mr. Meng, which is a 2-year term.] The new officers of the Society, each elected by unanimous vote to a 2-year term are Virginia Thompson, Secretary/Treasurer; Peter Kurau, Vice President; and Frøydis Ree Wekre, President.

Vice-President Friedrich then spoke with customary elegance, eloquence, and sincerity in thanking Nancy Cochran Block for her exemplary devotion, dedication, and service to the Society during her terms on the Council and as President of the Society. A gift was presented to President Cochran Block on behalf of the Society.



In new business, Jeffrey Snedeker, Editor Designate for The Horn Call, rose to express his zeal and enthusiasm in his new role, and invited contributions of articles, suggestions, and observations from the membership and readership.

There being no further business to transact, report, or instigate, the meeting was adjourned at 8:50 a.m.

Respectfully submitted, W. Peter Kurau Secretary/Treasurer



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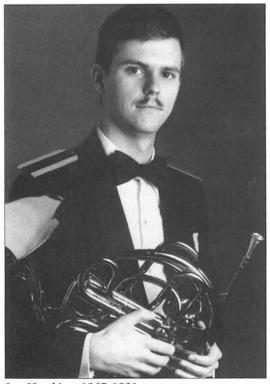
1999 IHS Scholarship Program

Virginia Thompson, Scholarship Committee Chair

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

The chair of the 1998-99 IHS Scholarship Program is Virginia Thompson. Chairs of the individual scholarship programs are as follows: Jon Hawkins Memorial Scholarship -Kimberly A. Reese; Frizelle Orchestral Competition - Virginia Thompson; Farkas Performance Awards – Lisa Bontrager; Symposium Participant Awards – Paul Mansur. Horn students are urged to study the following scholarship descriptions and to enter one or more competitions they consider to be applicable to their present performance status.

All scholarship winners will be expected to attend the 1999 IHS workshop (May 18-23, 1999) at the University of Georgia, Athens, GA, USA. Previous IHS scholarship award winners are ineligible to participate in the same scholarship competition again.



Ion Hawkins, 1965-1991

The Jon Hawkins Memorial Scholarship

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

The purpose of this scholarship is to encourage the attendance of deserving, highly motivated horn students at the annual IHS workshops, where they can be intensely exposed to state-of-the-art levels of performance, pedagogy, equipment, and resources. Hornists who have not yet reached their twentyfourth birthday by May 18, 1999 may apply for up to \$1,500 (US) to be used for the registration fee, room, board, and travel costs to the 1999 IHS Horn Workshop, May 18-23, 1999 at the University of Georgia, Athens, GA, USA. One or two of these scholarships are available each year. The winner(s) will be selected on the basis of (1) performance ability, (2) a demonstrated need for financial aid in order to attend the upcoming workshop, and (3) personal motivation. In addition to the cash prize (awarded as a reimbursement at the workshop), the scholarship winner(s) will receive instruction from at least one workshop artist in the form of a private lesson and/or master class, give a solo performance at the international workshop, and receive an autographed copy of Werner Pelinka's Concerto for Jon. The International Horn Society reserves the right to cancel the competition or withhold one or more awards if, in the opinion of the judges, conditions warrant such action.

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

> Kimberly A. Reese Dept. of Fine and Performing Arts Elizabethtown College One Alpha Drive Elizabethtown, PA 17022-2298 USA

Completed applications must be received by the chair of the Hawkins Scholarship Committee postmarked no later than March 1, 1999. Hawkins winners are ineligible to participate in the Farkas competition.

> 1999 IHS Scholarship Programs

Symposium Participant Awards

The International Horn Society is pleased to offer five Symposium Participant Awards of \$200 (US) each, to assist deserving students with financial limitations in attending an IHS Symposium (Workshop). A recorded performance is not required from applicants for this award. This year, the prize money will be used to help winners attend the workshop at the University of Georgia, Athens, GA, USA, May 18-23, 1999.

Conditions for the awards are as follows:

- 1. To qualify, an applicant must:
- a. Be a student of the horn who is no more than twenty years of age as of May 18, 1999.
- b. Write a short essay (at least one page long) describing the importance of the horn in his or her life. The English language must be used for all written information accompanying the application.
- c. Show a financial need by including with the above mentioned page, letters from parent/guardian and teacher attesting to the applicant's interest in the horn and to his or her financial situation. N.B. Parent/Guardian letter must include permission to attend the Symposium if the applicant is under the age of majority.
- d. Include his/her name, address and telephone number with the application.
- 2. Winners will be chosen on the basis of their applications and indication of financial need.
- 3. Application letters with supporting material must be postmarked no later than March 20, 1999.
- 4. Winners will be notified by mail no later than April 15. The \$200 awards will be sent directly to the workshop host and be credited to the winners to partially cover registration and/or room and board fees. If an award cannot be utilized by a winner, send notice immediately to the application address.
- 5. The IHS reserves the right to cancel or withhold one or more of the awards if conditions so warrant.
 - 6. Applications should be mailed to:

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

Please allow ample time for international mail delivery.

The IHS Orchestral Audition Competition **Dorothy Frizelle Memorial Awards**

Dorothy Frizelle was a member of the International Horn Society whose biography appears on page 124 of the April 1989 issue of The Horn Call. These awards have been established in Dorothy Frizelle's memory and to support the study of orchestral horn playing at the IHS workshops. Two awards of \$200 each will be granted at the 1999 Workshop, one for the winner of the high-horn audition and one for the winner of the low-horn audition. Participants may compete in both high- and low-horn auditions. The 1999 workshop will take place at the University of Georgia, Athens, GA, USA, May 18-23, 1999. Registration for the orchestral competition will be at the workshop.

Eligibility

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

Repertory

High horn (first horn parts unless noted): Beethoven Symphony No. 2, mvt. II Beethoven Symphony No. 6, mvt. III Beethoven Symphony No. 7, mvt. I Brahms Symphony No. 1, mvt. II Brahms Symphony No. 2, mvt. I Brahms Symphony No. 3, mvt III Strauss, R. Till Eulenspiegel, 1st & 3rd horn calls Tchaikovsky Symphony No. 5, mvt. II Wagner Siegfried's Rhine Journey, short call

Low horn (second horn parts unless noted): Beethoven Symphony No. 3, trio Beethoven Symphony No. 7, mvt. III Beethoven Symphony No. 8, trio Beethoven Symphony No. 9, mvt. III, 4th horn Beethoven Fidelio Overture Mozart Symphony No. 40, trio Shostakovitch Symphony No. 5, mvt. I, tutti Wagner Prelude to Das Rheingold, opening, 8th horn

Adjudication

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

The Farkas Performance Awards

Finalists for the 1999 Farkas Performance Awards will receive the opportunity to perform on a recital at the Thirty-First Annual Horn Workshop, to be held May 18-23, 1999 at the University of Georgia, Athens, GA, USA. Up to five winners of the preliminary competition (selected by a taped audition) will receive a refund of their 1999 workshop registration fee and \$150 to help defray the cost of room and board while at the workshop. The final competition will be a live performance held at the 1999 workshop, from which two cash prize winners will be selected. The first-place winner will receive a prize of \$300, the second-place winner a prize of \$200.

Eligibility

This competition is open to anyone who has not reached the age of twenty-five by May 23, 1999. Proof of age will be required of all finalists.

Preliminary Audition

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

Application requirements are as follows:

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

Lisa O. Bontrager Penn State School of Music University Park, PA 16802

1999 IHS Scholarship Programs

- 5. All applications for the 1999 Farkas Performance Awards must be received by Lisa Bontrager, postmarked no later than April 1, 1999. The finalists will be informed of their selection for the workshop recital no later than April 20, 1999. Any applications received after the listed deadline or not fulfilling the repertoire requirements will be disqualified from the competition.
- 6. The English language must be used for all written information accompanying the application.
- 7. Include the following information with the cassette recording: (a) applicant's name, (b) address, (c) telephone number, (d) birth date, and (e) a list of all compositions performed on the cassette in order of their presentation.

Final Competition

Up to five applicants with the most satisfying taped performances will be chosen to perform at the 1999 Horn Workshop. The finalists will pay their own expenses to attend the workshop. (The refund of the registration fee and the \$150 expense allowance will be given to each finalist during the workshop.) Music to be performed on the scholarship recital is to be chosen from the repertory listed in items 3A and 3B above. In all cases, the complete composition must be prepared. A half-hour rehearsal with a staff accompanist will be scheduled after the workshop begins for each finalist who does not bring his/her own accompanist.

A panel of judges composed of guest artists and/or Advisory Council members will select the first- and secondplace cash-prize winners. The two cash-prize winners will be announced during the 1999 workshop. All prize money will be presented to the winners during the week of the 1999 horn workshop.

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





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Bruce Roberts (left) is Assistant Principal Horn with the San Francisco Symphony and Principal Horn with the California Symphony since 1988. He is also horn

section coach for the San Francisco Symphony Youth Orchestra. He was a founding member of the Mexico City Philharmonic, and subsequently performed with the Utah Symphony for seven years.



San Francisco Symphony hornist Jonathan Ring (right) joined the orchestra in 1991 after holding positions in the Columbus Symphony Orchestra and the

Fort Wayne Philharmonic. In addition to teaching at the Conservatory, Mr. Ring also teaches at California State University at Hayward, and is a founding member of The Bay Brass.



Robert Ward has been Associate Principal Horn of the San Francisco Symphony since 1980. Ward is a former member of the Denver Symphony and the

Atlantic Symphony of Halifax, Canada. He holds a bachelor's degree from Oberlin College Conservatory of Music and also studied with Charles Kavalovski and Kendall Betts.

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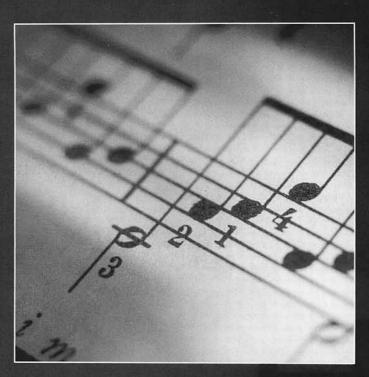
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International Horn Society Financial Statements

Years Ended December 31, 1996 and 1997

Statements of Financial Position December 31, 1996 and 1997

1996 1997 Assets **Current Assets:** Cash 61,110 \$ 54,944 Investments 77,393 100,933 Accounts receivable, net of allowance for \$500 at December 31, 1996 and 1997 2,374 441 \$ 156,318 Total assets \$ 140,877 Liabilities and Net Assets **Current Liabilities:** 2,000 Accounts payable **Net Assets:** Unrestricted 27,894 37,568 118,750 Temporarily restricted 110,983 138,877 156,318 Total net assets \$ 140,877 \$ 156,318 Total liabilities and net assets

Statements of Activities December 31, 1996 and 1997

		1996	1997
Unrestricted Net Assets			
Revenue and Support:			
Advertising	\$	26,919	\$ 23,752
Publication sales		1,031	1,418
NEWS contributions		354 15	295 0
Composition registration fee Workshops		413	9,872
Interest earned		3,601	4,614
Other support	_		2,302
Total unrestricted revenue and support		32,333	42,253
Net assets released from restrictions	_	83,865	85,067
Total unrestricted revenue, support, and reclassifications		116,198	127,320
Expenses:			
Program Services:			
Publications		72,626	82,984
Scholarships		5,230 12,050	4,751 (3,100)
Commissions Workshops		1,896	2,800
•	-		
Total program services expenses		91,802	87,459
Supporting Services:			
General	_	28,312	30,187
Total expenses		120,114	117,646
Reclassified to temporarily			
restricted net assets	_	1,500	0
Increase (decrease) in unrestricted net assets	•	(5,416)	9,674
Temporarily Restricted Net Assets:			
Membership dues		85,570	81,570
Scholarship contributions		7,549	11,264
Reclassified from unrestricted net assets Net assets released from restrictions		1,500 (83,865)	0 (85,067)
	_		
Increase in temporarily restricted net assets	_	10,764	7,767
Increase in Net Assets		5,338	17,441
		133,539	138,877
Net Assets at January 1	_		



$igcup_{igcep}$ International Horn Society Financial Statements $-\!-\!-$

International Horn Society Statement of Functional Expenses

Year ended December 31, 1996

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

International Horn Society Statement of Functional Expenses

Year ended December 31, 1997

	Program Services				Supporting Services						
	Pub	lications	Scholar	ships	Com	nissions	Work	shops	General		Total
Contract Labor	\$	12,946	\$	_	\$	_	\$	_	\$ 10,910	\$	23,856
Printing		49,758		-		-		-	3,702		53,460
Postage		16,925		-		~		-	2,893		19,818
Office expenses		2,473		24		-		-	3,115		5,612
Workshops		-		-		-		2,800	-		2,800
Awards and Scholarships		-	4	4,751		-		-	_		4,751
Commissioned works		-		-		1,900		-	_		1,100
Travel		-		-		-		-	5,021		5,021
Area representative expense		-		-		-		-	1,054		1,054
Professional services		-		-		-		-	2,785		2,785
Miscellaneous		882				(5,000)			707_	_	(3,411)
Total expenses	\$	82,984	\$_4	1 <i>,</i> 775	\$	(3,100)	\$	2,800	\$ 30,187	\$	117,646

International Horn Society Financial Statements



International Horn Society Statements of Cash Flows

Years ended December 31, 1996 and 1997

	1996)	1997
Cash Flows from Operating Activities: Increase in net assets	\$ 5,338	R (§ 17,441
Adjustments to reconcile increase in net assets to net cash provided by operating activities:	Ψ 3,000	,	, 17, 11 1
Amortization of investment account Changes in operating assets and liabilities:	(2,036)	(3,038)
Decrease in accounts receivable Decrease in prepaid assets	4,158	3	1,933
Increase (decrease) in accounts payable	(2,955	<u>)</u>	(2,000)
Total adjustments	(833	<u>)</u>	(3,105)
Net cash provided by operating activities	4,505	5	14,336
Cash Flows from Investing Activities: Purchase of US Treasury Bond Maturity of certificate of deposit	(75,357)	(100,502) 80,000
Net cash provided (used) by investing activities	(75,357	<u>)</u>	(20,502)
Increase (Decrease) in Cash	(70,852	<u>)</u>	(6,166)
Cash at January 1	131,962	2	61,110
Cash at December 31	\$ 61,110	<u>0</u>	\$ 54,994

Additional required disclosures:

The Society had no noncash investing and financing transactions for the years ended December 31, 1996 and 1997.

The Society paid no interest or income taxes during the years ended December 31, 1996 and 1997.

International Horn Society Notes To Financial Statements

Note 1. Summary of Significant Accounting Policies

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

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

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

Changes in Presentation—In 1995, the Society adopted Statement of Financial Accounting Standards (SFAS) No. 117, Financial Statements of Not-for-Profit Organizations. Under SFAS No. 117, the organization is required to report information regarding its financial position and activities according to three classes of net assets: unrestricted net assets, temporarily restricted net assets, and permanently restricted net assets. As permitted by this new statement, the Society has discontinued its use of fund accounting and has, accordingly, reclassified its financial statements to present the three classes of net assets required. The reclassification had no effect on the change in net assets for the years ended December 31, 1996 and 1997.

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

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

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

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



International Horn Society Financial Statements

Note 2. Deposits and Investments

At December 31, 1997, the carrying amount of cash deposits is \$54,944, all of which is covered by FDIC or SPIC insurance. Deposits and investments with maturities of three months or less are considered cash. During 1996, the Society purchased a US Treasury Bond. The bond is recorded at cost plus amortization of the purchase discount, which approximates current market value. The amortization of the purchase discount (or interest earned) is recognized as unrestricted support.

Acquired	Maturity Date	Face Value	Amortized Cost at December 31, 1996	Effective Rate
July 29, 1996	August 15, 1997	\$ 80,000	\$ 77,393	5.89%
Acquired	Maturity Date	Face Value	Amortized Cost at December 31, 1997	Effective Rate
November 14, 1997 November 14, 1997	November 15, 1998 November 15, 1998	\$ 53,000 \$ 56,000	\$ 50,516 \$ 50,417	5.481% 5.510%

During 1997, the Society purchased two US Treasury Bonds. The bonds are recorded at cost plus amortization of the purchase discount, which approximates current market value.

Note 3. Temporarily Restricted Net Assets

Changes in the temporarily restricted net asset account for the year ended December 31, 1997 follow:

	Membership Dues	Scholarships	Life Memberships	Total
Balance at December 31, 1996	\$ 24,844	\$ 37,219	\$ 48,920	\$ 110,983
Temporarily Restricted Support Received:				
Membership dues	78,120	_	3,450	81,570
Frizelle Scholarship	•	961	-, -	961
Farkas Scholarship	-	30	_	30
Mansur Scholarship	-	-	-	-
Hawkins Scholarship	-	1,500	_	1,500
Tuckwell Scholarship	-	10,949	_	10,949
General Scholarships	-	254	-	254
Interest Allocation	-	1,701	-	1,701
Net Merchandise Sales Revenue	-	(4,131)	-	(4,131)
Released from Restrictions	(75,937)	(4,751)	(4,379)	(85,067)
Balance at December 31, 1997	\$ 27,027	\$ 43,732	\$ 47,991	\$ 118,750

Temporarily restricted net assets at December 31, 1997 are summarized as follows:

Membership dues receive	d for the year ended December 31, 1997	Scholarships	
1998	\$ 17,931	Frizelle	\$ 13,853
1999	8,935	Farkas	852
2000	161	Mansur	5,197
		Hawkins	1,285
		Tuckwell	6,886
		General	15,659
	\$ 27,027		\$ 43,732
Life Memberships			
Received from A Accumulated am	ugust 19, 1977 (date of incorporation) to Denortization	ecember 31, 1997	\$ 77,326 (29,335)
			\$ 47,991

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



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New York Woodwind Quintet
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Soloist, Recording Artist

Bassoon Marc Goldberg Orpheus, St. Luke's Leonard Hindell New York Philharmonic Donald MacCourt New York Woodwind Quintet

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Fred Griffen
New York Chamber Ensemble,
Carnegie Hall Jazz Band
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Philip Myers
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David Wakefield
American Brass Quintet

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Harold Janks
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Michael Powell
American Brass Quintet
John Rojak
American Brass Quintet
John Swallow
New York City Ballet
David Taylor
Soloist, Recording Artist

Tuba
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New York City Ballet
Chris Hall
Metropolitan Opera
Karl Kramer
New Haven Symphony

THE PERCUSSION AREA RAYMOND DESROCHES, HEAD

Raymond DesRoches Contemporary Chamber Ensemble Dominic Donato Talujon Percussion Quartet

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Stephanie Brown Steven Lubin Paul Ostrovsky Marc Silverman

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Orion String Quartet
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Mendelssohn String Quartet

Viola Maria Lambros Mendelssohn, Ridge & Meliora Quartets Ira Weller Metropolitan Opera Cello Vagram Saradjian Soloist, Recording Artist Peter Wiley Beaux Arts Trio

Bass Timothy Cobb Metropolitan Opera

Harp Emily Mitchell Soloist, Recording Artist

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THE COMPOSITION AREA DARY JOHN MIZELLE, HEAD

Dary John Mizelle Anthony Newman

CONDUCTORS
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Purchase Symphony Orchestra
Ted Taylor
Purchase Opera Theater

THE JAZZ AREA DOUG MUNRO, HEAD

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Trumpet Lew Soloff Scott Wendholt

Trombone Jack Gale Ed Neumeister Guitar Jay Azzolina Steve Kahn Doug Munro Gil Parris

Piano Charles Blenzig Paul Griffin

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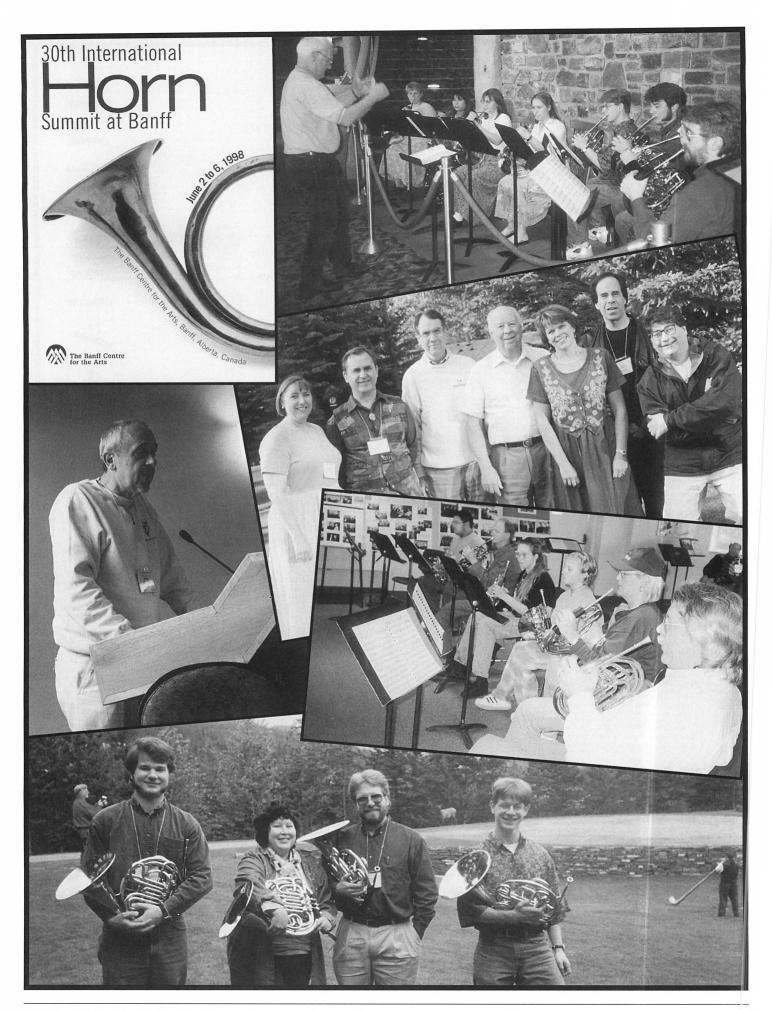
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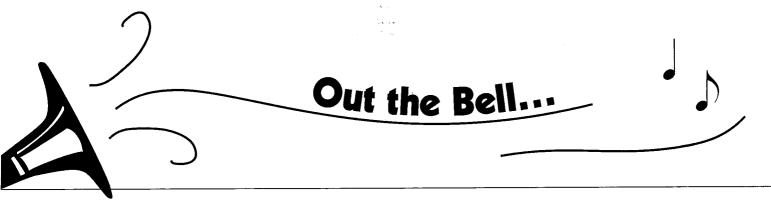
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Production Joe Ferry

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Let's face it – after reading several times in the last issue of The Horn Call about kelp horns, I really began to wonder... As luck would have it, Joe Littleton had already researched the answers before I (or perhaps anyone else) even knew what to ask. In case you were wondering, too...

Dear Editor,

Some time ago I wrote to Christopher Leuba about my experiences with the alphorn. In a gracious reply he mentioned his experience with a "kelphorn." Intrigued, because I had never heard of such a thing, I asked him to explain. Here is the story as he sent it to me, and has generously consented to share with your readers:

In your note, 24 June, you ask about Kelphorns. I 'discovered' Kelp as a possible musical instrument in 1963, as a conductor-participant at the American Symphony Orchestra League (ASOL) Conductors Workshop at Asilomar, Pacific Grove, Monterey, California.

Kelp, a seaweed, grows to lengths of fifty feet or more, and can be trimmed at a point where a horn mouthpiece will fit, allowing suitable lengths for various fundamentals as low as low B-flat (horn). The floating bulb is sliced perpendicularly to the length of the kelp, providing a rudimentary 'bell.' Kelp, living, has a slightly rubbery texture, firmer than cucumber, for example, but deteriorates rapidly; stored in a motel shower stall, it rapidly becomes "savoury" and elicits comments from the front desk. Thus, early morning chores include scouring the beach for replacement instruments. Most hornists who have spent time on the Pacific coastline have, independently of each other, discovered kelp as an instrument; I was certainly not unique nor the first. A colleague in Portland, Oregon, had a kelp in high-B-flat, dried, which functioned moderately well; Tibetan monks would approve of his dried specimen. I prefer the natural moist instrument.

The primary virtue of kelp is that it appears to me to be a more logarithmic instrument than any of the brass I have encountered, including historic valveless natural horns, which inevitably have cylindrical sections where the crooks are involved. Being more or less logarithmic in growth, one can easily achieve all the harmonics or partials up to the 20th, on a kelp tuned to low B-flat, and the tuning is much more accurate than on most alphorns.

My first effort in 'performance' was on a kelp tuned in D. Placed on the floor under the woodwinds, with the bell placed inconspicuously near the conductor's podium, I began a rehearsal of Oberon with the mysterious D major opening. Dr. Richard Lert, our teaching guru, was entranced with the effect, but Helen Thompson, the Administrator of the ASOL was not. Cool to me thereafter, this proved to be major coolness, for she had been influential with President Kennedy in creating the Wolf Trap National Park for the Arts, and was subsequently Manager of the New York Philharmonic. My levity contributed to her lifelong dislike of me.

Be that as it may, I continued my kelp activities at Asilomar, performing with fellow students the Handel Water Music and other appropriate classics at evening soirces. The conductor, Harold Farberman, and I with a couple of others, devised an arrangement of When the Saints Come Marching In, with our kelps around our bodies, in the style of 19th-

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As service at a local watering hole, The Warehouse, was rather slow, Harold and I took our act there to gain attention and quicker service. The bouncer quickly did his job, and I immediately sliced my kelp into small pieces at the front entrance. The manager, hearing of the commotion, came out to investigate, saw the entertainment value of our act, and begged me to stop. I pointed out that the damage had been done, and faked a deep sulk. We were welcomed in, and if I recall correctly, we never had slow service again.

Hope this satisfies a bit of your curiosity.

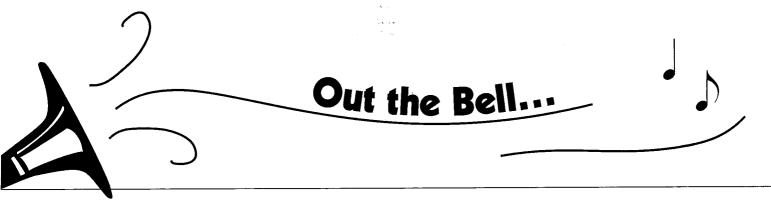
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Sincerely,

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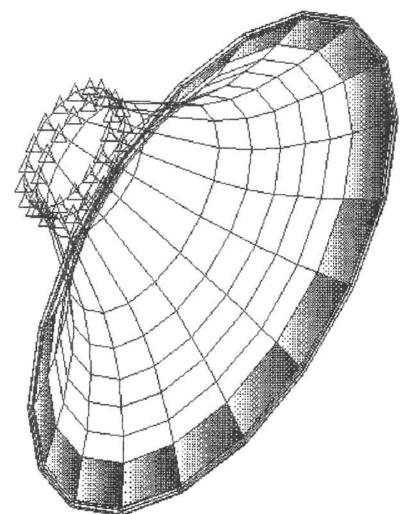
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