

The Horn Call

Journal of the

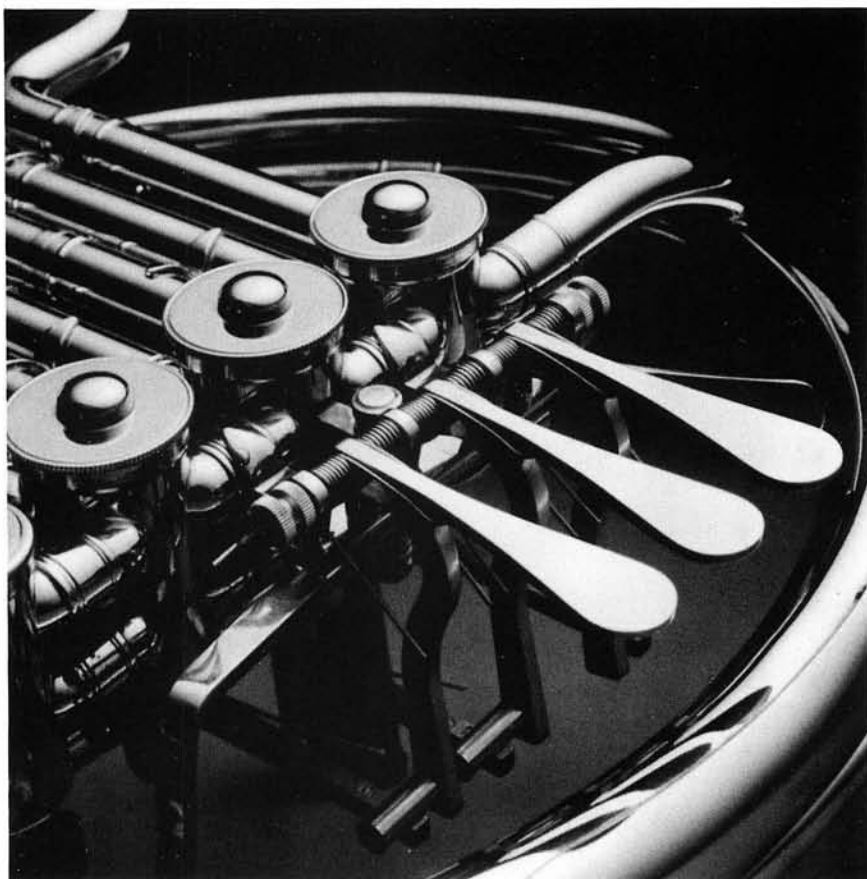


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August 1999, Volume XXIX, No. 4



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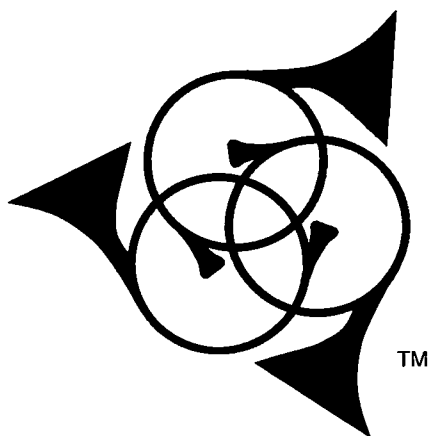
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The Horn Call

Journal of the International Horn Society

Volume XXIX, No. 4, August 1999



Jeffrey L. Snedeker, Editor

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On the cover: Hannah Divack of Pittsburgh, PA, plays a "long call"
at the University of Georgia, Athens. (*Photo by Jeff Snedeker*)

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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.]

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Volume XXIX, No. 4

August 1999

Contents

From the Editor	4
President's Corner	5
Correspondence	7
IHS News and Reports, Heather Pettit, editor	17
1998 IHS Composition Contest by Karen Robertson Smith	25
Special Report: <u>Celebration '99</u>	29
1999 Punto Award: Brice Andrus by Jean Martin	35
1999 IHS Symposium Scholarship Awards by Virginia Thompson	37
Feature Articles	
Music from the Heart: An Interview with Arkady Shilkloper, by Jeffrey Snedeker	39
Teaching Intonation: Thoughts for Horn Players, by Erja Joukamo-Ampuja and Fr�ydis Ree Wekre	47
Mouthpiece Pressure: How Much? What Effects? by Carlyle Manous	53
Loose <u>Canons</u> : Where are Stravinsky's <u>Canons</u> for Two Horns? by Paul Austin	63
Embouchure Dystonia, by Steven Frucht, M. D.	67
Clinics	
What Every Musician Needs to Know about the Body, by David Nesmith	71
Improvising in Ensembles: Duets, Part II, by Kevin Frey	77
The Triple Horn Revisited: F/ B-flat/ <u>E-flat</u> ? by Roger Kaza	81
Reviews	
Music and Books, Virginia Thompson and William Scharnberg, editors	85
Recordings, John Dressler, editor	91
Index of Advertisers	99
Out the Bell	100



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Hello everyone,

What a GREAT workshop! Congratulations to Jean Martin, her wonderful horn students and other helpers, and the University of Georgia School of Music who made us feel welcome and put on a great show. I always have a great time at these things, meeting people, seeing old friends, hearing great performers, and becoming replenished and inspired! I hope all of you who attended had as good a time as I did, and those of you who couldn't, the next three international workshops are scheduled for Beijing, China in 2000, Kalamazoo, Michigan in 2001, and Lahti, Finland in 2002. Surely, wherever you live, one of these places is close enough to make the trip – and what great excuses to go: traveling to new places and playing the horn!

Our August issue has a nice section devoted to the Georgia workshop and a healthy amount of Society news and business. There is also an interesting mix of shorter articles, featuring intrigue and insight, as well as practical information. I hope you enjoy the variety. I received some useful input at my little "Chat and Chew" session at the workshop and hope to move forward with your suggestions. In the meantime, any additional ideas you have for articles or features (whether your own interests or ideas that others might act on) are welcome. In my years publishing newsletters and other similar types of publications, the one phrase that has continually echoed throughout is "Don't assume I already know..."

Finally, this coming November begins the 30th year of *The Horn Call*, a time for some celebration and reflection. I have already received some good ideas, but could use some more. How can we celebrate this occasion in appropriate ways? What have you liked best? Have some things been lost that need to return? As part of our celebration, we have a new IHS award, named for Harold Meek, our first editor who passed away recently, which will be given annually by the Editorial Advisory Board (check out the description in the News section). I am looking forward to the challenge of this important year. With your help, it will be a great one.

Wishing you good chops (and decent practice time this summer!),

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

Frøydís Ree Wekre



Dear all Members of the International Horn Society!

Without our many helpers, the IHS would not work as well as it does. I would like to acknowledge and thank some of those members who are contributing in so many ways: **Bruce Hembd**, who keeps our web site clean and updated; **Mary Bartholomew**, who coordinates the regional US representatives; all of our local area representatives, who write newsletters and initiate horn related activities in their region; **Karen Robertson Smith**, who runs the IHS Composition Contest; the retiring Advisory Council members (**Kendall Betts**, **Adam Friedrich**, and **Paul Mansur**), who all contributed in their own special ways; **Charles Gavin**, who runs the IHS Manuscript Press; **Kristin Thelander**, staying organized with the Thesis Lending Library as well as keeping track of AC decisions; **Nancy Cochran Block**, now active as the International Horn Workshop Coordinator; our Regional Workshop Coordinator, **Mary Kihslinger**; and **Paul Austin**, Advertising Agent for *The Horn Call*. Our new editor has appointed an impressive list of qualified people to his Editorial staff and Advisory Board, thanks to all! And last but not least, **Catherine Roche-Wallace** has assumed a new position, Membership Development and Retention Coordinator, a suggestion from Catherine herself that the Advisory Council has accepted with good expectations.

To become more international, we do need a higher level of activity and larger membership outside of the USA. Last year, the Advisory Council appointed **Soichiro Ohno** to be our regional coordinator in Asia. The current president has volunteered to become the first regional coordinator for Europe, once her presidential duties are fulfilled by the end of July 2000. One goal for these regional coordinator positions is to establish closer contact with local horn clubs in different countries, and also to find enthusiastic area reps.

The International Horn Society now wants to make an effort to reach out to more horn players of various ages, levels, and nationalities. We therefore invite all members to contribute to our growth by inviting a friend, colleague, teacher, student, enthusiast, or professional player to join us into the new millennium. With four issues of our excellent journal being sent annually to the members, this alone should be a wise way to stay updated in the world of making music through the horn, and thus make a good motivation for joining.

Horn greetings from,

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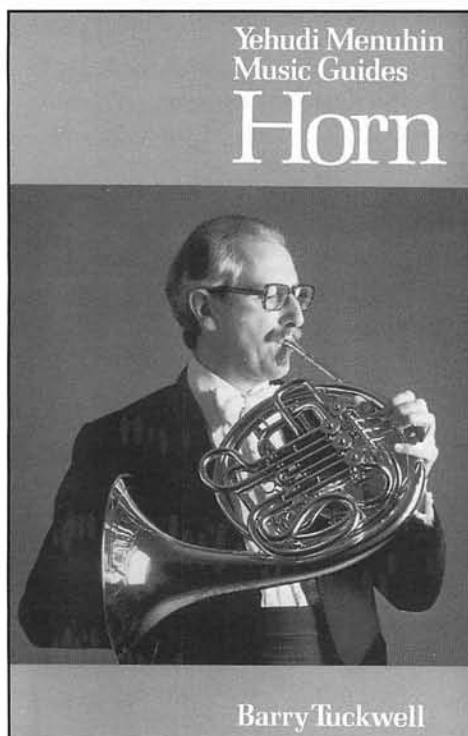
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Correspondence

Call for Help

Dear Editor,

I first apologize for what is a "form" letter to the membership of your brass magazine as well as to many brass organizations worldwide. I hope that after reading it, you will realize that the purpose is rather specific and you will excuse the letter's "formality." I hope that I will not betray the effectiveness of the letter's intent by being efficient in its distribution.

As you all know, the brass world lost one of its most noted performers and teachers, Arnold Jacobs, in October, 1998. I had been working surreptitiously for at least five years in trying to secure a way to honor Mr. Jacobs in his lifetime by what I believed, and what I still believe to be, in spite of his passing, a very appropriate gesture. Specifically, I had been trying to find a donor, benefactor, organization, or foundation with the financial means to endow what would be known as the "Arnold Jacobs Principal Tuba Chair" here in the Chicago Symphony Orchestra.

Personally and professionally, it is altogether proper that this recognition of Arnold Jacobs occur. As a great contributor to the legacy of the brass section of this orchestra, his name should be inextricably linked to the tuba chair and is already mirrored by the endowment of the principal trumpet chair which is named after Adolph Herseth by an anonymous benefactor.

Such a gesture would not only highlight the tremendous contribution Jacobs made to this orchestra and the international brass community, but would also honor that person, company, or organization that endows that chair. Quite appropriately, that benefactor would be noted every time the Chicago Symphony Orchestra roster is printed, be it as CSO concerts in Chicago, all touring locales, inside CD liner notes, publicity releases listing personnel, etc. The naming of these special chairs is a substantial monetary commitment—\$1,500,000 given over the course of a three-to-five-year period. The benefit is that whoever endows the chair will forever be linked to the naming of that chair.

My original intent was to have this chair named after Arnold Jacobs while he was alive so he would know how important his musical contribution was, not only directly to the CSO, but to anybody, anywhere who benefited from having heard Jacobs play or took any lessons from him on any instrument. Although his teaching was legendary, he really was very intent that his legacy would be left as a performer. Now that he is gone, it is very important that his contribution not be forgotten. There are projects underway which are documenting and preserving what he left behind in terms of recordings and spoken word. I believe the naming of this chair, however, truly highlights the performing legacy which he left behind in abundance. It was what he did in his chair and the influence he had on others from that chair that resulted in a quality of orchestral brass performance that has made a difference that goes well beyond the Chicago Symphony stage.

In June 2000, Jake would have been celebrating his 85th birthday. I would like to see the naming of this chair in place by then. It would be appropriate, it is definitely deserved, and financially, this is a very good time for someone with the means to act. Economically, business is booming and things are not going to be much better than they are now in the USA or abroad.

Do you know anybody or organization who would or could do this for Arnold Jacobs? Do you know anybody who would like to be perpetually linked to Jacobs and the Chicago Symphony at every concert the orchestra gives? If you or someone you know would like to consider this possibility, they may contact me directly or: Mr. Michael Gehret, Vice President for Marketing and Development, Chicago Symphony Orchestra, 220 South Michigan Avenue, Chicago, IL 60604 USA, Tel. 312-294-3131.

Sincerely,

Gene Pokorny

Tuba, Chicago Symphony Orchestra



Cryogenics, continued

Dear Editor,

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Christopher Smith responds to Keith Berg (see "Correspondence" in The Horn Call XXIX, no. 3 [May 1999]: 7-8):

Dear Editor,

I believe that Mr. Berg brings up some very good questions. I will say that the treatment of brand new horns from large manufacturers show greater results, while handmade horns tend not to show a significant change. Obviously, a handmade horn does not have as much stress built into the horn as a manufactured horn does.



Other questions that he has asked will be better answered by more scientific study. The term "densified" does imply a change, which obviously there is; I just know that it made my horn feel better. I don't believe it changed the mass of the horn, only the structure of the brass itself. The process does not soften the metal, the brass dents the same as any other horn that I have owned. If anything, it can make the instrument more durable, as many other areas of cryogenics have reported, i.e., in car engines, drill bits, surgical blades, etc. Still, more study is needed on how this process works with brass.

As far as the "perfect sound," obviously this is the language manufacturers use, as well as the companies that offer cryogenic treatment. I think that Mr. Berg is reading too much in that statement. I think the "perfect sound" means the best sound you can get from your instrument, and if the horn itself can help, it will be less difficult for the player to achieve the sound he/she wants.

Christopher Smith
Charleston, Illinois



Health Question

Dear Editor:

I would like to respond to Brian Vincent's letter in the May 1999 issue of *The Horn Call*. He wrote of muscle spasms and poor circulation in his facial muscles associated with stage fright.

After describing his condition and a litany of medical procedures investigated, Mr. Vincent states, "Whenever I even think about playing the horn, my facial muscles convulse." This is a very important observation. F. M. Alexander, whose discoveries led to the development of the Alexander Technique, made a similar observation about his own problem of losing his voice during performance. (He was an actor). He consulted with many medical experts who could find nothing wrong with him. After much frustration, Alexander concluded that it must be something he was doing with himself that was causing the condition. After extensive self-observation, he discovered that the mere thought of performing caused him to tense his neck muscles. This condition, also known as the startle reflex, pulls the head off its balanced relationship with the spine causing a proportional and predictable pattern of tensing throughout the body. There are many consequences of this, including restricted blood flow to and from the head, pressure on vital nerves and reduced kinesthetic information from the body.

Perhaps a teacher of the Alexander Technique could help. Information about the Technique and how to locate teachers can be found on the Internet: www.ati-net.com and www.alexandertechnique.com/online.

David Nesmith
Columbus, Ohio

Dear Editor:

Just a follow-up to my first letter which appeared in the May issue of *The Horn Call*. Currently, I am seeing a hypnotherapist. Last December I was examined at the National Institutes of Health. NIH runs a clinic treating musicians suffering from pain (most of their patients are pianists or string players suffering from predictable maladies such as tendonitis). NIH said my condition was very unique. In fact, they had never seen anything like it. They recommended three courses of action: botox injections (which they did not believe would help much and which I am reluctant to try given the side-effects), trihexiphenidyl (which I tried and which proved ineffective), and hypnosis. NIH researchers, along with countless therapists and physicians, have told me this condition is psychosomatic. Hypnosis seems to be the best avenue at this point.

Thus far, my sessions with a hypnotherapist have not produced significant results. According to my therapist, most of her clients see results within 9-10 sessions. I have been seen for 11 sessions to date and have yet to go under. When I listen to her relaxation tape at home my facial muscles usually spasm for the duration of the tape. In addition to the tape, the spasms only occur if I think about playing the horn. I know this must all sound so bizarre. But after nearly 20 years of searching, I am no closer to an answer. I hope hypnotherapy works. Thanks for your interest. Please feel free to refer my case onto others.

Brian Vincent



Corrections

Dear Editor:

Just a note to tell you that in the interesting little note "Embouchure Health and Maintenance" (*The Horn Call*, XXIX, no. 3 [May 1999]), its author, Andrew Pelletier, refers three times to the extremely useful article by Bengt Belfrage "Damage Due to Overstrain in Brass Players," *The Horn Call* XXIII, no. 2 (April 1993), but gives the wrong date (1992). It was published in the April 1993 number, as cited.

Sincerely,
Blake Lee Spahr

It's always easy to blame the authors, but in this case the typo was my fault. I apologize to you and Andrew, and am glad you caught it. Ed.



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MEIR RIMON, formerly principal, Israel Philharmonic

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

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

CD513: Dances, Moods, and Romances. Saint-Saens: Romance in F; Glazunov: Serenade No. 2; also Rooth, Halpern, Zorman, Kogan, Graziani, Sinigaglia, Scriabin. Israel Philharmonic.



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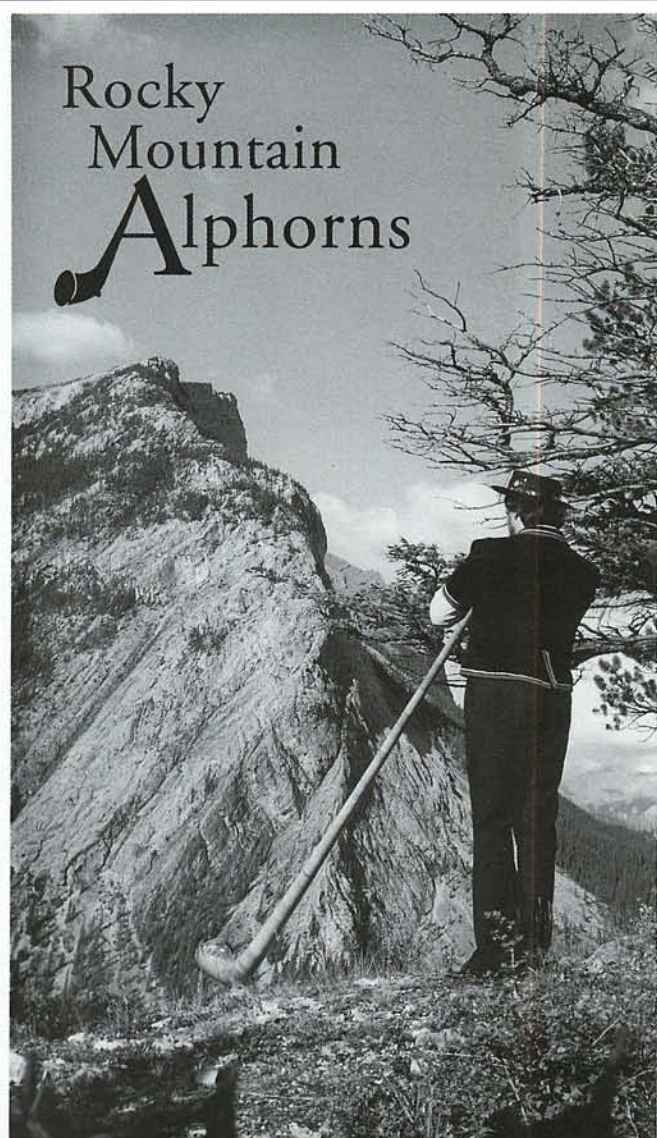
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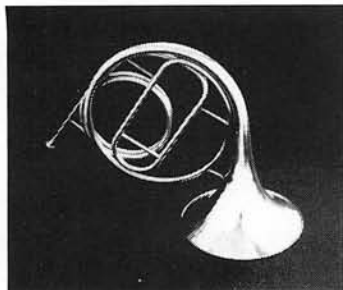
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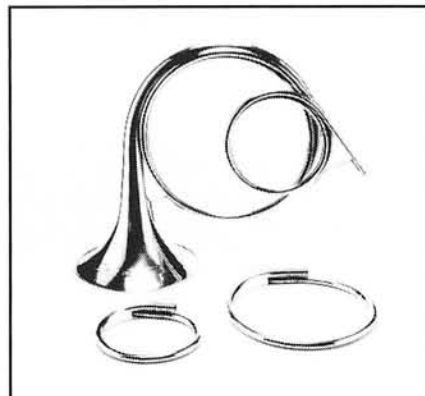
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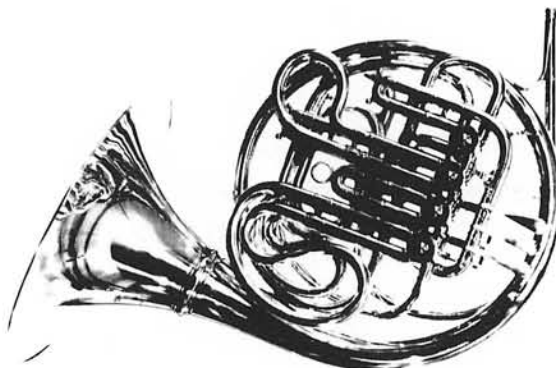
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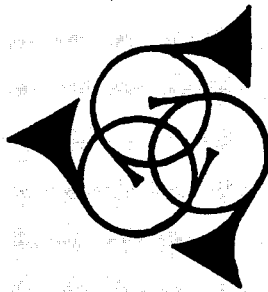


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IHS News and Reports

Heather Pettit, Editor

Welcome New AC Members

We are pleased to announce our new Advisory Council members. Elected by the society membership were: **Michael Hatfield**, Professor of Music and Chair of the Brass Department at the Indiana University School of Music, **Marilyn Bone Kloss** of Boston, MA, **William Scharnberg**, Professor of Music at the University of North Texas. Appointed by the IHS Advisory Council was **Esa Tapani**, first horn of the Finnish Radio Symphony Orchestra, and host of the 2002 IHS international workshop. Congratulations to this new quartet and thanks to all who participated.

Call for Nominations

Nomination for election for the Advisory Council three-year term of the office August 2000 through August 2003 should be sent to Executive Secretary **Heidi Vogel** by December 1, 1999. Nominees must be members of the International Horn Society in good standing and be willing to accept the responsibilities of the position if elected. Nominations must include the nominee's name, full address, telephone number, written consent and a biographical statement of no more than 150 words concerning the nominee's qualifications. Incomplete nominations cannot be accepted.

Terms of the following Advisory Council members expire July 31, 2000: **Peter Kurau**, **Paul Meng**, **Hans Pizka**, **John Wates**, and **Frøydis Ree Wekre**, and **Gail Williams**. Kurau, Wates, and Wekre are completing second terms of office and are therefore ineligible for re-election at this time. Meng, Pizka, and Williams are eligible for renomination.

Member News

IHS President **Frøydis Ree Wekre** has had a busy summer teaching and performing, first at the Sarasota Music Festival in Florida and later at the Banff Festival of the Arts where she gave the world premiere of a new work, *Hornsolo*, by Norwegian composer Sigurd Berge. Returning to Europe, Frøydis taught a master class and performed at the Festival Musica Riva in Italy and followed this up with performances on natural horn in the Concerto Copenhagen in August. Come September, she will be one of nine judges in the ARD competition in Munich.

More news from Norway: American **Ilene Chanon** was offered the principal horn position in the Bergen Philharmonic Orchestra, **Steinar Nilsen** won the audition for a spot in Oslo's Stabsmusikken, Norway's most

prestigious military band, and **Joar Jensen** is the new first horn in the Norwegian Radio Orchestra

The Canadian Brass released their latest CD *Take the A Train* with new horn player **Christopher Cooper**. Cooper is featured prominently on the Billy Strayhorn tune *Blood Count*.

The Hochschule für Musik in Detmold, Germany, is searching for a successor to internationally-acclaimed horn professor **Michael Höltzel**. Applicants should possess a completed artistic study, pedagogical knowledge and abilities for a professorship of this caliber, outstanding abilities for the artistic work involved and a variety of additional artistic merits. This is a lifetime governmental position and the salary is according to C4. Application will be chosen by committee and invited separately for recital, teaching and interview. Applications with the usual information should be sent not later than September 15, 1999 to: Hochschule für Musik Detmold/Germany, Neustadt 2, 32756 Detmold, Germany. Further information may be obtained at <<http://www.hfm-detmold.de>> or email <kontakt@hfm-detmold.de>.

The Eastman School of Music, Eastman Horn Studio, and horn professor **Peter Kurau** hosted **Barry Tuckwell** in residence March 16-19, 1999. In his typical elegant and gracious manner, Tuckwell conducted two master classes for horn students that were open for audit, creating standing-room-only events, held a conducting class, participated in luncheons with horn students and members of the Arts Leadership Programs, and conducted two performances of the Eastman Horn Choir, one of which was presented live on the local NPR affiliate.

Michael Thornton, Principal Horn of the Colorado Symphony Orchestra, has accepted an adjunct position teaching horn at the University of Colorado/Boulder College of Music. He will share teaching duties with **David Pinkow**, who has recently taken on new responsibilities coordinating the graduate program in music. For information on horn studies at CU/Boulder, contact either Michael or David at 302-492-7721.

San José City College Theatre was the site of *Covenant: Improvise*, a series of four concerts of musical improvisation conceived/performed by **Kevin Frey**. Each concert featured the horn in a different setting: horn alone, solo horn with electronics, didjeridu alone, and horn with turntables (Kevin is Special K when playing hip-hop music, his partner for this performance was DARE).

Correction and Public Apology

Soichiro Ohno has informed *The Horn Call* that he may have accidentally offended the members of the Japanese Horn Society and would like to apologize for any misunderstanding that has resulted. In the February 1999 issue of *The Horn Call*, a report on the Matsumoto Horn Seminar, written and translated into English by Akira Minamizawa and reviewed by Mr. Ohno, included statements that implied Mr. Ohno was critical of all of wind instrument education in Japan, including suggestions that it might be "going in the wrong direction." Mr. Ohno wishes to clarify these statements, which he says resulted from his poor attention to editing the English translation: his concerns were only directed at the earliest stages of wind instrument education, in support of the society's and seminar's goals to improve this level of instruction, not a criticism of the entire Japanese music education system. Mr. Ohno offers his deepest apologies to all concerned for this misunderstanding.



The horn section of the Yakima Symphony Orchestra (Jeff Snedeker, Karen Bjorge, Harry Bell, Sandi Green) performed the first and third movements of the Schuman *Konzertstück* as part of the YSO's season finale April 17. The movements were part of the orchestra's annual "Montage," which features solos by orchestra members, and the program ended with Mussorgsky/Ravel's *Pictures at an Exhibition*.

On April 22, 1999, **Derek Matthesen** presented a recital including works by Bozza, Beethoven, Franz Strauss and Hindemith.

Net Instruments announces a new internet service to assist musicians buying and selling instruments. The international on-line service offers a large classified database and the capability to search under many descriptors. Find them at <http://www.netinstruments.com>.

The University of Wisconsin-Whitewater horn studio, **Linda Kimball** and **Mary Buscanics-Jones**, instructors, is gearing up for a busy fall. Both instructors will present a joint recital September 14 in Light Recital Hall; on November 4, a Fall Horn Festival begins with a concert in the U.W. Whitewater horn choir and continues November 6 with workshops and horn choir rehearsals. Please contact the school music office at 414-472-1310 or 800-621-8744 for further information.

IHS Area Representatives

The updated list on page 3 of this issue includes old and new representatives and current vacancies in the USA. Anyone interested in serving as an area rep for their state should contact IHS Area Representative Coordinator **Mary Bartholomew**, (NOTE: new address) 125 Lambeth Dr., Asheville, NC 28803, Tel. 828-274-9199, E-mail <MaryBarth@aol.com>.

We welcome our new reps, and especially **Soichiro Ohno** as our regional rep for Asia, but are still looking for representatives to handle several open states in the US. We finally have volunteers to cover New York City and are now hoping to locate someone to help **Larry Osborne** by taking charge of southern California. An up-to-date listing of Area Reps with addresses, phone numbers and e-mail addresses can be found on the IHS website.

Reports

Second Annual Northeast Horn Workshop by Michelle Bolton

I am often asked why I chose to play the horn. Although I usually answer "because of the sound," what also drew me to the horn were the people who played it. The hornists I know have a unique camaraderie and this is the reason I attended the second Annual Northeast Horn Workshop, March 19-21, at Rutgers University in New Brunswick, NJ.

Workshop host, **Douglas Lundeen**, put together a fabulous weekend of concerts, master classes, lectures, ensembles,



Michelle Bolton, Joshua Philips & Eva Szakal, rear Douglas Lundeen, front (photo by Susan Bolton)

exhibits and competitions. Everyone had an opportunity to hear and meet great players like **Scott Brubaker**, **Cynthia Carr**, **Tony Cecere**, **John Ericson**, **Paul Ingraham**, **R. J. Kelly**, **Jeff Lang**, **Douglas Lundeen**, **Phil Myers**, and **Howard Wall**. The presentations, "Playing Together" by Phil Myers and Howard Wall, "Wellness and the Harried Horn Player" by **David Sternbach**, "Early Valve Horn" by John Ericson, and **Theodore Woehr's** "How to Make a Horn Play Great," inspired questions and discussions. The jazz horn group, **Hornithology**, presented an unusual program, and a flea market was a great addition to the exhibits.

Another highlight for me was the High School Competition, where I tied for first place, and the subsequent performance in the contest winners concert. Performing at a workshop where so many great horn players were appearing was an experience that left me feeling strangely out of place. However, those feelings were dispelled after meeting so many wonderful musicians and listening to Phil Myers and Howard Wall tell of their personal histories.

This was my first IHS event and I was a bit concerned about interacting with so many adults, but Professor Lundeen managed to put together a successful and inspiring event for everyone.

Sixth Matsumoto Horn Seminar by Lisa Bontrager

The Sixth Horn Seminar in Matsumoto City, Nagano Prefecture, Japan, was held March 23-27, 1999. Supported by the city of Matsumoto and organized by the Matsumoto Wind Instrument Teacher's Association, **Soichiro Ohno**, hornist with the Munich Radio Orchestra and a Tokyo native, began the seminars as a result of his deep love for teaching the horn to the students of Japan. For this Seminar, 25 students joined Mr. Ohno and **Lisa Bontrager**, Associate Professor of Horn at Penn State University for five days of teaching and performing.

The Seminar concluded with a program featuring each student in a solo performance, horn choirs conducted by the instructors and the Beethoven Sextet in E-flat Major, Op. 81b for two horns and piano with Soichiro Ohno and Lisa Bontrager, horns. These seminars are a part of Mr. Ohno's vision of a complete horn camp in Matsumoto. Currently, he offers the sessions three times a year and featured **Kendall Betts**, Principal Horn with the Minnesota Orchestra, during the second Seminar.



Students of the 6th Matsumoto Horn Seminar with Lisa Bontrager (far left), pianist, Kaoru Watantabe (second from left) and Soichiro Ohno (far right)

Midwest Horn Workshop by Eldon Matlick

Those who made the journey to the Midwest Horn Workshop at the University of Missouri were not disappointed. The first evening recital featured a variety of solo works performed by regional contributing artists. Though all participants performed admirably, special

recognition is due to the duet performed by **Kazmierz Maschala** (Horn Professor, University of Illinois) and his doctoral student **Rosemary Williams**, as well as **Larry Lowe** (Horn Professor, Brigham Young University). Both performances were stunning in every way. **Steve Durnin's** presentation on a career in the film music industry was very informative, punctuated by snippets of film scores Steve has performed. An interesting conclusion to this session was when volunteers played to a click track, making for a realistic studio situation.

Jerry Folsom's master class on orchestral excerpts was not only enlightening but right on the money. Winners of the first round of mock auditions participated in this class, moderated by Mr. Folsom's suggestions, turning it into the final round. **Frøydís Ree Wekre's** master class featured winners of the solo competitions. Frøydís is an entertaining, yet thoughtful presenter, and I am continually amazed at the consistent results she obtains. Her musical sense is second to none and she is a real inspiration to us all.

Congratulations are due to **Marcia Spence** and the members of the MU Horn Studio for a successful workshop. Though this workshop will be a hard act to follow, next year's event is scheduled for March 10-12, 2000 at the University of Oklahoma School of Music. Tentative plans are for **Phil Myers** of the New York Philharmonic to appear with other featured artists.

Historic Brass Society Paris Symposium by John Q. Ericson

Hosts Benny Sluchin, Jeff Nussbaum (of the Historic Brass Society), and the excellent staff of the Cité de la Musique in Paris deserve many thanks for creating a wonderful symposium on all aspects of early brass instruments this past March. Every paper and panel discussion was fully translated into French and English, making the event quite a stimulating experience. The highlights are almost too numerous to mention, with many leading scholars present, but events directly related to the horn were concentrated in the opening and final days of the event.

The Paris Conservatory was a wonderful venue. The opening day featured a master class and performance by **Hermann Baumann**. Baumann certainly needs no introduction to hornists; besides being a leading solo player for many years, he is also a pioneer in modern performance on the natural horn. The French natural horn students who performed at his master class gained important musical and technical insights from Baumann, and his solo performance (with string quartet) showed that he has not lost his wonderful sense of style. The afternoon tour of the Musée de la Musique was a marvel. To see with my own eyes instruments in the Paris Conservatory collection which have been illustrated in almost every horn text was quite impressive; all hornists visiting Paris should make the effort to visit this museum. Capping off the opening day, Baumann received the Historic Brass Society's Christopher Monk Award for his lifetime achievements in early brass performance.

The final day featured sessions on pedagogy. I had the great honor of presenting a paper on the use of crooks on the valved horn in the 19th century as explained in the pedagogical

writings of Friedrich Gumpert. As a presenter, it was a thrill to see people whom I deeply respect, such as Baumann, Edward Tarr, and Herbert Hyde, in the audience. Perhaps the most meaningful event to me was the panel discussion on pedagogy, which included IHS AC member **Michel Garcin-Marrou**. The issue of how to combine historic brass instrument study was of central concern, and discussion ranged from practical to deeper issues of why we teach early to modern brass instruments in the first place. Though slightly off-topic, one important issue was what exactly is "authentic" performance and what makes it "authentic." This was a hot topic, as instruments are rather frequently used in historic brass instrument performances and recordings which are not completely authentic compared to those used in the period, and to use an instrument which is not of a truly authentic period design does give one a false picture of the composer's original intentions.

The final event was a concert by The Wallace Collection, performing primarily brass quintet literature on 19th-century instruments. Of particular interest was the premiere performance of two rediscovered brass quintets dating from ca 1845 by the French composer J. S. Bellon, who composed at least twelve brass quintets but only three are known to have survived intact. Hornist **Paul Gardham** masterfully performed on a reproduction 19th-century valved horn by John Webb, crooked A-flat alto.

Finally, almost every other paper and session had elements directly related to horn performance, teaching, and scholarship; the session by Robert Philip of the BBC focusing on pre-WW II brass recordings was especially fascinating. All the master classes were excellent and even the session on organology was surprisingly interesting and had numerous applications. Hopefully, many hornists will plan to attend future Historic Brass Society events as they are announced.

Greater Oklahoma Horn Workshop by Eldon Matlick

The 1999 Greater Oklahoma Horn Workshop, hosted by the University of Oklahoma, was a resounding success. The 40 hornists in attendance were treated to Minnesota Principal Horn, **Kendall Betts**, who presented three master classes and an outstanding recital. Contributing artists **Shawn Hagan**, Professor of Horn at Rhodes College (TN) and hornist with the Arkansas Symphony, **Nancy Cochran-Block**, Professor of Horn at the University of Missouri-Kansas City, **Martha McQuaid**, Professor of Horn at Oklahoma City University, Dr. **Robin Dauer**, Professor of Horn at Arkansas State University, **Kristine Coreil**, Professor of Horn at Northwestern Louisiana State University, and host Dr. **Eldon Matlick**, rounded out the presenters for the weekend.

Dr. Matlick offered a clinic on solo preparation and Professor Coreil presented an interesting prelude to her dissertation concerning capturing the high school division playing the third movement of **Gordon Jacob's Concerto**, **Lauralyn Padglick** from the University of New Mexico winning the collegiate category with a wonderful performance of **Messiaen's Appel**

Interstellaire; her half-valve work was flawless. Both winners provided a prelude performance to Mr. Betts' recital.

Address Corrections and Lost Sheep

Please send address corrections directly to IHS Executive Secretary Heidi Vogel. All mailing lists are updated from the Executive Secretary's records approximately one month before each mailing. The following people are "lost sheep" (current IHS members who have not submitted address corrections or updates, and are no longer receiving IHS mailings):

Miri Bachar, Aaron Beck, Ben Bernstein, David Brimhall, Klaus Fend, Laura Gilmartin, Patrick Heseltine, Beth Lano, Didac Monjo, Elizabeth Regas, Brian Sarvis, Staci Weber, Angela Wilmot, Stuart Womble.

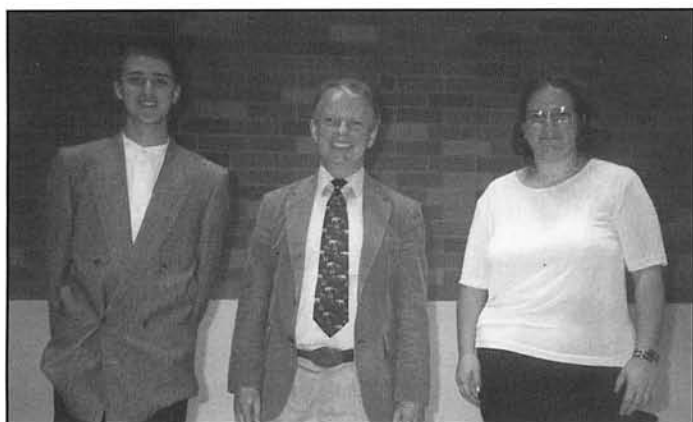


Artist Recital

Parable for Solo Horn	Vincent Persichetti
Shawn Hagan	
Panachida (for solo natural horn)	James Nicholas
Nocturne, Op.7	Franz Strauss
Kristine Coreil	
En Forêt	Eugene Bozza
Martha McQuaid	
Elegy	Verne Reynolds
Dream of the Rhinoceros, Op.92	Trygve Madsen
5 Headed Hydra	Alain Louvier
Postcards	Anthony Plog
Nancy Cochran Block	
Divertimento a tre	Franz Joseph Haydn
Robin Dauer	
Prelude, Theme, and Variations	Gioacchino Rossini
Eldon Matlick	

Kendall Betts Recital

Villanelle	Paul Dukas
Concerto No. 3, K. 447	W.A. Mozart
Fantasie No. 1 on Themes from Schubert	Carl Czerny



Kendall Betts with winners of solo competitions.
HS Division: Jason Missal, Stillwater, OK
Collegiate: Lauralyn Padglick, University of New Mexico

Upcoming Events (in chronological order)

Fourth Annual Kammermusik Camp

Bring your instrument and join other amateur musicians at the Fourth Annual Kammermusik Camp in Sante Fe, New Mexico August 9-15. Musicians participate in daily coaching with members of the Sante Fe Symphony and present a public concert on the final evening. Tuition, room and board for the week is \$700 (single \$750) and non-musician participants are \$350. Visit <<http://www.geocities.com/Vienna/4302>> or contact director, Patrick Berry, 2988 Plaza Blanca, Santa Fe, NM 87505, Tel. 505-471-4609, E-mail <prb@post.office.worldnet.att.net> for more information.

15th Annual Early Brass Festival

The Historic Brass Society presents the 15th Annual Early Brass Festival August 13-15, 1999 at the University of California at Berkeley, Berkeley, CA. Hornists will include Paul Avril, Rick Seraphinoff, Tom Hiebert, Keith Polk, Josh Garrett, Jeff Snedeker, and others, with concerts and presentations filling the weekend from Friday afternoon to Sunday afternoon. Included in the presentations will be a combined lecture-demonstration of the latest information

about Hampel (Heibert), natural horn pedagogy of Dauprat (Seraphinoff), and late French developments, including the hand/valve transition (Snedeker). Contact Tom Reichert (E-mail <REICHERTZ@COOLEY.COM>) or Jeff Nussbaum, (Tel. 212-627-3820 or E-mail <jjn@research.att.com>) for more information.

Sillico Masterclass Series

Michael Thompson will present a week of horn, hand horn and baroque horn as part of the 1999 Sillico Masterclass series, August 28-September 3. Held in an idyllic Italian retreat located high in the Italian mountains, the program boasts fresh air, excellent food and wine and beautiful walks in addition to intensive study. Courses are intended for twelve players of professional, college or excellent pre-college level who wish to improve their musicality, technique and endurance. Participants are invited to bring their modern and/or baroque instruments according to study requirements and applications are particularly welcome from groups who wish to study together. For additional information write or call Paul Thomas, c/o Paruzzolo via V.E. Orlando 7, 35100 Padova, Italy, Tel. 0039-0498072606, E-mail <giulioiparenzan@iol.it>.

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. With university and professional divisions, the American Horn Competition provides entrants with staged, full-length performances and written evaluations from each judge. Non-finalists are permitted to have follow-up discussions with adjudicators. For applications and information contact Charles Snead, Box 870366, School of Music, University of Alabama, Tuscaloosa, AL 35487 USA, Tel. 205-348-4542, E-mail <snead@gallalee.as.ua.edu>.

Symposium for Horn and Voice

Manfred Fensterer announces the Symposium for Horn and Voice September 7-12, 1999 in Ulm, Germany. Presenters Hermann Baumann, Jan Schroeder, Dr. Friedhelm Brusniak, Cornelia Wulkopf, and John Ericson will lecture on music written for horn and voice and the seminar will conclude with several chamber concerts. Please contact Manfred Fensterer, Mittelsestr. 44, 63065 Offenbach, Germany, Tel. 069-819428 for further information.

Puerto Rican Workshop

A Puerto Rican Horn Workshop is in the planning stages. Please contact Roberto Rivera, Cond. Baldorioty Gardens, Apt. 1-A, Miramar, San Juan, P.R. 00907, Tel. 787-723-7178.

Midwest Horn Workshop 2000

The University of Oklahoma proudly announces that it will host the Midwest Horn Workshop, March 10-12, 2000, with special guest artist Philip Myers, Principal Horn of the New York Philharmonic. Contributing artists will be announced at a later date. Planned events include solo competitions and mock auditions; winners will participate in master class sessions. Mini-lessons with contributing artists, horn choir concerts and recitals will be included.

Nordic Horn Seminar

The Norwegian Horn Club is busy preparing for the next Nordic Horn Seminar to take place in Norway the last week of June, 2000. For more information, contact Reidun Gran, Tvetestien 6D, N-7020 Trondheim, Norway; e-mail <solgran@online.no>.

Kendall Betts Horn Camp 2000

The Kendall Betts Horn Camp will be held June 17-July 2, 2000, at Camp Ogontz in Lyman, New Hampshire under the auspices of Cormont Music, a New Hampshire non-profit corporation. As in the past, Kendall is planning a unique seminar and retreat for hornists of all ages, abilities and accomplishments to study, perform and have fun in the beautiful White Mountains of New Hampshire under the guidance of a world class faculty (to be announced). Enrollment is limited to forty participants per week to ensure personalized curricula and individual attention. Participants may attend either or both weeks at reasonable cost. Camp Ogontz is a magnificent 300 acre facility famous for it's hospitality and food. **Kendall Betts** is principal horn of the Minnesota Orchestra, instructor of horn at the University of Minnesota and a former member of the Advisory Council of the IHS. Detailed information on the World Wide Web at <www.iaks.net/~cormont/KBHC> or contact Kendall Betts, 4011 Roanoke Circle, Minneapolis, MN 55422-5313, Tel: 612-377-6095, Fax: 612-377-9706, E-mail: <HORNCAMP@aol.com>.

Programs

University of Oklahoma School of Music Studio Horn Recital I

Tuesday, April 6, 1999, Pitman Recital Hall

- Concerto No. 1 in E-flat, Op. 11 Richard Strauss
David Pennekamp, horn, Susan Babcock, piano
Laudatio Bernhard Krol
Janet Green, solo horn
Prelude, Theme, and Variations Gioacchino Rossini
Jon Eising, horn, Susan Babcock, piano
Allegro Moderato, from Concerto, Op. 8 Franz Strauss
Ameerah Morsy, horn, Jason Clemens, piano

University of Oklahoma School of Music Studio Horn Recital II

Tuesday, April 7, 1999, Pitman Recital Hall

- Allegro, from Concerto for Horn Ralph Hermann
Aleisha Phillips, horn, Jason Clemens, piano
Sonata in F Archangelo Corelli/B. Soleouiew
Emily Jerman, horn, Sharon Foote, piano
Moderato from Concerto No. 1, Op. 11 Richard Strauss
Ben Price, horn, Sharon Foote, piano
Divertimento for Horn and Piano Jean Françaix
Emily Pearce, horn, Jason Clemens, piano
Concerto No. 1 in D, K. 412 W.A. Mozart
Hadley Jerman, horn, Sharon Foote, piano
Elegy Francis Poulenc
Nikki Maschman, horn, Susan Babcock, piano

Columbus Horn Group with the Fayette County Community Band

Sunday, April 25, 1999,

Washington Court House Middle School
Washington Court House, Ohio

- Suite for Eight Horns Ronald LoPresti
Salvation is Created P. Tchesnokov, arr. Doughty
Benedictus and Hosanna H. Bright, arr. Hayward
Scarborough Fair Revisited Fred W. Teuber
Tiger Rag arr. Jack Gale

Columbus Horn Group

- The Four Hornsmen David Bennett
The Klaxon H. Filmore, ed. F. Fennell
with the Fayette County Community Band

Nuthin' But Brass

University of Oklahoma School of Music Brass Chamber Music and Hornsemble

Tuesday, April 20, 1999, Pitman Recital Hall

- Horn Bluff Alan Civil

- Voce Mea ad Dominum G. Baban, arr. Reynolds
OU Hornsemble
If Thou Be Near J.S. Bach, arr. H. Voxman
Allegro Moderato, from Quintet for Brass Jan Koetsier
Quintessence Brass Quintet
Maestoso, from Sonata for Two Trumpets Purcell/ Mills
Adagio S. Barber, arr. McNeff
Just a Closer Walk Traditional, arr. Gillis
Brass Crackers Eileen Clews
Sassabrass
Quintefeuille Bruno Bontempelli
Fantasie J.S. Bach, arr. Rosenthal
Suite for Brass Edvard Grieg, arr. Civil
Scherzo Karl Pilss
En Brasse
Canzon septimi toni No. 2 Giovanni Gabrieli
En Brasse and Quintessence
Symphony No. 5 (mvt. 1) Beethoven, arr. Campbell
Suite for Eight Horns Ronald Lo Presti
OU Hornsemble

From the Cave to the Concert Hall Sunday, April 18, 1999, Catlett Music Center The University of Oklahoma Don Abernathy, horn, Brian Stinar, tenor Susan Babcock, harpsichord and piano

- Horn signals on natural horn, assisted by Emily Jerman,
Hadley Jerman and Rebecca Tilly
Traditional calls on shofar, performed on traditional ceremonial
ram's horn shofar built by Bar-Sheshet family (family business
since 16th century)
Herbst-Obe Hans-Jürg Sommer
Amazing Grace Traditional, arr. D. Abernathy
performed on traditional European Alphorn built by
Joseph Littleton, 1995
Le Rendez-vous de Chasse G. Rossini, arr. Baumann
performed on traditional Parforce hunting horn authentic
reproduction of "La Dampierre" circa 1740 courtesy
of Professor Jack Herrick, University of North Colorado
Trompes de Chasse
The release Gaffet
The Vo-ce-l'est Marquis de Dampierre
Hallali Traditional
Les Adieux à la Forêt de Château La Vallière Traditional
performed on traditional French hunting horn, authentic
reproduction of "La d'Orléans" circa 1814
assisted by Emily Jerman, Hadley Jerman and Rebecca Tilly
Sonata No. 2 Luigi Cherubini
performed on natural horn built by Kalison, Italy authentic
reproduction after Raoux, 1810
Romance, Op. 67 Camille Saint-Saëns
performed on modern double horn
Serenade for Tenor, Horn, and Strings, Op. 31 Britten

News Deadline

The next deadline for IHS News is
September 15. Send items directly
to Heather Pettit.





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IHS Sweat Shirts (M-L-XL-XXL)	\$25.00
IHS Henley Long-Sleeve shirt (XL-XXL)	\$18.00
IHS Henley Short-Sleeve shirt (M-L-XL)	\$18.00
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Antique Horn Zippered Tote Bag	\$15.00
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IHS Logo Pin	\$3.50
IHS Drink Bottles with foam cooler	\$5.00
IHS Key Tags	\$1.00

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 International Horn Society
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 Juneau, AK 99801 USA

IHS announces the creation of "The Harold Meek Memorial Award"

The Harold Meek Memorial Award, named for the first editor of *The Horn Call* has been created to recognize significant, unique written contributions appearing in *The Horn Call*. This award will be given annually for a Featured Article in a volume year. Criteria for consideration include:

- Wide audience/membership appeal
- Work that is of high quality, well-written, well-documented (where appropriate)
- Represents or provokes new or unique ideas or perspectives related to the horn
- Exhibits potential to stimulate future activity or research
- Exhibits or encourages some level of practical application

After each volume year has concluded (September), IHS Editorial Advisory Board members will vote for Featured Articles according to the criteria listed above. In any given volume year, the board may choose to give one award, split the award among no more than two recipients for specified reasons or distinctions, or give no award. The winner(s) will receive an honorarium, a certificate (produced by the Editor), and acknowledgement in the February issue of *The Horn Call*. This award will be maintained as long as an Editorial Advisory Board (or similar body) exists, or, if dissolved, some other selection process is adopted by the IHS Advisory Council.

Hosting a Regional Workshop? (want to?)

Help is available through
The International Horn Society

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- vendor list
- GREAT ideas from previous Workshop Hosts

Contact: Mary Kihslinger
 IHS Regional Workshop Coordinator
 5715 Windgate Drive
 Toledo, OH 43615
 Tel: (419) 531-5545
 Email: Msheltie@aol.com

The Friendship Project

The North / East / West / South (NEWS) Project has a new name, but the goal remains the same: providing IHS memberships to hornists in countries where economic conditions or currency restrictions make regular membership impossible. Please send contributions of any amount to Executive Secretary Heidi Vogel.

New Website Address!!!

Visit the IHS website at
<http://www.horndoggie.com/horn>

A Tribute to David Battey by William Scharnberg

David Battey joined the Dallas Symphony Orchestra as principal horn in the fall of 1964. Thirty-five years later, his final official duty with the Symphony will be to step off an airplane with his colleagues, after their summer performances in Vail, Colorado. Dallas musicians will remember him as a superb hornist whose excellence in performance will continue through his last horn tune, a gentleman beyond reproach, a scholar of the tallest order, and one who has aged as gracefully as one can hope. Certainly he will continue to be the most likely member of his circle to complete the New York Times daily crossword puzzle. His extraordinary collection of conductors' quotes, compiled over many years inside his folder, deserves to be published! Concerning his career he confesses, "I am a very fortunate person, with no regrets—but I was born with atrophied memory cells."

He was born on July 12, 1936, on the south side of Chicago. Dave remembers that his first musical intent was to be a drummer but his parents were not particularly intrigued by that route. Fortunately, his father found an old Pan American single F horn for him. He remembers the first concerts he attended as a child: the United States Marine Band enthralled him, as did the young person's concerts of the Chicago Symphony. He began horn lessons in high school with Helen Kotas, a marvelous hornist and teacher who lived within walking distance. After high school, Dave enlisted in the Air Force, and was stationed near Pensacola, Florida. While in Florida, he was able to perform with the Pensacola Symphony and the Mobile Symphony. About half of the players in the Mobile Symphony were local and the rest were from the New Orleans Philharmonic, many of whom would later win positions with orchestras such as the Philadelphia Orchestra, Pittsburgh Symphony, or New York Philharmonic. After his stint with the Air Force, Dave spent the summer in Chicago studying with Philip Farkas at Helen Kotas' recommendation.

In the fall of 1958, he began at the New England Conservatory. He studied horn with Paul Keaney, fourth horn of the Boston Symphony, and performed with the Springfield Symphony, BSO, Boston Pops, and Boston Opera. The next season, he joined the Indianapolis Symphony as assistant principal, and the season after, the New Orleans Philharmonic as third. In 1964, the principal horn opening in the Dallas Symphony was announced. Dave won the position over several other young hornists, among them Dale Clevenger, whom he had met in the summer of 1959 in the American Wind Symphony. In 1965, he co-founded the Dallas Brass Quintet, and in 1972, in Dallas Brass Quintet, and in 1972, in addition to his principal

horn duties, Dave became the orchestra's first Operations Manager.

After the orchestra folded and then reformed in 1975, Dave returned as second horn. Although he had been very consistent as principal horn, before the orchestra folded he suffered occasional bouts of nerves, a topic which had never been covered by any of his teachers. After one year with Jim London, his principal for the next twenty-three years has been Greg Hustis. Greg and Dave respect and rely on each other enormously. Dave has always been a rock of intonation: always knowing which voice in a chord he occupied and how it might be adjusted to create excellent resultant tones. One conductor labeled Greg and Dave "the best one-two combination around."

I asked Dave about the horns he played over the years: after the single F Pan American came a Conn 6D. Next came an Alexander 103 (his high school graduation gift), and then a used Geyer while in the Air Force. It was on this horn that he won the job in Dallas, but the conductor asked him to switch to a Conn 8D. Next was Holton 180, then a

Lewis "Geyer" model, followed by a large-bore Lawson on which he has performed for the past 17 years.

Dave offers the following advice to young horn players considering an orchestral career:

Listen to as much music as possible: broadcasts, recordings, attend instrumental performances. Seek out player(s) who impress you and ask them how they achieved it. Then go back to your practice room and emulate what you heard!

Listen to trained singers; horn players can learn a great deal about phrasing and style, not to mention intonation, from them.

If possible, study with a successful performer in your area; a professional player can both help you learn the orchestral repertoire and keep you abreast of job opportunities in professional organizations.

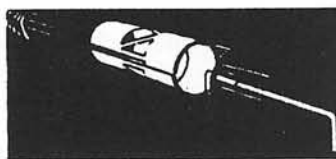
Getting a job in an orchestra requires dedication, perseverance, and constant honing of skills, but the rewards of playing in a good orchestra make it well worth the effort! I have enjoyed my career very much!

In "retirement," Dave and wife/violinist Mary intend to move to the area near Hanover, New Hampshire, where they have played in a summer opera company since 1994. Those who are acquainted with Dave and Mary know that they will continue to remain happy and involved in many musical and nonmusical activities for years to come. We wish them excellent health and happiness in their new life!



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This is a short and easy quartet in a soft jazz style. (4th horn is in F clef)

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Special Report: 1998 IHS Composition Contest

by Karen Robertson Smith, Contest Coordinator

After a four-year hiatus, the IHS Composition Contest resumed for 1998. It drew a variety of excellent compositions from around the world. Winning First Prize was *Swamp Music for Horn and FX processor & Percussion and MIDI sampler*, written by James Ledger. Second Prize went to *White Hammer*, a concerto for horn and chamber orchestra by Colin Homiski. Honorable Mention was given to *Duo for Horn and Piano* by Jeremy Beck. Many thanks goes to the panel of distinguished judges: Dr. Paul Basler of University of Florida, Dr. Donald Freund of Indiana University, and Dr. Michael Kalstrom of Western Kentucky University.

First Prize: *Swamp Music*

Swamp Music combines acoustic and electronically-synthesized sounds to produce a vast array of colors using only two players. A digital effects processor is used to alter the natural sound of the horn with delays, pitch-shifting and distortion effects. In addition to a large number of drums and keyboard instruments, the percussion player uses a MIDI pad to trigger a variety of sounds stored on a sampler. The electronically-produced sounds are then sent through loudspeakers at the front of the stage and balanced with the acoustic instruments. James Ledger was born in Perth, Western Australia. He studied horn and composition at the Western Australian Conservatorium of Music, where he received a Bachelor of Music degree. James Ledger's music has been performed internationally. He is actively sought out to compose new works and has had works commissioned and performed by many local musicians and ensembles. Many of his works have found music inspiration in Australian settings and historical events and figures. Recent premieres include: *Jarrah* for horn, violin, and piano at the ABC studios in Perth, *Crowded Street* for chamber ensemble at Galerie Düsseldorf, and *Western Round-up* for piano duet at the British Music Information Centre, London.

Second Prize: *White Hammer*

White Hammer is an abstract narrative of the legendary Mjollnir, the powerful hammer of Thor, Norse God of Thunder and Lightning. The concerto builds a sound mass through the entire orchestra until the entrance of the horn. From this perspective, orchestration becomes a formal tool of exposition. Its development consists of balanced distribution of textural combinations. The first slow theme of the horn is orchestrated with strings alone. This sonic texture is reflected long-range in the cadenza where the strings are replaced by the winds. The point at which a cadenza occurs in a concerto is replaced instead with a soliloquy. The soliloquy shares the virtuosity aspect of a cadenza. Instead of the rapid passagework expected in a cadenza, one hears the high tessitura of the horn emphasized

in a slower and lyric melody. Colin J. P. Homiski is currently finishing his Doctoral dissertation in Composition at the New England Conservatory of Music, funded by the Richardson Foundation. He has received other grants from the ASCAP, Botolph, Rabb, FMMC, Hutchinson Foundation, and fellowships/ residencies at Buffalo, Oregon Festival of American Music, New Music Miami, Cincinnati New Music Festival, the University of New Hampshire, and the Bowdoin Summer Music Festival. Homiski's music has received critical acclaim with its "powerful impact" (*Buffalo News*), "dramatic intensity" (*The Herald*), and "vibrant musical imagination" (*The Washington Post*). Most recently his string quartet, *In Stonelight Effigy*, was selected from over 500 entries and awarded Second Prize in the 1997 Washington International Quartet Composition Competition. His composition *Dance of the Broken Puppet* for flute, clarinet, violin, cello and piano was named Second Prize Winner in the 1996 Alan Tindall Hutchinson National Composers Competition, sponsored by George Washington University.

Honorable Mention: *Duo for horn and piano*

Duo for horn and piano is in two movements and entitled *Duo* because the piano part is not merely an accompaniment; it is an equal musical partner with the horn in this work. It consists of two movements, entitled Toccata and Rondo. Toccata begins with a rhythmic figure in the piano and a harmonic expansion of intervals in the piano. This rhythm and the concept of intervallic expansion become the generative basis for the entire movement. The horn writing is virtuosic and the syncopated interrelationship of the two parts creates a movement which is fast and energetic. The second movement, although entitled Rondo, is not a traditional use of this form. Rather, the form is turned "inside out," as the requisite sections return during the course of the movement but not in their expected places. It integrates as one of its sections what would be a slow movement, allowing the horn to display its more lyrical, singing qualities. Jeremy Beck holds degrees in composition from Yale University, Duke University, and the Mannes College of Music. Dr. Beck has received awards and fellowships from the American Composers Orchestra, Civic Orchestra of Chicago, Millay Colony for the Arts, Mary Duke Biddle Foundation, Wellesley Composers Conference, Oregon Bach Festival and the American Council of Teachers of Russian. He has published many articles and reviews and has taught at the St. Petersburg Conservatory and the Herzen University (St. Petersburg, Russia) and the Kopeyia-Bloomfield School (Ghana). He is presently Associate Professor of Composition and Theory at the University of Northern Iowa and, for academic year 1998-99, Visiting Associate Professor of Music at Chatham College in Pittsburgh, Pennsylvania.



Entries for the 1998 IHS Composition Contest

- | | | | |
|---|--|---|---|
| 1. <i>Safari</i>
horn and piano | Scott Tignor
618 Londonderry #101
Denton, TX 76205 | 15. <i>Six Pieces for Horn Solo</i>
solo horn | Lior Navok
315 Huntington Ave. #5A
Boston, MA 02115 |
| 2. <i>The Frost Cycle</i>
horn, soprano, and piano | Lydia Busler-Blais
24 Pearl Street
Brattleboro, VT 05301 | 16. <i>Calling in the Dogs</i>
solo horn | Justine Flynn
2112 New York Ave. SW
Albuquerque, NM 87104 |
| 3. <i>The Lover Mourns</i>
horn, tenor, and viola | Michael Murray
1816 S. Kimbrough Ave.
Springfield, MO 65807 | 17. <i>Quarter-After-Four</i>
horn, violin, and piano | Kerry Turner
39, Rue du Kiem
L-8030 Strassen
Luxembourg |
| 4. <i>White Hammer</i>
horn and chamber
orchestra | Colin Homiski
83 Lawton Street
Brookline, MA 02446 | 18. <i>Circulation Segment</i>
horn, winds, and
percussion | Steven L. Ricks
177 'S' Street
Salt Lake City, UT 84103 |
| 5. <i>Duo</i>
horn and piano | Jeremy Beck
2715 Murray Ave. #907
Pittsburgh, PA 15217 | 19. <i>Swamp Music</i>
horn and effects
processor, percussion
and MIDI sampler | James Ledger
136 Northstead Street
Scarborough 6019
Western Australia |
| 6. <i>The Battle</i>
horn and organ | Timothy Keyes
64 Abbotsford Rd.
N. Plainfield, NJ 07062 | 20. <i>Onyx</i>
solo horn | Ingrid Arauco
1415 Fresno Rd.
Wilmington, DE 19803 |
| 7. <i>Insurrections</i>
horn and piano | Michelle McQuade
5309 S. Ellis Ave. #2W
Chicago, IL 60615 | 21. <i>The Glass Bead Game</i>
horn and orchestra | James Beckel
6039 Harlescott Rd.
Indianapolis, IN 46220 |
| 8. <i>California Wine Maker</i>
horn, cello, and piano | Dwight Mikkelsen
P.O. Box 4707
Sunland, CA 91040 | 22. <i>Scherzo Concertante</i>
horn and wind
ensemble | Dean Roush
School of Music
116 Wiedemann Hall
Wichita State University
Wichita, KS 67260-0053 |
| 9. <i>LSHR</i>
horn and sequencer | Paul Scea
93 Estate Dr.
Morgantown, WV 26508 | | |
| 10. <i>Waves and Fountains</i>
horn, oboe, and piano | Pamela J. Marshall
38 Dexter Road
Lexington, MA 02420 | | |
| 11. <i>WordTricks</i>
solo horn | Peter Hamlin
St. Olaf College
Northfield, MN 55057 | | |
| 12. <i>Trio</i>
horn, clarinet, and piano | David M. O'Dette
6102 Union Village Dr.
Clifton, VA 20124-2320 | | |
| 13. <i>Quintet</i>
horn and string quartet | Timothy Melbinger
24 Mague Ave.
Newton, MA 02465 | | |
| 14. <i>Requiem for the
Departed Soul</i>
horn solo | Adrian Hallam
24/13 Carlingford Road
Epping, N. S. Wales 2121 | | |

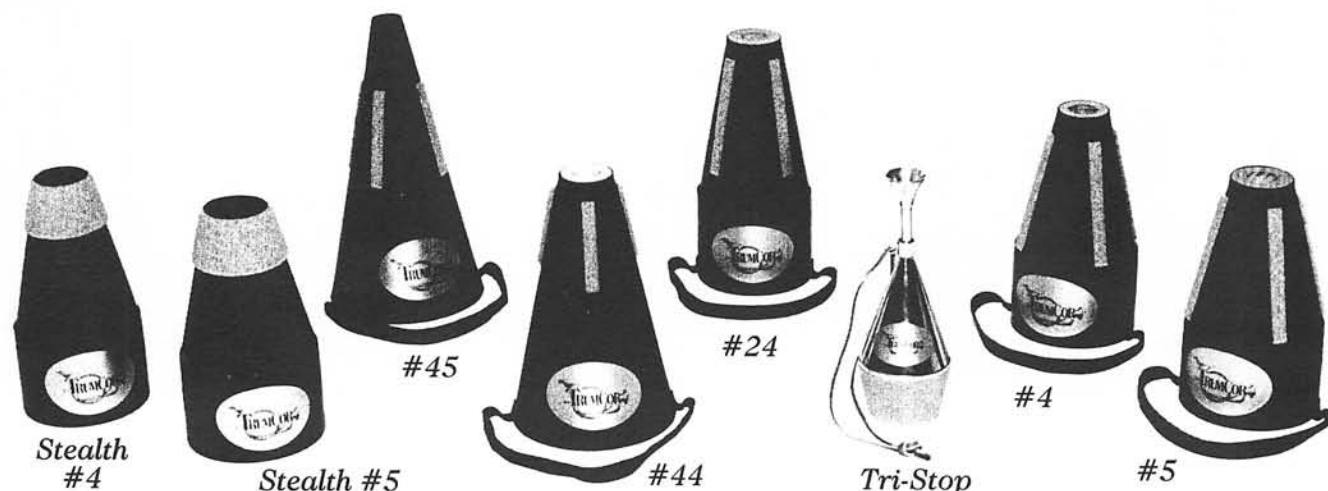


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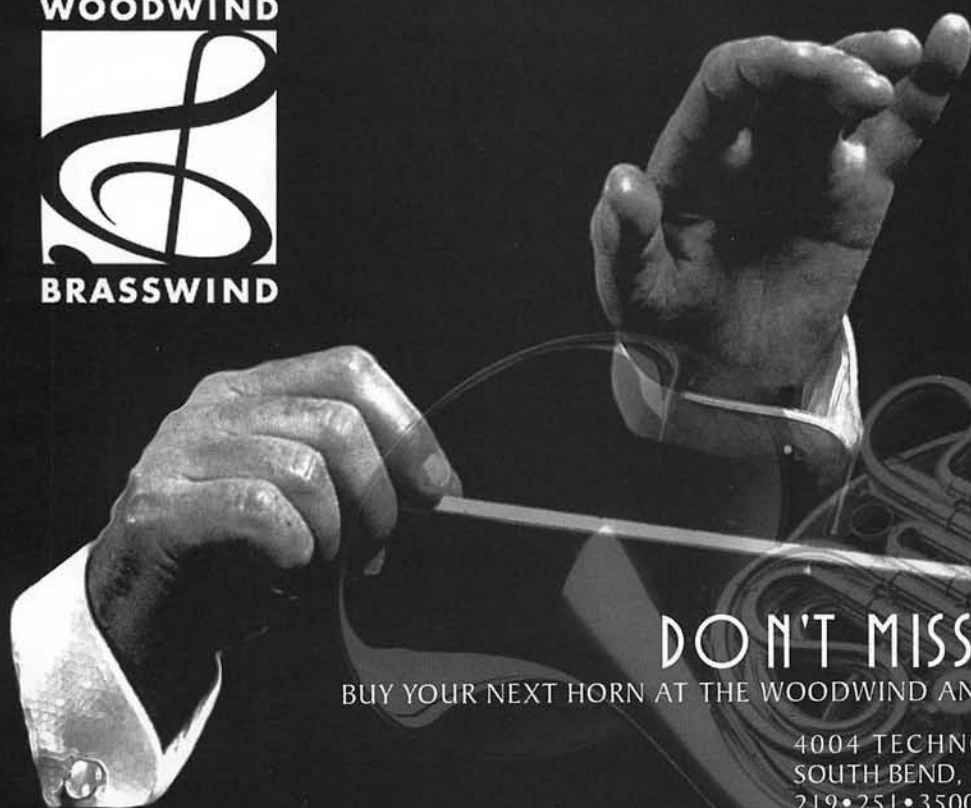
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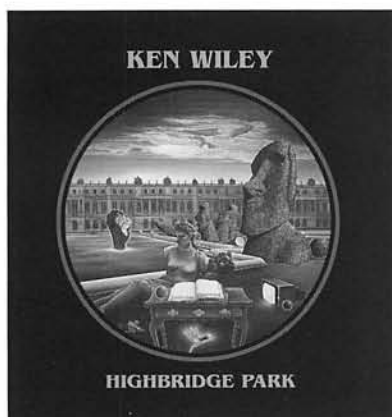
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ARTIST CORRESPONDENCE:

% Krug Park Music, 9739 Commerce Ave., Tujunga, CA 91042 e-mail: krugpark@gte.net



Ken Wiley

Special Report: *Celebration '99*

I experienced some overwhelming pleasures attending the IHS symposium at Athens. First, the musicianship: in a word, exceptional. Any one of the performances could be mentioned individually but there were so many standouts it would be far too difficult to single out any one of them. All so professional. I loved:

- the hand horn;
- the unaccompanied solo horn;
- the amazing horn sections providing a physical thrill with walls of sound vibrating to the bone;
- the young contest applicants who show such aplomb;
- the skills of the accompanists who with such short rehearsal time gave such stirring performances;
- the sage advice freely given at masterclasses and even outside of that format.

Second, the organization: in a word, outstanding. Unfortunately I have been able to attend only two of these amazing gatherings so I cannot attempt to compare; that said, the School of Music of UGA, under the tuition of Dr. Jean Martin was very impressive and thorough. On arriving, I found my registration application had been misplaced or misdirected—no towels, bedding, etc. could be provided. A student (horn player) went right out and purchased all the necessities. This simple act made me feel very welcome and I started the week comfortably situated. All ran competently and under control. The food was good, too!

Third, the people: in a word, incredible. Again, with all the interesting people in attendance, there were so many endearing conversations and vignettes. One I enjoyed was getting to know a fine young woman and her caring, encouraging mother whom I first met on the shuttle bus from Atlanta to Athens. We continued to bump into each other throughout the event, providing each other with conversation, encouragement, and simple friendship. She was a high school competitor and ultimately won. I hope we meet again some day so I can see her develop her horn playing abilities and her organizational skills, advanced for her young age.

In conclusion, I also very much enjoyed the horn ensemble playing, ad hoc groups that spontaneously developed so we could enjoy our mutually wonderful passion. China? I hope to and hope you do, too!

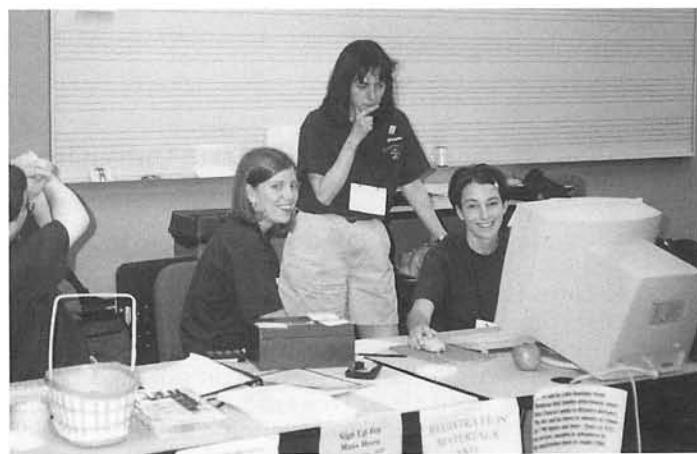
Robert Fox
Victoria, British Columbia



If someone would have told me six months ago that being the location for the 31st annual International Horn Society Symposium meant eight days of going constantly from 6:30 am until 2:30 am only to get up the next morning and do it again, I would have laughed at them and said, "You must be kidding!" Now that the festivities have come to an end and all of our guests have departed for home, I see that this is not too far from the truth. Not only

was this a week full of hard work for everyone involved, but it was a week of incredible opportunities that we will not soon forget.

Six months prior to Celebration '99 we began to seriously prepare for the upcoming symposium. Everyone was full of good ideas, and everything seemed to be progressing smoothly. As May 18th drew nearer, we still did not fully understand exactly what it took to host such a large event. We continued to line up artists, put together a sixty-page program book, and set the schedule of events. Everything seemed to be under control. However, in the final weeks before the conference, reality really started to settle in upon us all, and it seemed as though there was an



insurmountable amount of work that needed to be done in just a few short days. We were feverishly stuffing 800 tote bags, preparing 800 name badges, moving desks, tables, computers, and furniture, making the final housing and dining arrangements for our guests, and trying to make sure that everything would run smoothly throughout the entire week. Before we knew it, Celebration '99 was upon us, and we were already exhausted.

However, it was time to Celebrate, ready or not! Since we were so busy, I never took the time to sit back and think about the once in a lifetime opportunity that I was about to experience. Needless to say, I was surprised and overwhelmed throughout the week. May 18th, 1999 was when the real fun began. We got to listen to incredible performances, attend great master classes, try out many different instruments (some of which were way out of our own price range!!), and Celebrate the sound of the horn. As a worker, I also got the opportunity to drive our distinguished guests and artists around Athens, to see the performers backstage before the concerts, and to meet almost everyone who attended at the registration table (not to mention getting up at the crack of dawn to set up for the days activities, running to the store at midnight to get linens for a dorm room, and answering 1000 questions per day for our guests!) Although we stayed incredibly busy, the week was a truly rewarding experience. The most memorable parts of the symposium for me included listening to Frank Lloyd's incredible horn playing and getting to perform with him in the same concert, learning how much the wellness of our body affects our horn playing, seeing people at the



banquet who had attended the first symposium, 31 years prior to 1999, getting to experience a not so known genre of horn playing, Jazz horn, on four separate nights at the Athens Brew Pub, seeing Brice Andrus and Susan Welty performing in alligator suits, and most of all listening to the simply amazing sounds of the New York Philharmonic horn section. All of these experiences not only helped me to improve as a horn player, but they have helped me to understand why I play the Horn. Also, since it was my first ever International Horn Society Symposium, that made it even more spectacular. I am so glad that I had the opportunity to not only attend, but to help host the International Horn Society in Athens.

Now that the dust has settled and everything is returning to normal, I would like to take this opportunity to thank everyone who visited the University of Georgia and to thank everyone who made this year's symposium such a great success. We hope Celebration '99 was as enjoyable for you as it was for all of us. And don't forget...Y'all come back now, ya hear!

Devin Gordon
University of Georgia, Athens



Celebration '99: from New Mexico State University to Athens to Beijing

Our adventure of Celebration '99 began in August 1998. As the director of the New Mexico State University Horn Choir (a.k.a. NMSU Corno Crew), I contacted composers with ties to NMSU and invited them to compose or arrange new works for horn choir. In all, we received eleven new works from seven composers between August 1998 and April 1999. This ensemble rehearsed one hour a week in a non-credit class beginning in January 1999. The excitement was high at every rehearsal with new works arriving every week. By February, we were rehearsing and working directly with the composers which was a very educational experience for all of us. My heartfelt thanks and appreciation goes out to each of the composers that gave their time to create this wonderful new music: Steve Winteregg, Paul Smith, David Delgado, Warner Hutchison, John Fannin, Kenneth Singleton, and Samuel Hollomon.

Along with the excitement of the new music, the fourteen students also had to raise a large sum of money to attend the workshop. The cost for registration, food, lodging, airfare, and airport shuttles totaled about \$700 per student. The Music Department and the Associated Students of NMSU gave us about half of the amount we needed to raise. We performed concerts for five elementary schools and the Dona Ana Arts Council. We also raffled off a trip to Las Vegas at our last concert of the semester. All of these venues, along with private donations, drew us closer to our financial goal.

Once we got to Athens the biggest challenge was finding time to rehearse the Horn Choir every day without missing any of the scheduled activities. I wanted the students to attend as many of the lectures, concerts, and master classes as possible, so we opted for a mid-morning rehearsal time. I invited a few colleagues to listen as we played through the music so there would be some "fresh ears" listening to all the new works. In addition, I wanted an audience for each rehearsal to add a performance atmosphere for the students. On the morning of May 20th, we were mentally and physically prepared for the opening *Fanfare* (by Steve Winteregg) at the 10:30 am concert. Our host, Jean Martin, graciously arranged for two UGA vans to pick us up at the

dorm at 9:15. We were dressed in our black performance attire waiting for the vans. I jumped in the passenger seat of the first van and unknowingly shut the van door on the right hand of one of my students. That incident put a new sense of fear through my body. She was quite the brave soul while everyone else was very focused during our warm-up. We walked calmly to the back of the Performing Arts Center where the UGA staff was once again very helpful. What a thrill it was to perform in this beautiful hall! After the *Fanfare*, I think we floated out the stage doors, feet not touching the ground. There was a sense of exhilaration from everyone, even though we had two more performances to go. We still rehearsed later that day in preparation for Friday's concert in downtown Athens.

Of the fourteen students that performed in the Horn Choir, there are six majors and eight non-majors. Besides rehearsals and the three scheduled performances, the students actively participated in the workshop by attending as many sessions as possible, highlighted by the opportunity to play an Alphorn in a one-on-one session with Marvin McCoy. The students agreed that all the concerts were impressive and inspiring. After the Gala Closing Concert, we went to see a former horn player, Ewan McGregor, defeat *The Phantom Menace* at a state-of-the-art movie theatre. Being horn players, we were in awe of another great John Williams soundtrack! Our trip to Georgia was quite a "Celebration." The students realized their goal to get to Athens. We all left Georgia with a new goal in mind: raising funds to perform at the 2000 Beijing Horn Festival. China here we come!!!!

Nancy Joy
Las Cruces, New Mexico



After being in somewhat of a confused state about when and what was to happen at the 31st Annual IHS Symposium, it was a relief to arrive in Athens and find that all seemed to be in order. Some people had a problem with the chosen dates. That will always be a problem and not everyone will be pleased. The more traditional ending with a Saturday evening final concert, and homeward travel after breakfast on Sunday, caused some schedule changing when it was learned that the final concert did not take place until Sunday afternoon.

Those people owning computers, and who were online, had a head start in learning about the schedule and the participating artists. Those not in such a position were limited to the ad and registration form in the Horn Call and a couple of not very informing postcards.

Despite these little quirks, Celebration '99 turned out to be an excellent meet and the attendance was surprisingly large. The jazz nights, which are becoming more evident, provided the night owls with a wider venue. The imaginative musical suggestions posted in the menus at the dining hall were pleasant little surprises, and the food with many choices was excellent.

The release of a list of those in attendance always makes for a nice souvenir of memories of a workshop, but unfortunately, this was not forthcoming. Lastly, the weather cooperated and all ended well in the world of horn playing at Celebration '99.

Pete Exline
Spokane, Washington



The desks have been returned to the classrooms, Hodgson Hall is undergoing its between-semester cleaning, the program books have been sent to the IHS Archives, the Silent Auction stanchions have been returned to the Target Christmas display, Snelling Dining Hall is hosting soccer camp, and Ogelthorpe House is awaiting a contingent of cheerleaders. But by no means have the beautiful sounds, the spirit of friendships, or the energy of new ideas of Celebration '99 disappeared.

All of us at The University of Georgia, and especially the horn students and myself, feel truly blessed that so many of you could be with us for the thirty-first annual symposium of the International Horn Society. It was a challenging, educational, and exhilarating experience for us. What a delight to have such a variety of styles and approaches represented by our outstanding Featured Artists, the new approaches from our wellness practitioners, the wealth of information from the lecturers, the vibrant contribution of the collegiate ensembles, and the myriad of conductors and Spotlight Artists who gave of their gifts! And it is heart-warming that so many people were generous with their donations and bids, so that the Silent Auction raised almost \$3,000 for the IHS Scholarship Fund.

After a year of careful and (we hoped) well-thought-out preparations, there were of course many last minute snafus and surprises. So many little incidents stick out in my mind, such as the look of horror upon my students' faces when I proudly showed the beautiful orange ribbon I had purchased for the name tags (I had failed to realize that orange is the color of one of UGA's athletic rivals!—back to the fabric store I went!); my helpless feeling when my student called from the Atlanta airport to say one foreign, non-English-speaking guest had landed at the Atlanta airport, but was nowhere to be found for four hours; and brain-storming with my students at midnight the first day about just how we were going to handle the fact that the housing office had come up two linen packets short for the number we needed. But I also remember so many things that brought into focus why we were doing this, perhaps best summed up by the sight of two Airport Vans, full of wide-eyed young horn players, driving up to the School of Music; one driver jumped out and called to me in her thick southern drawl "I got me a mess of French horn players! Is this the right place?" The New Mexico State University Horn Ensemble had arrived!

The ensemble concert on Saturday night was particularly notable, and I am sure I was not alone in being so moved by the sight and sound of the All-College All-Star Horn Ensemble reminding us what this is all about.

It was a festive week for all of us, and a big thank-you to all 740 of you who participated!

Jean Martin

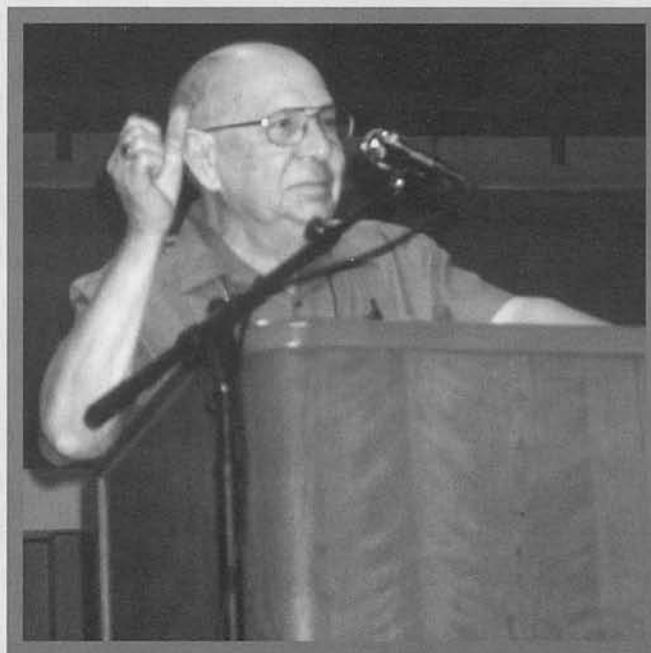
He said he LIKES the horn,
But LOVES horn players,
His great-grandchild just-born,
Grandchildren, children, wife—
These loves of all his life.

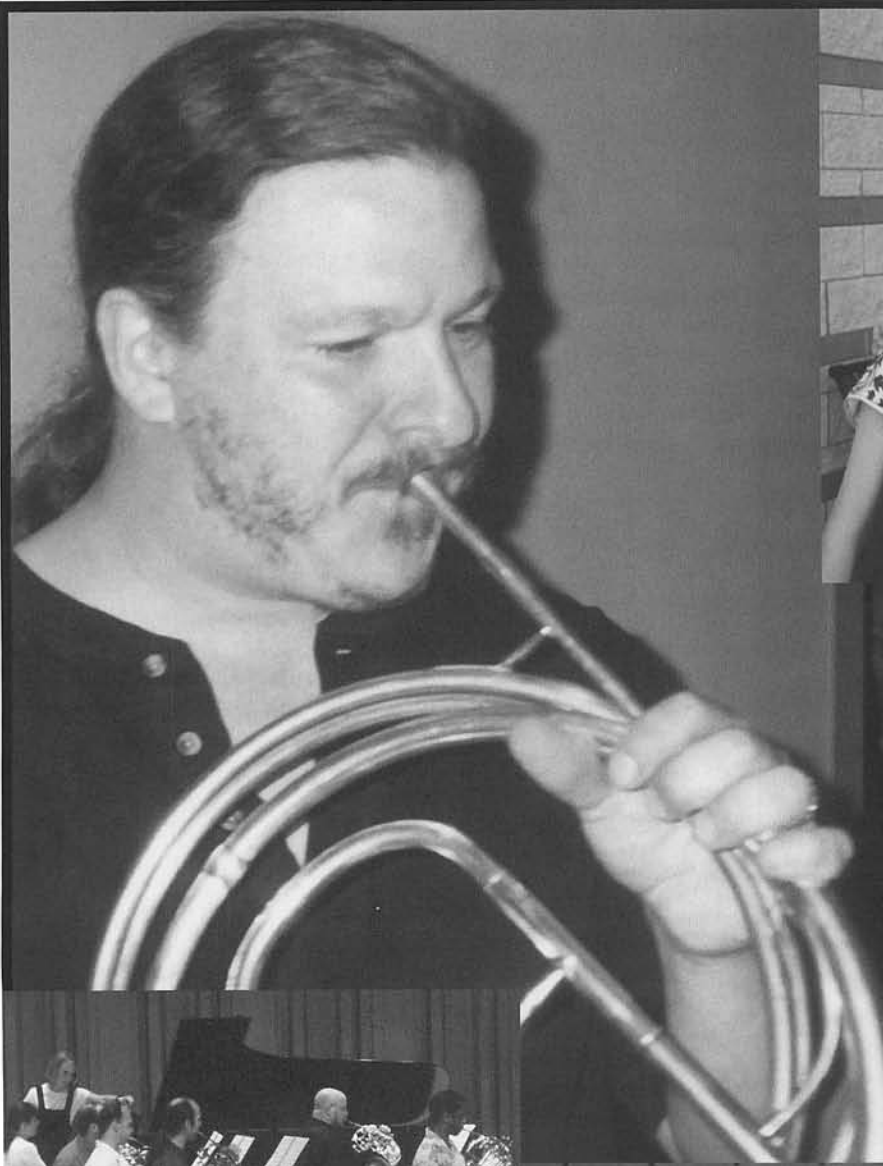
He LIKES, I think, ice cream,
And cake in layers,
LIKES being on the beam,
Cats in their place,
And music when performed with art and grace.

Now from the Advisory Council he retires.
Back to his chair their little gift he bears.
He's helped so many, and he still inspires.
He said he LIKES his work, so various—
But he loves us.

As he honored us who joined the IHS—
Amateur, student, pro, with our hopes and fears—
We could only stand—applaud—and tell him yes,
We LIKE this meeting, but we LOVE Paul Mansur,
And all his colleagues playing horn, who answer.

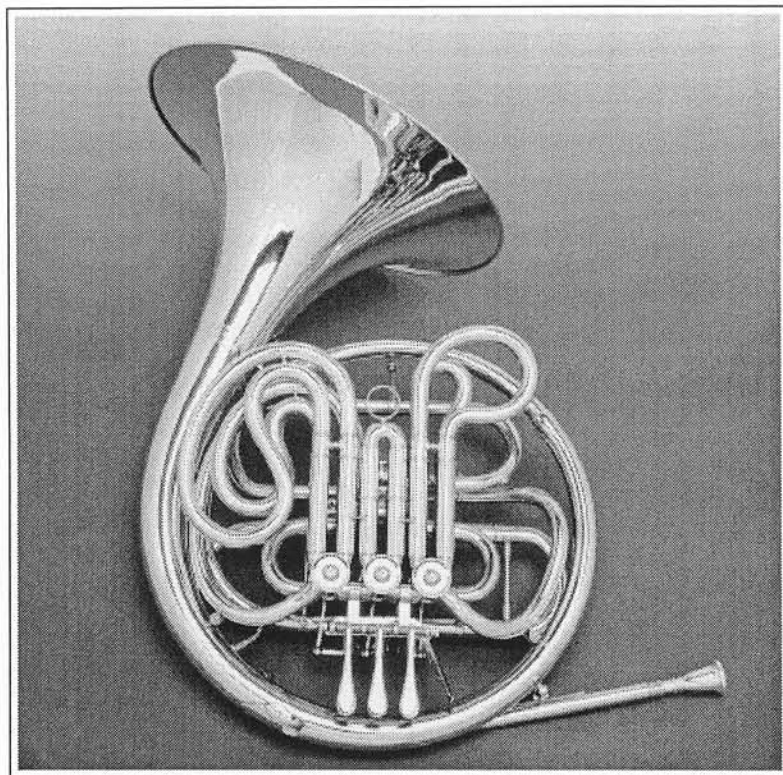
Mary Bull
IHS Business Meeting at Celebration '99
May 23, 1999



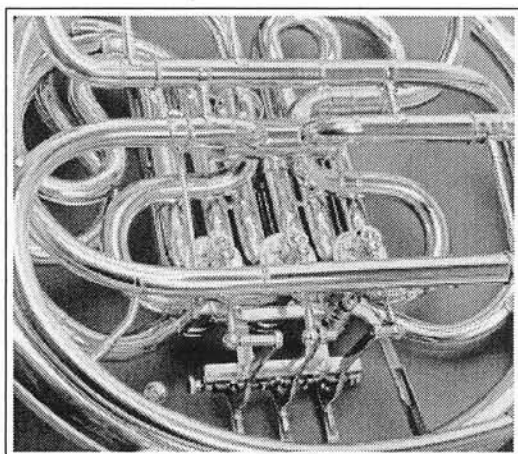




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1999 Punto Award: Brice Andrus

by Jean Martin

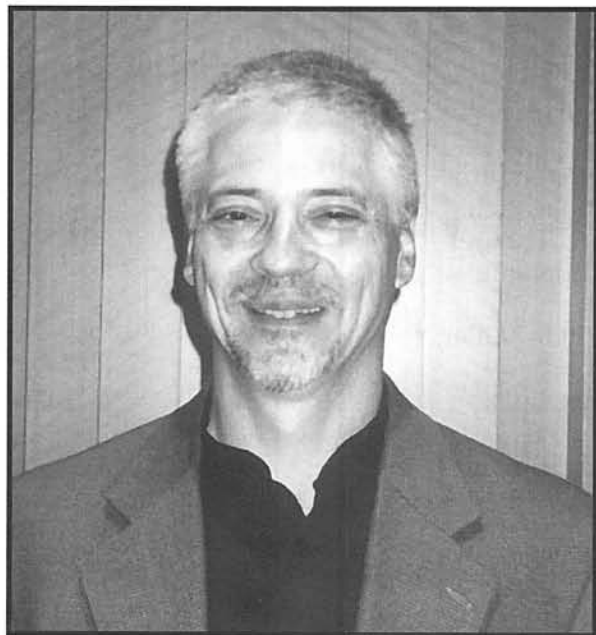
Why do we play the horn? It's the sound. We always come back to the sound. How appropriate that Brice Andrus is the recipient of the 1999 Punto Award; once heard, his sound is never forgotten. The warmth, depth, and magic of this sound make a lasting impression on his students, his colleagues, and concert-goers. Jim Thompson, Professor of Trumpet at the Eastman School of Music, remembers the wonderful experience of playing Principal Trumpet in the Atlanta Symphony; of particular note was a tour of Europe playing Tchaikovsky's Symphony No. 5 nightly for three weeks. "Every performance was exemplary, and, as always, Brice was everything you could wish for in a horn player." ASO colleague Tom Witte also admires Andrus' lyric playing—"no one does Tchaikovsky Fifth better." Witte has sat next to Andrus as second horn for close to a quarter-century, and was delighted to see him receive the Punto Award. He also cites "his rock-solid high chops and his amazing focus and composure." Witte remembers an ASO recording session for Telarc of the Mendelssohn *Nocturne*.

Andrus had recently broken his left wrist and the cast was getting in his way. His solution? Remove the cast! "Needless to say, he played the *Nocturne* beautifully, fracture and all."

Brice became Assistant Principal of the Atlanta Symphony as a freshman in college. He soon moved to Third Horn, and became Principal in 1975. How did a freshman in college win an audition for a major orchestra? One might assume private lessons with a Master Teacher since a young age, youth orchestras, All-State, etc. But, in truth, Andrus had some lessons with Donald Schulz (a Farkas student) as a youth, but was not too focussed on music as a career. In fact, he entered Georgia State University as a pre-med student. This entailed a "wretched" chemistry class that happened to meet in a room just below the room where the brass ensemble was rehearsing. The GSU Brass Ensemble was a well-known group, conducted by William "Bill" Hill. The combination of an unmotivating class and wonderful music-making above sent Brice for the change-of-major form. As a music major, he studied with trombonist Bill Hill, doing a lot of work out of the Arban book. After getting into the ASO, Andrus began a pattern of camping in Pittsburgh

for a week, taking intensive study with Forrest Stanley. So, instead of the more traditional weekly lesson, he would have a lesson every three months or so. He also credits the orchestra itself with developing his musicianship. "I really had the perspective of growing up in a symphony orchestra, getting to listen to great players through the years, and having such a wonderful section to play with."

For those of us who had the privilege of a weekly lesson with Andrus, we had great exposure to the basics of horn-playing mixed with attention to the musicality of everything we were doing. And, of course, hearing that wonderful sound! Julie Spencer Buenrostro, Principal Horn of the Atlanta Opera and Atlanta Ballet, recalls her lessons in high school. She felt very well-prepared when she arrived at college, having been well-schooled in etudes, solo literature, and excerpts. "He worked me hard—Kopprasch etudes all stopped or down an octave—but he was always supportive, and continues to be. His sound is the most beautiful I have ever heard, and has always been what is in my ear to emulate." She also fondly remembers his poodle, Ramsey, sleeping under her



Brice Andrus

chair during lessons!

I had the privilege of being his first student, and recall his attention to sound and tone production, even for beginners. I would be in awe when he played for me at lessons, and my dad recalls Brice's delight at being paid in cash so he could gas up his pink-finned car, "The Phoenix!"

For those who cannot hop down to Symphony Hall in Atlanta to hear this wonderful sound, the ASO has made over thirty-five recordings during Brice's time in the orchestra. Their recording of the Firebird Suite was the first digital symphony recording, and their most recent release is Mahler's Symphony No. 4. They will release the Seventh Symphony in December and record the First and Second symphonies in the fall. Brice has also recorded the Brahms *Trio*, and frequently performs in chamber and solo settings. He is interested in new music for the horn, and has done the Southeastern US premiere of many works, as well as the international premiere of the Charles Knox trio *The Framing of this Circle* at the International Horn Society Symposium in 1999. In March 2000, he will perform Strauss' Concerto No. 2 with the ASO. He is on the faculty of Emory



How does this wonderful sound continue to happen after all these years? "I just like playing the horn. The politics can be discouraging; unfortunate things can happen, but it is still fun to just put the horn up and play!"

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. Punto Award recipients receive a congratulatory letter and a certificate.

PUNTO AWARDS (created 1985)

1985	Mason Jones and Siegfried Schwarzl
1986	Alex Grieve, Milan Vach
1987	Richard Moore, Don Peterson
1988	Robert Creech, Eugene Rittich
1989	Ludwig Heibl, Richard Theurer
1990	Lowell Shaw, Paul Anderson, Marvin Howe
1991	Wayne Barrington, Clyde Miller, Louis Stout
1992	Arthur Bevan, Sidney Coulston
1993	Joseph White
1994	Paul Anderson, Frank Franano
1995	Yasuyo Ito, Xiang Fei
1996	Douglas Campbell, Julian Christopher Leuba
1997	Morris Secon, Milan Yancich
1998	Eugene Rittich
1999	Brice Andrus



The 1999 IHS Scholarship Awards

by Virginia Thompson

Every year the IHS sponsors four different scholarships designed to encourage and support students of varying levels, abilities, and experience to attend and participate in the annual IHS Workshop: the Jon Hawkins Memorial Scholarship, the Symposium Participant Awards, the IHS Orchestral Audition Competition, and the Farkas Performance Awards.

The 1999 Jon Hawkins Memorial Scholarship was awarded to two students this year. First prize went to **Jessica Wiskus** of New Haven, CT and second prize went to **Mark Houghton** of Rochester, NY. Both of these students submitted essays and tapes to a panel that included Kimberly A. Reese (Chair) of Pennsylvania, USA, Ab Koster of Kattenstieg, Germany, and John Wates of Surrey, England. Each student attended the workshop in Athens, GA, with all expenses paid, received instruction from a workshop artist, and were presented an autographed copy of Werner Pelinka's *Concerto for Jon*. Both Jessica and Mark performed on a "Celebrate the Winners" recital at the workshop.



Jessica Wiskus



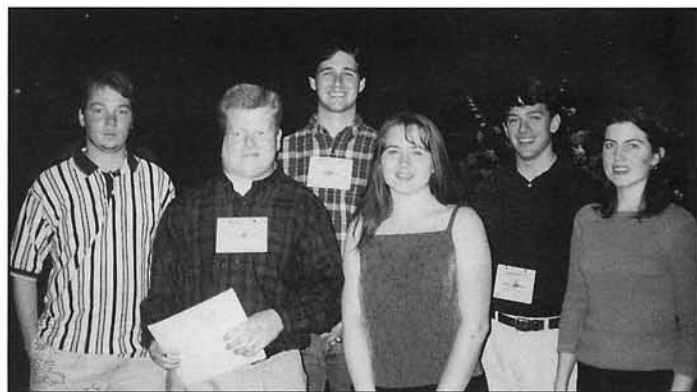
Mark Houghton

Only three students were selected to receive the 1999 Symposium Participant Awards, which are \$200 reimbursements of workshop expenses based on financial need and the applicant's enthusiasm for the horn as portrayed in a personal essay. These winners were **Zach Cramer** of Chattanooga, TN, **Rose French** of Pittsburgh, PA, and **Sara Klemm** of Middlebury, VT. Paul Mansur was the chair of the 1999 Symposium Participant Awards program.

The two Dorothy Frizelle Memorial Awards (\$200 cash prizes) for the IHS Orchestral Audition Competition were won by **Jill Jacques** for the high-horn audition, and **Travis Bennett** for the low-horn audition. The preliminary round was judged by Jeff Lang of New York, and Kristen Johns of Valdosta, GA, and the finals were judged by David Krehbiel of San Francisco, Richard Dean of Atlanta, and Michel Garcin-Marrou of France.

Other finalists included **Geoffrey Randolph** for the low-horn audition, and **Angela Cordell** (Honorable Mention), **Fred Wild**, and **Stuart Womble** for the high-horn audition.

The taped preliminary audition for the 1999 Farkas Performance Awards, judged by Lisa Bontrager (Chair),



Frizelle Award Participants (left to right):
Stuart Womble, Travis Bennett, Fred Wild, Jill Jacques,
Geoffrey Randolph, Angela Cordell

produced five finalists who received a refund of the workshop registration, \$150 towards other workshop expenses, and a performance on the Farkas Solo Competition recital at the workshop. The finalists included **Marie Capská** of the Czech Republic, **Angela Cordell** of Tallahassee, FL, and **Jan Vítek** of the Czech Republic. Second place, a cash prize of \$200, was won by **Jeremy O'Dette** of Baltimore, MD. First place, a cash prize of \$300, was won by **Zoltán Nagy** of Hungary. The final competition was chaired by Paul Mansur in Lisa Bontrager's absence, and included Michael Hatfield, Randy Gardner, and Milan Yancich.



Farkas Award Participants (left to right):
Marie Capská, Zoltán Nagy, Angela Cordell,
Jeremy O'Dette (not pictured: Jan Vítek)

The updated and detailed guidelines for the 2000 IHS Scholarship Program will appear in *The Horn Call* and on the IHS Website. The IHS Advisory Council is committed to supporting this program, so it is very disappointing when allocated scholarship funds go unawarded. Interested students are encouraged to submit applications for whichever scholarships seem most appropriate for them.





Hungarian Students at IHS Symposium Competitions

In 1986, at the Detmold symposium there were two Hungarian students—Ferenc Tarjáni, Jr. and Miklós Nagy, who in that year had already won the Markneukirchen competition—but in Detmold they did not take part in any of the competitions, if there were any at all. They just played as soloists.

Another student from Hungary, László Rákos, was invited to the Manchester symposium in 1992, but for some reason never received the letter of invitation. We later read in *The Horn Call* that, on the basis of the cassette he submitted, he would have been a finalist in the Philip Farkas competition. Incidentally, with Farkas' permission, since 1992 we have arranged to have an annual competition for the students at the Ferenc Liszt Academy of Music as well as for all the Hungarian teacher training institutes. The first competition was won by László Rákos. Our second winner in 1993 was Dávid Kutas, who visited the Tallahassee symposium and won the Farkas competition. János Zinner was the winner of the Jon Hawkins Memorial Scholarship in 1994. Zsolt Péter also made the trip to Kansas City.

In 1995 in Yamagata, the Farkas competition was won by Attila Szücs, with László Rákos placing second. Szücs also won the low horn competition, and Rákos won the high horn. Four Hungarian students attended the Eugene symposium in 1996: Péter Erdei, Attila Fenyvesi, Péter Dávida (who was selected for and won the Farkas competition), and Gergely Sugár, who received the Hawkins Scholarship. László Seeman won the 1997 Farkas competition as well as both the high and low horn orchestral competitions in Rochester. Péter Erdei won the same three competitions the following year in Banff.

This year, another Hungarian student, Zoltán Nagy, was selected for the Farkas competition. We are proud of our students' successes at these events and look forward to continuing to support them in the near and more distant future.

Ádám Friedrich
(Ferenc Liszt Academy of Music, Budapest)

Music from the Heart

an interview with Arkady Shilkloper

by Jeffrey Snedeker

Some consider Arkady Shilkloper to be one of the foremost horn artists in the world, especially in areas of jazz and new age-styled music. His mix of styles and inspirations, and his incorporation of technology into his live performances and recordings have brought him considerable critical acclaim. His classical musical training began very early and progressed until he joined the Bolshoi Theater Orchestra in 1978. In 1985, he joined the Moscow Philharmonic Orchestra. All through his training and early career, he pursued strong interests in improvisation (including two years at the Moscow Experimental Studio of Improvisation) and jazz, to the extent that he was able to retire from the MPO in 1989 and continue his career as a freelance musician. Since then he has made many recordings (for ECM, Melodya, RDM, Silex, Amadeo, JARO, Boheme, Leo Records, and Bellaphone labels), and has toured the world as a soloist and member of several groups such as Moscow Art Trio, Pago Libre, Vienna Art Orchestra, and others. He has also been featured at numerous festivals, including the Edinburgh, Red Sea Jazz Festival, North Sea Jazz Festival, Baltic Jazz Festival, Moscow (Idaho) Lionel Hampton Jazz Festival, Graz Big Band Festival, Grenoble Jazz Festival, and workshops in Germany, Japan, the US, Austria, Switzerland, Estonia, Czech Republic, and Norway. His recent recording *Hornology* has received unanimous international acclaim for musical and technological invention, composition, and performance. After a performance in Copenhagen one of the critics said, "Unusually unusual... A couple of albums demonstrate Shilkloper's brilliant technique and superior virtuosity. He has generated a musical expression reflecting a variety of inspiration from ethnic music, Bartok, blues, jazz-rock, contemporary music and original works." This interview took place on April 1, 1999, while Arkady was in residence at Central Washington University for Central Horn Day '99.

Jeff Snedeker: One of the things, I think, that has intrigued people about you and what you do is how you got interested in doing what you do. Can you tell us about your early training, what inspired you, and what has led you to make the choices that you have?

Arkady Shilkloper: I was born in 1956 to a working class family. My father had a very good talent for music—he was a good singer and played a little accordion though he had never studied music formally. I began to play the altohorn at the age of six in an amateur brass band. We had weekly gatherings where we played classical stuff, Soviet songs, Russian patriotic marches, etc. My parents who worked all day were happy that my involvement in music kept me "off the street." At 10, I entered the Moscow Military Music School. It was at this time that I started to become a musician and became quite disciplined. I fondly remember those days even though they weren't easy: we had to stay at school all week long, so I didn't see much of my family, friends, girl-friends. At the same time, I began to play the French horn and took it very seriously—I spent hours practicing technical exercises. The school was very good in general and I also consider this rich experience to be a school

of life: seven years, every day, intense musical training, sports, military discipline, parades in Red Square. At the same time (around 12), I also became very interested in rock music, and by 14 learned to play rock guitar. I listened to groups like Deep Purple, Grand Funk Railroad, and YES, which has been my favorite group for 25 years: I have all of their recordings, CDs and videos. Last year I was happy to meet Jon Anderson (YES' lead singer) and other members of the group and give them my *Hornology* CD. Anderson says he likes French horn, especially Sibelius (he himself used it in several albums).

JS: That's very interesting! Groups like those, as well as Rush, King Crimson, Brian Ferry, took what they did as serious art and used "popular" instruments as a part of their serious artistic goals.

AS: Groups like YES bring many "classical" ideas into a rock style, its form and drama. For example, their albums *Closer to the Edge* and *Going for the One* contain incredible pieces lasting over 20 minutes which never existed in the rock world before. I would rather call it art-rock—serious music full of fresh, spiritual ideas. That's why it appeals to me so much. When playing rock guitar, I learned different scales (pentatonic, blues, etc.), and one day it occurred to me I could try all these scales on the horn, and it worked! First, I enjoyed showing my "jazziness" to my colleagues, and, like most 15-year-olds, was less interested in the actual music than in showing the 'effects,' how high or how fast I could play. By the time I finished school, I was a good horn player so I got a place in the Lenin Military Political Academy which was the next step of military music service for me. I played first horn in the orchestra and was also a leader and a bass-guitar player in a pop-music band. This band was a good experience for me because I got to write the arrangements for bass, drums, two saxes, trombone, and trumpet; there was no piano or guitar.

After two years, I moved to the Gnesin State Music High School where I had a very good horn teacher, Aleksander Ryabinin, who was the Principal of the Bolshoi Orchestra for more than 40 years. He died last year at the age of 82. He studied with M. F. Bujanovsky at the old Leningrad/St. Petersburg school and was a very good musician, performer, and teacher. He wasn't very impressed by my interest in jazz which was kind of understandable—I was not that good at the time anyway, but years later, when he was about 75, we met again and I gave him my latest recordings. He listened to them and said that I had found my own path and he respected it. Last year, he listened to *Hornology* and liked it a lot. Alexander Ryabinin lived a very interesting life. Parts of it are described in an interview I once made with him. I still have this tape and hope to submit it to *The Horn Call* some day.

JS: What about your jazz education? How did you start?

AS: When at the Gnesin school, I joined the Improvisation Studio. When I first showed up there, it was after my lessons, so I brought my horn along; I met with the

director of the Studio, Yury Kozyrev, and told him I wanted to play bass. However, he recognized me as a horn player and asked me why I didn't want to play horn. I thought playing jazz on the horn was impossible since I did not know anyone who could do it. He said, "Maybe you..." He also pointed out how many bass-guitar players there were around and thought a jazz hornist would be much more interesting. I ended up in a Lazi Olakh Jazz Orchestra playing trombone, alto saxophone, and trumpet parts. This was a good time for me to study jazz-phrasing, transposing, playing in the setting. Many arrangements were American standards, but we also had a large number of great arrangements by a Czech composer Karel Vlach. My favorite at that time was an arrangement of *Stardust* (by Hoagy Carmichael). Usually, I played first trombone or second alto. The sax section with horn had a very unique and wonderful color. At the same time, I played with another band that was more jazz-rock in style, with better musicians and original music resembling Weather Report or the Brecker Brothers. This group, whose leader was Alexander Eisenstat, had a great reputation in Moscow and consisted of two trumpets, trombone, horn, flute, and rhythm section. I played there for two years, but when I won a position in the Bolshoi Ballet Orchestra in 1978, I temporarily stopped my jazz activities.

JS: Did you like playing in the Bolshoi orchestra?

AS: Very much indeed. I love theatre and opera; you know that Russia is very famous for it. So, working with fantastic artists, singers and dancers was a very good and enjoyable experience for me. I mean, of course, even performing *Eugene Onegin* may seem boring after you've done it 200 times. Besides, the political situation in the whole country was quite difficult which affected the Bolshoi, too. As a result, 'underground' activities took place, people tried to make more money elsewhere. Some musicians, like myself, wanted to play jazz. I am telling you up front, it wasn't very much appreciated by many people! I would tell them, "Jazz is a universal language, don't you understand?" They'd say, "Jazz is an illness and you are sick!" Well then, I have been "sick" for 20 years now! Anyway, from the Bolshoi, I had to move to the Moscow Philharmonic Orchestra which was also a good experience, because I got to play music of a different kind though the level of performance in general might have been a little bit lower.

JS: How did that move come about? Was there an audition? What was the relationship between the different orchestras in Moscow?

AS: Well, changing orchestras was pretty much forced. The Bolshoi orchestra management received an anonymous letter describing my activities outside the orchestra, like being interested in jazz, speaking foreign languages, having "dodgy" friends inside and outside the country—all of it made my life more complicated. I had a very good reputation among conductors was considered a very good low horn player. In the Bolshoi orchestra, there are twelve horn players, but usually only five go touring with the orchestra, so everyone takes turns to travel and make some money. I was on tours all the time. Suddenly, I was passed over once, then again and again, so I asked why and got no answer. Later on, I accidentally found out that the anonymous letter was the reason and I was now considered "dangerous."

JS: Did they think you were a risk for defection?

AS: Hard to say—I never saw the letters or heard specifically what the concern was. I can only imagine that my behavior—going to jazz clubs, having friends that were not seen as "appropriate," being an independent person—was not something they were comfortable with. I suppose they did worry about defection as well, but I think it was just political. So, in 1985 I moved to the Moscow Philharmonic Orchestra. Dmitry Kitayenko, who was the chief conductor then, knew I played jazz and he didn't seem to mind at all. I was back on track again for which I am very grateful to him. Only once did I give him a hard time: in 1986 we did a 3-CD recording during a week for the Sheffield lab. The finale of this recording session was a concert consisting of the works by the most famous American and Russian composers. This concert had an effect of a 'political bomb' and therefore aroused big interest among musicians, journalists, in diplomatic circles and on TV. The concert was followed by the unplanned jam-session suggested by the piano player and the host of the Sheffield lab, Lincoln Mayorga. A Sheffield lab sound engineer played bass and I played horn, of course. We played a few famous jazz standards (*Summertime*, *Mack-the-Knife*, *Autumn Leaves*) and it was a great success. The audience was ecstatic, giving us a standing ovation. Kitayenko was probably the only person who wasn't ecstatic; the impression of the concert itself was changed.

JS: Why do you think people in those situations had such a hard time with you playing jazz?

AS: I think the main reason was I was a very independent person. I was making good money outside the orchestra, and was pursuing my own direction and ideas, so they thought I was too distracted. While I didn't perform much jazz during my time with the Bolshoi, I still practiced. In 1984, there was a huge jazz festival in Moscow. A famous music critic, Aleksey Batascheff contacted me and asked me why I stopped playing jazz. I told him I was too busy with the orchestra, etc. He asked me if I would play a chamber session at the festival with another musician from Bolshoi, Mikhail Karetnikov, a bassist, who had also played some jazz before. He and I got together and prepared three pieces and it was a big success at the festival. Willie Ruff happened to be there. I visited a Mitchell-Ruff duo concert the night before my concert at the American embassy on the 25th anniversary of the duo's famous concert in Moscow. I tried to speak with him but my English was very bad. But I did tell him that I was trying to play jazz and invited him to my concert the next night. He came and listened and I have a tape of his comments; he seemed to like it, and so we developed a nice connection. He sent me recordings with Dizzy Gillespie and some others. After this festival, I began to think I could do more with jazz, and began to play more. The next year, Mikhail and I released our Jazz Duo record *Move*.

JS: That recording was very inspirational to me, particularly in the fact that it was just horn and bass. On my own jazz CD, I decided to use only horn and bass on *All the Things You Are* just because of your recording.

AS: You must know, however, that we wrote out or composed almost 80% of what we played because of high expectations placed on us by being in the Bolshoi orchestra, and it was a concert setting. I was so nervous! Now, with 100 concerts a year, it is no longer a problem. It has also

affected me in classical music, too. About a month ago, I played a Stich/Punto concerto with an orchestra in Moscow Conservatory Hall in front of 2000 people and I had no problem. Ten years ago, it would have been terrible for me.

JS: So 1984 seems to have been a turning point for you. Is that when you began to move away from your orchestral life?

AS: That's when I started to think about it seriously. It was not the right time to break away completely, though I received many good offers from different groups. I couldn't take them all, of course, but gradually began to shift my direction. By 1989, I was ready for bigger changes. I began touring with pianist Misha Alperin whom I met in 1987. It was a funny meeting. I knew about him and respected his playing, but he did not have a good reputation among jazz players in Moscow because he did not play jazz standards, was very independent-minded, and always pursued his own personal style and language; besides, he wasn't even from Moscow. He heard me at a festival with Karetnikov, and when we finally met he said, "Hey man, you are a good musician and a very good horn player, but the music you are playing is not yours!" My answer was, "I know."

JS: What did he mean by that? Did he think you were restricting yourself by playing jazz standards?

AS: Yes, the standards themselves were limiting. I had tried to develop some ideas (in jazz), but I felt it was really too much, too technical, and not musically very interesting to me. Now, it seems like performing jazz standards in the mainstream has become almost a competition between musicians, to see who is higher, faster, louder. This kind of style became not enough for me spiritually or musically. This is why I said, "I know." Misha invited me to play together with him. It was not easy, because in his music jazz phrasing doesn't work and neither does classical phrasing. You have to find something in between. I spent three years with him working on this concept and I love this music and way of playing his music. Misha, who has lived in Norway for six years, is now a very famous composer, piano player, and a teacher; he records for ECM and other labels.

JS: During those three years, were you trying to learn how to play in his style, or were you trying to develop your own language that would fit with his?

AS: Both. I had to learn to fit in his style at the same time looking for my own role in this duet; learning to work together is always a challenge. Later on, Misha and I had an

idea to combine classical, jazz, and folk music. That's when we had a Russian folk singer Sergey Starostin join us. Our first recording *Prayer* was the most famous one on the JARO label. We've had four CDs for JARO, and they helped us a lot with touring as the Moscow Art Trio, appearing in concerts and at big jazz festivals. It took us some time to adjust to each other, but in the end we developed a perfect mutual understanding.

JS: In a situation like that, how is your time divided in terms of the opportunity to rehearse, experiment, and work together, coupled with the need to support yourself?

AS: It was easy when we all lived in Russia. Then Misha moved to Norway and it became more difficult, but we continue to collaborate.

JS: What was it like when you left the orchestra? Did you have much work in place when you finally left?

AS: You mean 1989? Apart from playing with Misha Alperin, I worked with an "underground" brass trio which specialized in avant-garde music—very aggressive, spontaneous, and socially aware. We got some money for concerts, took part in a few well-known festivals, and then we began touring. All the activities led to more concerts and then recordings. So, the transition period didn't seem so hard. I also had more time to do solo work with others, and then began to experiment with electronics. It started very simply, and for me, it was like a game. I could hear myself and my ideas multi-phonically,

as if my horn was not just a one-note instrument anymore. It was amazing to me. Even with a small, one-second sampler, you can put down a rhythmic background, and then play whatever you want. It was a real game, absolutely.

JS: How did you get started with this technology? Did you hear or meet someone who showed it to you?

AS: Yes, a bass player, Alex Rostotsky—I have known him for many years, but we have started playing together only recently. I have told him that he was the inspiration for me. Actually, I bought his equipment! It was a very simple set-up, and after a while, I decided I needed some more. Then I got a small multi-effects processor which gave me what I needed in sounds and small size. After that, I found a Lexicon machine with an 8-second memory, and then upgraded it with special chips to 32-second. This way I can play long phrases and lay them on top of each other, so I can have more than 12 voices simultaneously. The only problem I have with it is that it is not stereo, only mono, but it works and I've even used it on recordings, including *Hornology*. So, that's how I got started. I repeat, it's a really nice game and I really fell in love with it. First, you spend



very little time thinking about scores, you just play and think about the electronics. You discover you have to pay close attention and try to play exactly with the electronics, so you use the other side of your brain, your mind works in a different direction. So what does it mean? It means you just play, you don't think about how you play. You play very simply and very freely. And, when you record and listen to yourself playing like this, you hear all these things and you can't believe it's you! It is an amazing feeling. Brass players and especially horn players think too much about the sound we are producing, we spend so many years just trying to produce a good sound and trying to be accurate. Of course, it is a difficult instrument and we need this, but the connection between this and musical ideas, spiritual ideas, is often lost. When you listen to someone who just plays, of course you know when mistakes are made, but actually you forget it because of the more important musical direction and ideas, instead of "robot-playing."

JS: When I imagine playing with the kinds of equipment you describe, I think I would be too distracted by the technology, so while I am playing I would be thinking about all the effects I have to choose from. How much of what you do is actually prepared and rehearsed, and how much do you build in so that you can be spontaneous?

AS: First, it is important to understand that what I use are "live" electronics, which means it is not the same as "Music Minus One." It is not like "interactive" technology either, because I do not program musical ideas to play along with. I know my equipment, the way it works, the sounds it can produce, and I build my music so it can be played live. I must be very flexible and exact in order to play with the electronics, but I also want to be an improvising musician, particularly if problems with the technology appear in performance. If that happens, what are you going to do, just stop? This happens sometimes, and when it does I just try to keep going and improvise in a different direction that seems right at that moment.

JS: Part of the reason I asked you the previous question is that these processors have many options to choose from, almost too many choices. It seems to me that if you want to be spontaneous that you must have complete control and understanding of these machines and how you want to use them.

AS: Right. I really don't want to have too many choices. I really only use two main machines which is enough for me. I have worked with these particular ones for five or six years already. I know I can continue to look for more and more sounds, but for the past few years I've stopped trying to develop new ones because that has become less interesting for me. When I play alone, I know what I want right now and what I have enough to satisfy me. I know there is newer equipment that could help me develop more ideas. Anyone who wants to develop more live electronics must be like brothers with the technology. Very often when you listen to players who use electronics, especially in the jazz world, you get the feeling that they are missing their personal way, that they are playing for the electronics and not that the electronics are helping them find their own voice. As a result, you end up enjoying the technology but forgetting about or not being able to find the person.

JS: One of the things that impressed me about *Hornology* was that there are some pieces and/or effects that I've heard

before in a live setting. I'm not sure that people always appreciate that fact since we live in a time with great technological wizardry with editing and overdubbing. In a way, you've already answered the question, but is it important to you that the music you record be something that you can play live?

AS: I really don't have a problem either way. Concerts and recordings are supposed to be different. When you play live or for a live recording, you do things differently than when you are in the studio. It's always better when pieces you record can be performed live, but I am more concerned about how good the music is, no matter where it is performed, in a studio or a concert hall, as long as people are not distracted from the musical ideas.

JS: What new projects are you working on right now?

AS: After *Hornology*, where I used only horn and electronics, I decided to do something with other instruments I've played over the last 20 years, such as flugelhorn, Wagner tuba, and corno da caccia. Some years ago, I began playing alphon and some didgeridu. So, in my new recordings I use some older pieces or arrangements of mine that have not been recorded before, as well as some new pieces that show not only possibilities of the horn and these other instruments, but also my own possibilities, my personal style and way.

JS: Do you think of yourself as a composer?

AS: No. I compose very little in traditional ways, like sitting at a piano working on ideas. Most of my own compositions are born during practice. I just start playing exercises or improvise on ideas or phrases until I hear something interesting that I want to work out. Then I write down the phrase and then develop the idea from there. Sometimes I continue to write on paper, other times I will just continue to play. Often an idea appears in the studio during the recording. Sometimes I don't even have to write it down; for example, on my new recording I knew only that I wanted to play a piece that had two alphon in it. I didn't write anything down before I got in the studio and just developed ideas that came out at the time. Sometimes I will record a melody and then experiment with different chords or accompaniments during the recording session. I have started a serious composition, however, for string quartet, double bass, clarinet, horn, and bassoon, but I've only completed one movement. I have some ideas for the second movement, but technically they are very difficult, based on folk rhythms which I still need to work out. Like a jazz composer, I have tried to work out the background first and then compose a melody to go with it.

JS: When you talk about composing or putting pieces together in the studio, most would associate that with a lot of time and expense. You must be very efficient at it.

AS: In Russia, you can find cheap studio time very easily, and that's what I do. I have also found some recording people who enjoy working with me on these projects. This also a big reason why I have not moved from Moscow. Of course, my family is there, but I also find that I can do more of what I want to do in Russia.

JS: Recently you have done more and more touring. Do you like it? What sort of impact has it had on your life?

AS: Actually, I like travelling. I don't know why exactly, but perhaps it is because I try to find a better life. When you travel, you always have different experiences. I try to be in

harmony with myself. I like to play in different places. Of course, it gets to be too much sometimes, but I like new experiences, new feelings, freshness, inspiration—your life becomes longer and richer. Also, working only in Russia does not pay enough to continue to develop, while playing other places, Germany for example, pays very well. If I play one concert in Germany, I have enough to live on for one month in Russia, so I like to play in Germany a lot. Sometimes I participate in the projects that I don't really like, but they pay well and more often I get to play with good musicians.

JS: You mentioned a recent return to classical music. How has that come about?

AS: Over the past two years I have begun to develop my classical side. But, I want to perform concerts that start with classical music, like *Stich/Punto*, and move step by step to jazz. All last year I played a lot of concerts like this in Russia. I also developed a project that includes a Concertino for alphon by Alexander Rosenblatt—good music though quite difficult. He has also written a concerto for horn and strings, that is not classical and not jazz, but something in between, like *Third Stream*. And I would like to play classical through *Third Stream* to real jazz stuff. I think this is my future.

JS: Considering all of your experiences, in returning to classical literature do you find it more interesting now? Is it interesting just because the music is different, or are you finding things in the music that are satisfying now that weren't so satisfying years ago?

AS: First, I don't like playing in jazz clubs or small places with poor acoustics. Maybe this is why I have moved back to the classical world, so I can play in very good acoustic places, and can produce a good classical horn sound without any transformation or effects. For me, this is a very special feeling. Maybe I feel this way because I have been playing alphon over the past few years, which is a very natural sound. I also want to produce a natural sound with the horn. Also, returning to the classical world after a lot of free, jazzy playing, I find I can play classical music much more freely, more spontaneously. In improvised music, the development of ideas is not always good. Because it is written out, the quality of development in classical music is usually better. Many jazz composers have produced fine works, but it is very different in conception and process. I like *Stich/Punto* because it has a groovy, jazzy quality in it. By this I mean the energy, the emotion, not jazz-like improvisation. Improvisation is only one part of music. And what is jazz improvisation? To me it is only variations on a theme. We have a lot of different types of improvisation that no one has really developed—form improvisation, dynamic improvisation, color improvisation, metrical improvisation, dramatic improvisation, timing improvisation. The greatest compliment I can receive is when no one can tell what is improvised and what is written down. One musician I admire who does this very well is Jan Gabarek. He improvises like he composes and vice versa; his improvisation is only a part of the larger composition. He is very intriguing and that is what I like best in music. I know a lot of people who improvise but it means nothing to me, it just sounds like exercises. To find your own language you can improvise or you can write it out, it doesn't matter. What

does matter in music is that the music has intrigue—do your ideas develop, can you keep people's attention? If everything sounds the same, it gets very boring. Even very interesting performers get boring if they always sound the same.

JS: What is your favorite music right now? Do you have a favorite performer?

AS: I don't have a favorite right now. Too often I see a listing for a recording in a catalogue and I think this will be great, and when I get it, it turns out to be not so good. I am open to any musical ideas—last year, I listened to a lot of gamelan music from Bali, and some real folk music, but even this stuff can get boring when it all starts to sound the same after a while.

JS: When you hear something you do like, is there a way to describe why you like it?

AS: Yes. For example, a couple of years ago, when I first heard the music to *Riverdance*, I thought it was great. I bought the CDs and the videos. I loved this music and the show, but now I can only listen to it for 10-15 minutes. Recently, I have been intrigued by music for the show *Stomp*. It seems very intriguing to me. What is closest to my heart is beautiful music, sounds which come from the heart. In my own heart I have a special place for the voice of YES' Jon Anderson, because of the way he sings, his sound, his phrasing, it touches me very deeply. It doesn't matter what style or source—good music comes from the heart. It is also a part of our artistic feeling. I believe now is a time for the universal musician. We must be flexible, we must study not only music, but we must study life, and especially emotional life. I think musicians must be very emotional, very sentimental to produce good music. We don't need any more robots now, we have too many people who can play incredible things, but who play without heart. It becomes a bit of a circus. The technique is impressive and should be celebrated, but means very little if the feeling left behind is empty.





Arkady Shilkloper Selected Discography

compiled by Vladimir Korneev

As a leader

Hornology, RDM 6 06 144/Boheme Music CDBMR 809016 (Russia); horn, flugelhorn, electronics.

The Brass Complot :Arkady Shilkloper Acoustic Quartet, Ermatell Records JCD 020 /Boheme Music CDBMR 809008 (Russia); Shilkloper-horn; Igor Paraschuk-clarinet, bass clarinet, alto saxophone; Sergei Pron-trumpet, flugelhorn; Sergei Belichenko-drums.

Pilatus (solo, coming soon).

With Mikhail Karetnikov (bass)

Dvizheniye (Movement), Melodiya C60-26043(LP).

With Mikhail Alperin

Wave Of Sorrow, ECM 1396 (Germany); Alperin-piano, melodica, voice; Shilkloper-horn, jagdhorn, flugelhorn, voice.

Live In Grenoble, RDM 3 05 015/Boheme Music CDBMR 809006 (Russia); Alperin- piano, melodica, voice, percussion; Shilkloper-horn, flugelhorn, voice.

North Story, ECM 1596 (Germany); Alperin-piano; Shilkloper-horn, flugelhorn; Tore Brunborg-tenor saxophone; Terje Gewelt-bass; Jon Christensen-drums.

First Impression, ECM 1664 (Germany); Alperin-piano; John Surman –soprano and baritone saxophones; Shilkloper-horn, flugelhorn; Gewalt-bass; Christensen-drums; Hans-Kristian Kjos Sorensen-percussion.

With Moscow Art Trio

Folk Dreams, JARO 4187-2 (Germany); Alperin-keyboards, percussion, voice; Shilkloper-horn, flugelhorn; Sergey Starostin-voice, folk reeds. Guests: Folk Choir "Russkaya Pesnja", Nadezhda Babkina-ld.

Prayer, RDM 301006/Boheme Music CDBMR 809009 (Russia), Silex Y225039 (France), JARO 4193-2 (Germany); Alperin-piano, melodica, voice, percussion; Shilkloper-horn, flugelhorn, voice; Starostin-voice, folk reeds; Guests: Tuva Folk Ensemble & Russian Folk Ensemble.

Mikhail Alperin's Moscow Art Trio - Hamburg Concert, JARO 4201-2 (Germany); Alperin-piano, melodica, voice; Shilkloper-horn, flugelhorn, voice; Starostin-voice, clarinet, folk reeds.

Mountain Tale, JARO 4212-2 (Germany); The Bulgarian Voices "Angelite", conductor Valentin Velkov; Moscow Art Trio: Alperin-piano, melodica, voice, cowbells; Shilkloper-horn, flugelhorn, voice; Starostin-voice, clarinet, folk reeds. Huun-Huur-Tu: Kaigal-ool Khovalyg-voice, igil, toschpular, tschansy; Anatoly Kuular-voice, byzaanchi, khomuz, amarga; Sayan Bapa-voice, doshpuluur, marinhuur, guitar; Alexey Saryglar-voice, tungur, dazhaaning khavy. Musical director - M.Alperin.

Moscow Art Trio - Live In Karlsruhe, Boheme Music CDBMR 809010 (Russia); Alperin-piano, melodica, voice; Shilkloper-horns, voice; Starostin-voice, clarinet, folk instruments.

With Volkovtrio

Volkovtrio and Arkady Shilkloper - Fragment, SoLyd Records SLR 0131 (Russia); Shilkloper-horn, flugelhorn; Slava Kurashov-guitar, percussion; Vladimir Volkov-bass, percussion, voice; Denis Sladkevich-drums, percussion.

Volkovtrio And ... - Much Better, Green Wave Records GRCD-99-1 (Russia); Volkovtrio: Slava Kurashov-guitar; Vladimir Volkov-bass, percussion; Denis Sladkevich-drums, percussion. Guests: Sergey Starostin-voice, cow horns, kalyuka, clarinet; Shilkloper-horn, flugelhorn, alphorn; Igor Butman-tenor saxophone; Kaigal-ool Khovalyg-voices, doshpuluur, ighil; Mola Sylla-voice, kongoma; Oliver Ker-Ourio-harmonica.

With Vladimir Volkov and Sergei Starostin

XIX98, Boheme Music CDBMR 811029 (Russia); Shilkloper-alphorn, flugelhorn, didgeridu, horn; Volkov-bass, viola da gamba; Starostin-voice, clarinet, flute, cow horn, birbine.

With Andrei Kondakov / Vladimir Volkov / Christian Scheuber

Live In Norway, Boheme Music CDBMR 809007 (Russia); Shilkloper-horn; Kondakov-piano; Volkov-bass; Scheuber-drums.

With Tri-O

Triologue, SoLyd Records SLR 0031 (Russia); Sergei Letov-soprano, tenor, and baritone saxophones, bass clarinet, flute, zurna; Shilkloper-horn, jagdhorn; Alexander Alexandrov-bassoon, clarinet; Arkady Kirichenko-euphonium, voice, tuba, percussion.

With Pago Libre band

L + R, CDLR45105 (Germany); John Wolf Brennan-piano; Tscho Theissing-violin; Daniele Patume-bass; Shilkloper-horn.

Wake Up Call / Live In Italy, Leo Records CDLR 272 (UK).

With Stefano Maltese Open Sound Ensemble

Living Alive, Leo Records CDLR 265 (UK); Maltese-alto and soprano saxophones, bass clarinet; Shilkloper-horn, flugelhorn; Sophia Domancich-piano; Paul Rodgers-bass; Antonio Moncada-drums, percussion; Gioconda Cilio-cello.

With Vienna Art Orchestra

American Rhapsody (A Tribute To George Gershwin), RCA VICTOR 2663227 (USA).

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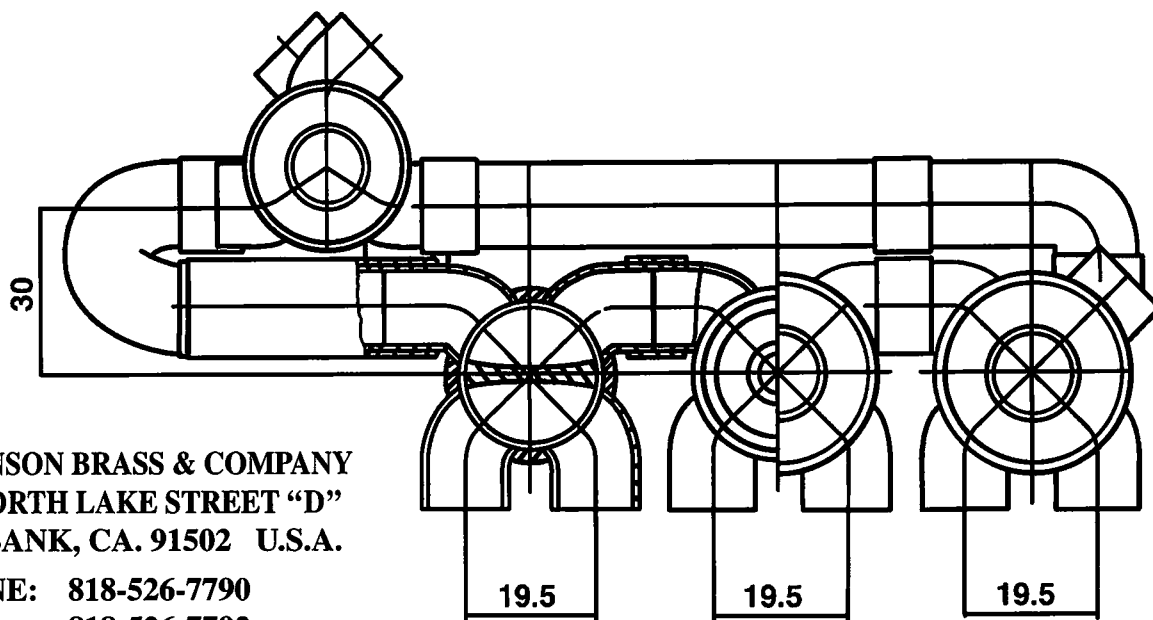
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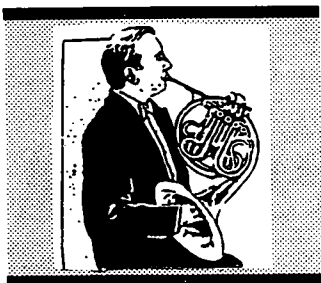
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Teaching Intonation: Thoughts for Horn Players

by Erja Joukamo-Ampuja and Frøydis Ree Wekre

"The more exact you are in inner hearing, the more exact you are in playing."

The teaching of intonation for horn players is an interesting and complex task. As teachers, we soon recognize the students who instinctively play with good, natural intonation. Small discussions of taste may still have to take place, as well as some later work on making the intonation more conscious, but basically, for the teacher, this situation means one less factor to worry about. However, many students need help to fix somewhat weak or unpredictable intonation. How do we, as teachers, deal with this? How early can we start the intonation work, and how can we help the students toward better awareness and understanding of how to become "in-tuners?"

Here we need to make a distinction between good accuracy (that is, simply hitting or getting desired notes without missing) and good intonation (i.e., that the notes also have satisfactory intonation). One could also describe this distinction as accuracy in note-getting and additional accuracy in intonation. Many teachers of young players might feel that the stress level will be too high if one demands not only the (right) notes, but also the best possible intonation at such an early stage. Good string teachers, however, offer gentle intonation instructions and discrete corrections from the time when the pupils begin to put fingers down on open strings.

Our main intonation tools are:

- a strong inner hearing of the desired/correct coming pitch/pitches
- a good connection between the inner ear and the lips
- a well-developed feeling for the best in-tune timbre
- knowledge of various fingering possibilities
- sensitive use of the right hand in the bell
- a well-tuned instrument

Inner Hearing

Most teachers agree that the foundation of all good intonation is to have strong inner hearing, a clear plan or desire for the exact coming pitch. A brass player's lips can be developed to create the exact pitch only if the player can hear the difference between the exact pitch and the almost exact pitch. Therefore, it seems logical that students first need to be taught, and to really learn, how to produce the correct intervals, whether by singing, whistling, buzzing on the mouthpiece, or actually playing on the horn. At most university-level schools, there are required classes in ear training, and teaching this skill naturally becomes the

responsibility of the ear training teacher. But in our opinion, ear training, especially regarding intervals, should ideally be taught as early as possible in childhood.

Another problem is that brass students' specific needs are not always understood by ear training teachers, many of whom are originally keyboard players, where producing notes is mechanical, and the intonation is tempered and solely the responsibility of the piano tuner. Our needs include:

- strong pitch memory to guarantee acceptable accuracy (also in atonal music)
- sight-reading of two clefs and sixteen different transpositions
- well-developed knowledge and skills concerning tempered, melodic, and harmonic intonation

"Tempered" intonation is a system that follows a well-tuned piano or a mechanical tuner, where the twelve half-steps within the octave are equally spaced. "Melodic" (also called expressive or horizontal) intonation is used most frequently by string soloists and good singers. Intonation is used as an interpretive tool, an added dimension for expression. Fourths and fifths are to be physically perfect; the octave should also be perfect or slightly wide; leading tones upwards or downwards can be very close to the neighbor-tone to which they are leading. Thus, for example, the seventh tone in a major scale should be sharp; the third should be somewhat sharp in a major key, but somewhat flat in a minor key; and the lowered seventh must be relatively flat. "Harmonic" (or vertical) intonation is concerned with the chords and the vertical structure of the music to be in tune. This system also uses mathematical facts and insists on fourths, fifths and octaves to be perfect (no wide octaves!). Major thirds are to be small and minor thirds relatively wide. For a more thorough explanation of this system, see Chris Leuba's book called *A Study of Musical Intonation* (Prospect Publications, 1993; available from the author).

There are two basic categories of musicians when it comes to exact hearing: those with and those without so-called absolute or perfect pitch. Both need to train the ear to be as precise as possible, although "absolute-hearers" have an accuracy-advantage, especially in very atonal music. On the other hand, sometimes the "absolute-hearers" are actually at a disadvantage due to differing A-frequencies; they need to learn to transpose, not only from Horn in F to Horn in E, D, C, etc., but also from A=440 to A=442 or A=338, etc. Furthermore, "absolute-hearers" are often rigidly connected to tempered intonation, and they therefore need to learn more flexibility towards other intonation systems.

Training the Inner Ear

In classical music, these three intonation systems described above are used by different musicians on different occasions. For beginners on brass instruments, it seems to us that the tempered system is a fine place to start. The other two systems can be introduced later, for example, when they start to play in ensembles. Little by little, a more conscious and refined use of intonation, both as craft and as an artistic tool, needs to be worked out.

We recommend to begin ear training with training of the voice. The human voice is close to the inner voice, since the sound is already in the head. If there is a problem with the vocal chords, other methods would be to use whistling, or to start directly with buzzing on the mouthpiece, with or without a practice pipe. The following are some ear training exercises which might be useful.

First, learn to hear the different intervals. Each can have its own reference melody starting with that specific interval, upwards as well as downwards. Then, learn to sing (whistle, buzz) each specific interval repeatedly in progressions. Learn to produce half-steps, whole-steps, minor thirds, major thirds (one octave upwards and downwards) correctly, checking once in a while with a piano or an electronic tuner. On each exercise, check the top note and the ending note in relation to the exact pitch of the starting note:



Fourths and fifths can also be practiced, but one needs to check the beginning and the ending notes' intonation. Bigger intervals can be subdivided into smaller ones. For example, construct the sixth from a fourth and a third, the seventh from a fifth and a third or from an octave minus a second, the ninth from an octave plus a second, etc.:



After mastering these basics with an approximately tempered intonation, one can move on to further refine the ear by consciously making half-steps somewhat small, whole-steps somewhat big, keeping major thirds down, minor thirds up, making leading tones closer to the next tone, and fourths and fifths big enough, all in comparison to the same intervals on a piano. This serves as an introduction to mastery of the harmonic and melodic intonation systems.

The Connection between the Inner Ear and the Lips

The next step is to be able to produce, also on the horn, whatever pitches the inner ear wants. An ability to adjust the lip-muscles automatically and quickly toward the exact desired, coming pitch/pitches needs to be developed.

Whether one is buzzing with the lips alone, on a mouthpiece, on a mouthpiece practice pipe, or using a B.E.R.P., the object should always be to decide first which pitch is to be produced, and then to get it right immediately. One can, for example, transfer the system of interval training described above onto mouthpiece practice. It is also good to play well-known tunes with good intonation on the mouthpiece, whether by itself or connected to a practice pipe.

Making sure that the pitches produced are immediately correct, according to one's desire, is a very important key to fast progress. One problem connected to this is that most students see their teacher only once a week, and unfortunately may be producing a lot of almost-correct tones between the lessons. When used with a proper understanding of its limitations, an electronic tuner can therefore be of some help during the homework sessions. More detailed explanations about this are provided later.

Moving onto the horn, it would be good if the beginning student gets to play basic exercises with piano accompaniment as early as possible, so that standard chords and scales can be learned in tune with tempered intonation. Further, the student can learn to play in unison with the teacher and search to find the spot without "waves." Also, the sound of a perfect fifth can be introduced quite early, as well as that of a perfect octave. This will open up yet another possibility for a better understanding of the harmonic and melodic intonation.

Little by little, the other elements of melodic intonation can be introduced during single melodic lines. The half-steps can then be small, the whole-steps big, the major third quite "major" (i.e., somewhat bigger than the harmonic major third), the minor third can be quite small (to make it as "minor" as possible), the fourths and the fifths should be perfect (i.e., big enough), the leading tones can be very "leading" (i.e., close to the next tone), and the octaves should be perfect, or maybe even slightly bigger than the harmonically-correct octave.

When playing melodies with piano accompaniment, there will have to be some compromises because of the fixed tempered intonation of the keyboard instrument. Depending upon the musical situation, one may use melodic intonation, just like the strings do, but when in unison with the piano, willingness and ability to make compromises will be necessary.

One method for developing the memory of a student's ear and the connection to the lips is to create a musical "conversation," beginning with the teacher playing one tone and the student simply imitating the same tone (preferably without having seen the teacher's fingering!). This can be developed into more elaborate imitations or real dialogues, where one must repeat, for example, the last two tones from what the other person played and then go on with something new that is improvised on the spot.

The useful old method of letting the student put the instrument down and sing the various passages (in tune!), or play similarly on the mouthpiece (B.E.R.P., etc.) must also be mentioned. Then, one needs, of course, to find the "link" from singing, etc., to the instrument, so that the intonation can become equally good when playing.

We would also like to recommend pitch bending exercises. The ability to bend each tone on the horn one half-step down (without changing the fingering) is very

useful in intonation work, assuming the inner ear is strong enough to give the correct “directions” for the desired pitches. This can be done with the fine center muscles of the lips, or, in the case of the lower ranges, with a slight jaw movement. Finally, a muscular tip: when the lips are too tired or weak to do the necessary lip adjusting, they can occasionally be helped through an active and flexible use of the lower abdomen muscles.

The Feeling for the Best In-Tune Timbre

Good intonation can sometimes be a question of timbre. One can be in tune and still sound “sharp” if the timbre of the sound is too narrow. By looking for a rich, full, focused sound with many overtones, one will seem to be more in tune all the time.

Besides teaching the “harmony-roles” in group playing, one can also teach students in a group to play more in tune through experiencing the “right” kind of timbre. After having established a perfect sounding chord or interval, the students should be encouraged to observe and remember the specific color of their sound when the chord/interval is “right.” Later, this kind of sound and timbre needs to be found and repeated many times.

Knowledge of Fingering Options

On a regular double horn, the majority of the tones have several optional fingerings, i.e., we can choose different lengths of the tubing to use for the same tone. Some overtones are naturally sharper or flatter than desired in our various intonation systems today. Therefore, having the option of choosing the length of tubing to use for a particular note, we can get considerable help with the intonation work. This is especially valid when the lips are weak or simply too tired to do all the necessary adjusting.

The teacher can influence and “push” students toward various uses of the F-horn as well as the B-horn, independent of the traditional ways (in the local region) in which the fingerings of the double horn are used and taught. Also, the teacher can encourage the exploration of the various fingering options available within each of the two sides/horns. The student who learns only one set of fingerings will often become inflexible and find it harder to choose freely. The choices could be, for example, to use 3rd finger instead of the 1st + 2nd, 2nd instead of 2nd + 3rd when relevant, F-horn instead of B-horn, and vice versa.

Furthermore, the knowledge of all useful fingering combinations on every note needs to be not just intellectual, but instinctive as well. This will only happen if enough time is spent working on musical materials with varying fingerings, to assure a somewhat “free” choice of fingerings later, depending upon the situation.

The various situations could be:

- it is very cold or warm in the performance venue
- the colleagues, or the other instruments (piano, harp, etc.) are very sharp or flat
- the lips are weak or very tired from heavy work, thus stiff and inflexible

Of course, it is taken for granted that players know where the tone needs to be bent (and why). To use a “flatter” or “sharper” fingering could come to one’s rescue in a difficult situation.

Sensitive Use of the Right Hand in the Bell

The use of the right hand in the bell for intonation purposes is an additional, optional tool. When the hand is held quite straight, or even being pulled out, the pitch goes up. Similarly, the pitch goes down as the hand closes the bell more and more (towards the position of half-stopped). This tool does, however, have a couple of negative side-effects. The color of the produced sound will be somewhat changed with different positions of the hand. Also, extensive use of the right hand to cover the bell opening to various degrees can make the player lazy about training and developing the lip muscles, since the intonation adjustments already happen with the help of the hand.

A Well-Tuned Instrument

A horn player with very good inner hearing and strong technique may be able to play in tune on almost any instrument, regardless of where the slides are placed. However, for the optimal comfortable in-tune playing, the slides should be located where the intonation work can be as easy as possible.

Several factors will influence the decisions on how to tune the double horn. One’s playing technique is a factor, as well as one’s sound and timbre preferences. Also, the optimal placement of the instrument’s slides might change, depending upon whether one is playing high or low horn. Even the actual key of the music might influence what the instrument’s best tuning would be, and with a big mouthpiece it is an advantage to tune the instrument sharper than when playing on a small mouthpiece.

The Main Tuning Slide

We feel that the weaker the player’s lips, and the smaller the player’s range, the lower in the range the chosen “tuning note” (for deciding the placement of the main tuning slide) will have to be. The written e’ (sounding a) in the middle range is a good note to tune the open F-horn, especially for a child or a beginner. Similarly, in the middle range we recommend the written f’ (sounding B-flat) for the open B-horn.

However, as the embouchure gets stronger, and the playable range larger, we recommend that the “tuning tone” be moved upwards, little by little, through the written g’ on the F-horn (sounding concert c’) towards the written c” (sounding concert f’) on both horns. For the music student and/or the professional player, we recommend to use an even higher pitch as the tuning note. Since all horns are compromises, the player is usually left with these two basic options:

- one can tune comfortably from a middle range tone and, as a consequence, need to work harder in the upper range to push the pitches up.
- or, one can choose to tune comfortably from a note in the upper range (for example, written f’ [sounding B-flat] on the B-horn). This way, one will have to work more on holding all middle-range pitches down, especially if one plays mostly on the B-horn.

When using the written *f* in the upper range to tune, it is important that the embouchure is as relaxed as possible when playing this tone. Normally, the pitch will then be brought down a little. It is very good if one can play the written *f*, *g*, and *a* in the upper range all on the open B-horn and quite relaxed. This is easier when the B-horn is tuned a little sharp. When tuning to a piano, or an electric tuner, or another instrument, it is very important that the horn player is the first one to produce the tuning note, with a comfortable, relaxed embouchure. Otherwise, it might happen that the hornist instinctively adjusts to the pitch being heard, by using more tension than necessary for the actual tone. As a consequence, one could risk that the main tuning slide would be left in a position which is not the optimal.

The F-horn Tuning Slide

The placement of the F-horn tuning slide can be found by comparing pitches on tones which are open on both the B- and F-horn sides of the instrument.

The B-horn Tuning Slide

The separate B-horn tuning slide exists on some instruments and needs to be placed correctly according to the discussion above.

Other Tuning Slides

The other tuning slides usually also need to be adjusted or pulled out. How much will depend upon the make of the horn and upon the individual taste in half-steps, whole-steps, etc. Again, we recommend that strong players use the written *f* as a reference tone on the B-horn. Descending from that tone, the desired size of the half-steps decides how far the second-valve tuning slide should be pulled out, if anything at all. Similarly, the placement of the first-valve tuning slide is decided by which whole step one prefers, and the third-valve tuning slide can be pulled out to give a reasonable minor third (when using the third finger for written *d*). But do observe that the third-valve slide may have to be pulled out a little more than just to satisfy that minor third—the most important tone to check for this slide will be the written *c*[#]. For the F-horn valve slides the same procedure can be followed, using, for example, the written *c*ⁿ (sounding *f*) as the starting tone.

Some Practice Tools

An electronic tuner can be of some help, when used with an understanding of its limitations. It shows visually to what degree the sounding pitch matches the correct tempered pitch on the same tone. The tuner can also be useful for reference with the concert A that is used. The limitations of the tuner can be described this way: when compared to the melodic system of intonation, the tempered octaves are too small; there is no difference between, for example, D-sharp and E-flat, so the harmonic function of a tone, and its possible consequences for the pitch, are not shown. When watching the tuner, one needs to be aware that the tones in the higher range might be allowed to be slightly sharper than the tuner's indication, and similarly the tones in the lower range can be somewhat more flat than what the tuner indicates as "correct." Here are some ideas on how to work with the tuner:

- play long tones with crescendo and diminuendo while watching the tuner to ensure that the pitch stays the same, regardless of the dynamic
- play arpeggios or musical material and watch for certain notes which might be too far off from the correct tempered pitch
- make the tuner produce a certain tone and then play various intervals together with that tone for harmonic intonation

Another useful tool is the tape recorder. To record and listen to one's own practicing can be very educational. Most players hear intonation flaws better in other players or on recordings than when they are involved in the playing themselves. Through careful listening to the recordings of oneself, many interesting tendencies can be discovered and hopefully fixed.

Conclusion

In the end, the most important tools for playing in tune are having a strong and well-developed inner hearing, combined with a strong connection from the inner ear to the lip muscles. Intonation work needs to start in these two areas, and, most likely, it will continue as a sort of lifetime research project.

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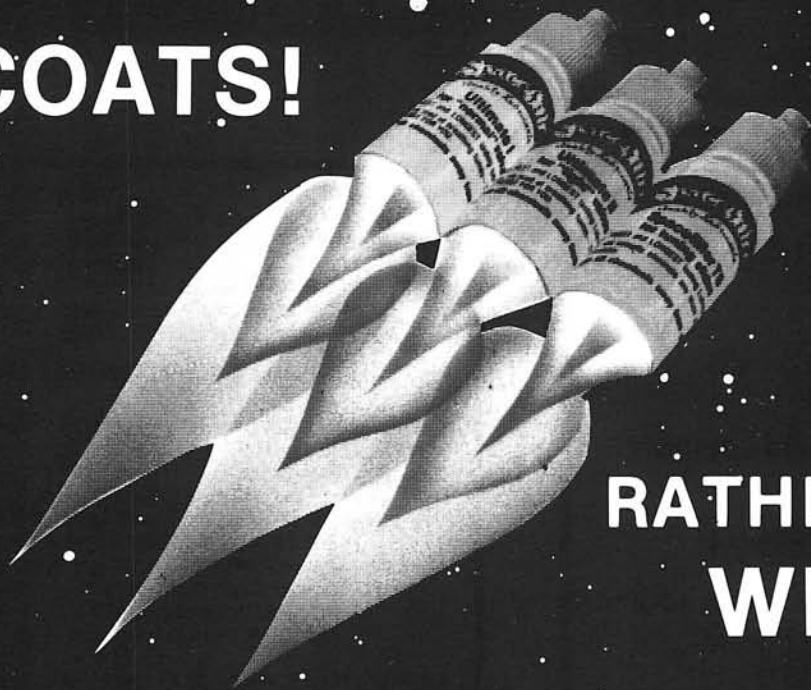


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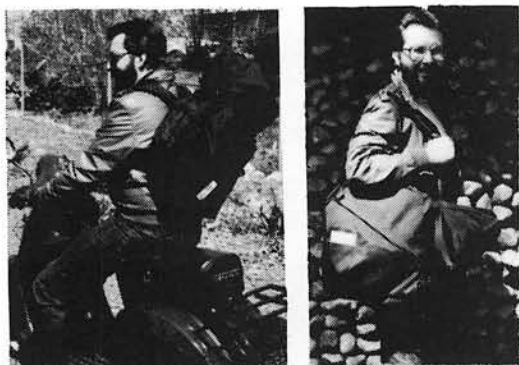
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Mouthpiece Pressure

How Much? What Effects?

by Carlyle Manous

From my earliest days as a brass player, I was warned about the dangers of using too much mouthpiece pressure: too much pressure would spoil the tone; too much pressure would effect endurance; too much pressure would destroy flexibility. While still in high school, I remember hearing the report of a trumpet player who supposedly could suspend his instrument from a string and still play "high C" with good quality; I got the impression that this would be a good thing to be able to do. Later, as a horn major in college, I read *The Art of French Horn Playing* by Philip Farkas and found an entire chapter devoted to the question of mouthpiece pressure. Included in this chapter was the suggestion of practicing a little each day by blowing into a horn that is lying free on a table or shelf. The main point Mr. Farkas emphasized in this chapter made sense to me: excessive mouthpiece pressure is the enemy of brass players.

Many years later, I began thinking about this question again. How much pressure is too much? Do people play with significantly differing amounts of mouthpiece pressure? Does tone quality really suffer from excessive pressure? Does pressure mainly effect endurance? I also began thinking about how one might test the mouthpiece pressure that brass players use. I wondered if perhaps a kind of norm could be discovered against which comparisons could be made as an aid in teaching. Working with a machinist in the 1970s, I developed a telescoping, spring-loaded device to put between the mouthpiece and the mouthpipe of a horn by which I could measure the pressure exerted while playing. Over time, I gathered some data with this device, but discovered, in the end, that the scale of measurement was not sufficiently accurate to make the effort worthwhile.

About four years ago, I came back once again to this question of mouthpiece pressure, and, since I now have several good friends in the School of Engineering at Walla Walla College where I teach, I thought I might be able to find a high-tech solution to my problem of measuring mouthpiece pressure. James Pellow (a senior electrical engineering student, under the guidance of Dr. Carlton Cross, Professor of Engineering) developed a pressure-sensing device and a computer program that enabled me to measure mouthpiece pressure used while playing horn. Initially, I had been interested in mouthpiece pressure alone. I simply wanted to find out what kind of pressure is habitually used by a wide variety of horn players. As my engineer friends began developing the computer software involved in this project, however, they suggested that it would be easy to take sound samples along with the pressure readings, thus providing data which could possibly add

other important dimensions to my study. By last spring, the equipment was ready and I began my project, described as follows. Participants played three pitches (g, g', g'') three times each at the same measured distance from a microphone; they held each pitch at a particular dynamic level as indicated by a decibel meter. The resultant pressure readings were recorded by the computer in ounces, and sound samples were also taken.

A total of twenty-three¹ persons participated in this study at Walla Walla College in May of 1998, and at the IHS workshop at Banff the following June. I had planned to gather more data, but a hardware failure on my second day at Banff abruptly ended my work. As studies go, this one represents a very small sampling. Nevertheless, I would like to share the results because, even under these circumstances, I think they will be of interest to horn players. To provide the context for this study, I asked three groups of questions of each participant (see the end of this article for a summary of this information):

1) Name, gender, age group (5 groups: 1) -19; 2) 20-29; 3) 30-39; 4) 40-49; 5) 50+), education (High school, College, Graduate school), horn study (None, Private study (only), College as major/minor, Masters degree, Doctoral degree), and playing status (Student, Amateur, Music teacher, Professional).

2) Embouchure used (Wet/Dry), ability to lip trill (self-assessment: Poor, Fair, Good, Excellent), general flexibility (self-assessment: Poor, Fair, Good, Excellent), and pain threshold (High/Low).²

3) Make and model of horn and mouthpiece; material of the horn; lacquered or not; standard or screw bell.

The following examples give a tally of the data gathered in question-groups #1 and #2, relative to levels of mouthpiece pressure. They show the average mouthpiece pressure (from the three trials, expressed in ounces) used for each of the three notes played, and how the rest of the information compares. In each example, the numbers for mouthpiece pressure are arranged in order from least to greatest. The numbers of the specific participants are in the far right column.

Example 1: Mouthpiece Pressure for g

Pressure Reading	Gender	Age Group	Wet/Dry	Trill	Flexibility	Pain	Education	Horn Studies	Playing Status	Participant #
5.16	F	3	W	P	F	H	C	P	A	06
6.83	F	2	W	G	G	L	C	C	S	26
7.08	M	5	W	E	E	L	G	D	M	05
7.66	M	4	W	P	F	H	G	P	A	16
7.66	M	4	W	P	F	H	G	P	A	17
8.25	M	4	D	P	P	L	G	P	A	01
8.75	M	3	W	P	G	H	G	P	A	04
10.08	M	5	D	E	F	H	C	C	P	24
10.16	M	3	W	E	F	L	G	M	P	08
10.16	F	1	W	P	F	H	H	P	S	13
10.58	F	2	W	G	G	L	G	M	P	11
11.25	M	2	D	G	G	H	C	P	P	14
11.33	F	2	D	F	F	H	C	C	S	21
12.41	F	5	W	F	G	H	C	C	A	23
12.58	M	2	W	F	G	H	C	C	S	03
13.50	M	5	D	E	F	H	C	C	P	25
14.16	M	4	W	E	E	H	G	M	P	18
14.41	M	2	D	G	G	H	H	P	P	09
16.25	F	3	D	F	G	H	G	C	M	12
17.00	M	3	D	F	G	L	C	P	P	10
17.00	F	2	W	F	F	?	G	C	S	19
23.66	M	2	W	P	G	?	G	C	P	20
24.16	M	3	W	E	G	H	G	C	M	07

Example 2: Mouthpiece Pressure for g'

Pressure Reading	Gender	Age Group	Wet/Dry	Trill	Flexibility	Pain	Education	Horn Studies	Playing Status	Participant #
9.08	M	5	W	E	E	L	G	D	M	05
10.33	F	2	W	G	G	L	C	C	S	26
10.58	M	2	D	G	G	H	C	P	P	14
12.00	M	3	W	E	E	L	G	M	P	08
12.16	M	4	W	P	F	H	G	P	A	16
12.58	M	4	W	P	F	H	G	P	A	17
12.58	F	2	W	G	G	L	G	M	P	11
13.08	F	3	W	P	F	H	C	P	A	06
14.16	F	3	D	F	G	H	G	C	M	12
14.16	F	2	D	F	F	H	C	C	S	21
14.50	M	4	D	P	P	L	G	P	A	01
14.83	M	3	W	P	G	H	G	P	A	04
16.50	M	3	D	F	G	L	C	P	P	10
16.66	M	5	D	E	F	H	C	C	P	24
16.75	M	5	D	E	F	H	C	C	P	25
17.83	M	2	W	F	G	H	C	C	S	03
18.00	F	5	W	F	G	H	C	C	A	23
19.16	F	1	W	P	F	H	H	P	S	13
21.58	F	2	W	F	F	?	G	C	S	19
24.41	M	2	D	G	G	H	H	P	P	09
27.91	M	3	W	E	G	H	G	C	M	07
28.83	M	4	W	E	E	H	G	M	P	18
32.83	M	2	W	P	G	?	G	C	P	20

Example 3: Mouthpiece Pressure for g''

Pressure Reading	Gender	Age Group	Wet/Dry	Trill	Flexibility	Pain	Education	Horn Studies	Playing Status	Participant #
16.00	M	4	D	P	P	L	G	P	A	01
16.41	M	2	D	G	G	H	C	P	P	14
18.50	F	2	D	F	F	H	C	C	S	21
23.75	F	3	D	F	G	H	G	C	M	12
25.00	M	2	W	F	G	H	C	C	S	03
25.83	F	2	W	G	G	L	G	M	P	11
28.25	M	3	W	E	F	L	G	M	P	08
30.00	M	5	W	E	E	L	G	D	M	05
30.25	F	2	W	G	G	L	C	C	S	26
30.33	M	5	D	E	F	H	C	C	P	24
35.41	M	5	D	E	F	H	C	C	P	25
40.41	M	3	D	F	G	L	C	P	P	10
42.08	F	2	W	F	F	?	G	C	S	19
45.41	M	3	W	P	G	H	G	P	A	04
45.66	F	3	W	P	F	H	C	P	A	06
47.08	M	4	W	P	E	H	G	P	A	17
49.75	M	4	W	P	F	H	G	P	A	16
56.33	M	3	W	E	G	H	G	C	M	07
59.25	F	1	W	P	F	H	H	P	S	13
63.00	M	2	D	G	G	H	H	P	P	09
72.33	M	4	W	E	E	H	G	M	P	18
72.41	F	5	W	F	G	H	C	C	A	23
72.66	M	2	W	P	G	?	G	C	P	20

These data show, for example, that Participant #6 is a female in the 30-39 age group who plays with a wet embouchure, has a "poor" lip trill but "fair" general flexibility, and tolerates pain well. She holds a college degree (note: not in horn), has studied horn privately, and considers herself an amateur player. In Example 1 she ranked first with the least mouthpiece pressure, in Example 2 she ranked eighth, and fifteenth in Example 3.

I hoped that there would be some clear-cut trends in the data: perhaps men would use more mouthpiece pressure than women; perhaps older players would use less pressure than younger; perhaps those who play with wet embouchures would find it easier to use less pressure than those with dry embouchures. Certainly, I thought, there ought to be a correlation between the amount of pressure used and the ability to do a good lip trill and to have good flexibility. And would not a low threshold of pain mandate less pressure against the lips? What about education and horn study? Surely those with advanced degrees in horn or who play professionally would have learned to play with significantly less pressure?

Even a casual reading of these data shows that males and females are randomly represented across the range of pressures recorded; the same can be said for age groups. The use of wet and dry embouchures is likewise scattered throughout, as are flexibility and ability to perform a lip trill. Education, horn study, and playing status also show no pattern as relates to mouthpiece pressure. My informal analysis of these data suggests that only on the question of the pain threshold in Example 3 is there any relationship at

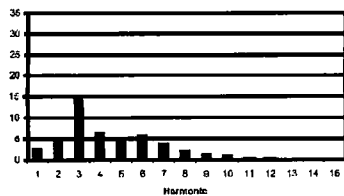
all to the amount of mouthpiece pressure used, and even that does not seem entirely persuasive. It would appear that the least that can be said—*based on such a small sample*—is that equally competent and successful horn players may use a wide range of mouthpiece pressures. And in this regard, I can state with certainty (because they are my personal friends) that two of the participants, who are among those who play with the most pressure—pressure that would be debilitating for me—are very fine players and do not appear to suffer in any way whatsoever. Is mouthpiece pressure simply not as significant as many of us have thought?

The three examples given above relate to question-groups #1 and #2 from the questionnaire. The next set of examples relate to question-group #3 and have to do with mouthpiece pressure and equipment used. This part of the study was done to see if any specific relationships could be discovered between the wave forms of the sound samples and a) mouthpiece pressure or b) any of the various parameters of the equipment used. For example, might the wave form of a given pitch be different for a player using very light mouthpiece pressure versus someone playing the same pitch using more pressure? And might there be anything in the pattern of the sound waves that could be related to horns made of brass versus silver, that are lacquered or unlacquered, or that have screw bells rather than standard bells?

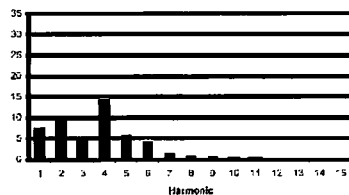
Examples 4-6 show the wave forms for the three notes tested. These are arranged in rows moving left to right on the basis of the pressure used, going from least (top left) to greatest (bottom right), and are expressed as bar graphs.

Example 4: Wave Forms for g

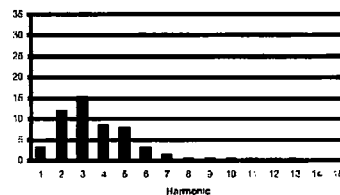
Player 6



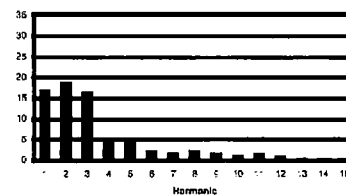
Player 26



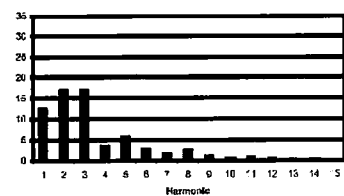
Player 5



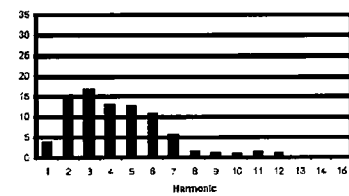
Player 16



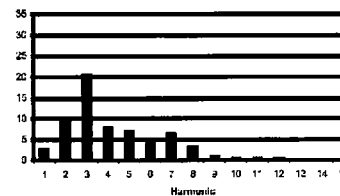
Player 17



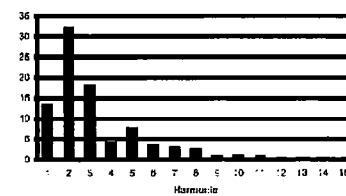
Player 1



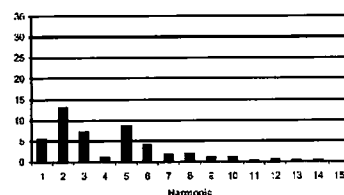
Player 4



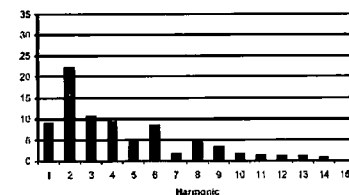
Player 24



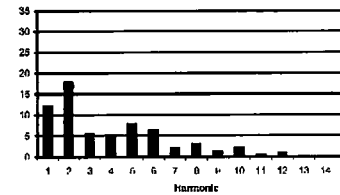
Player 8



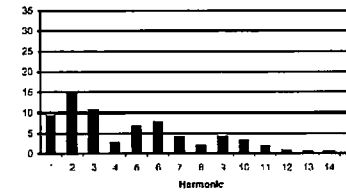
Player 11



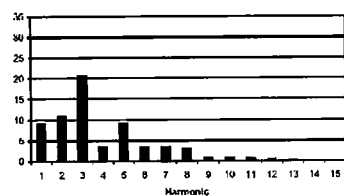
Player 14



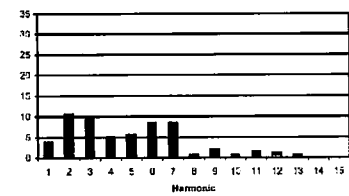
Player 21



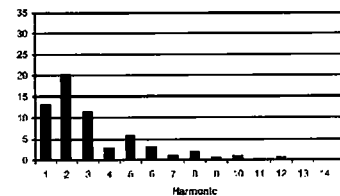
Player 23



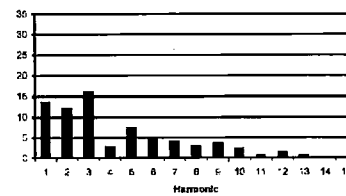
Player 3



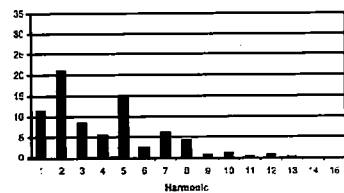
Player 25



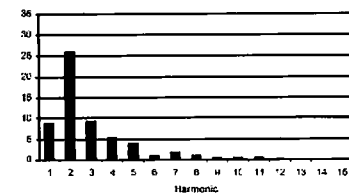
Player 18



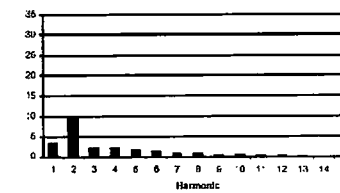
Player 9



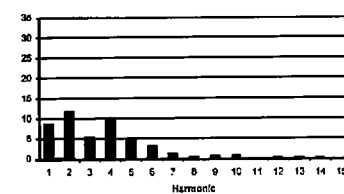
Player 12



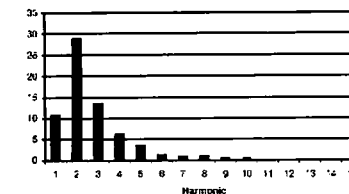
Player 10



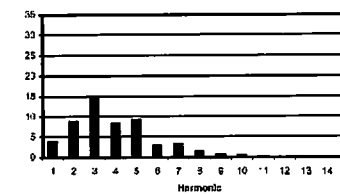
Player 19



Player 20

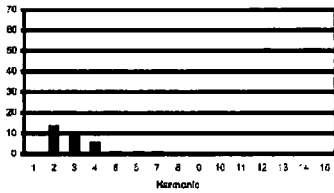


Player 7

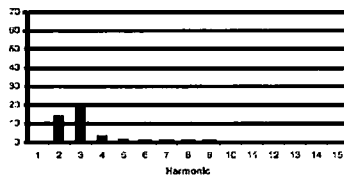


Example 5: Wave Forms for g'

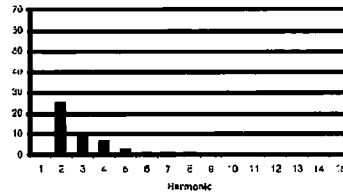
Player 5



Player 28



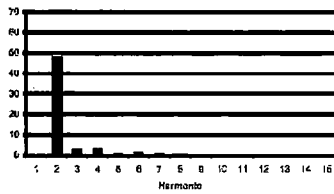
Player 14



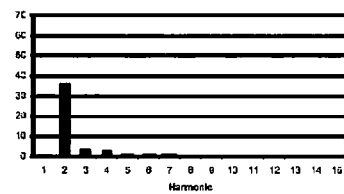
Player 8



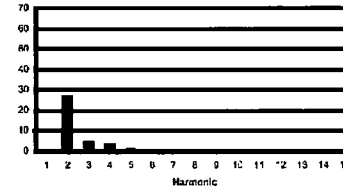
Player 16



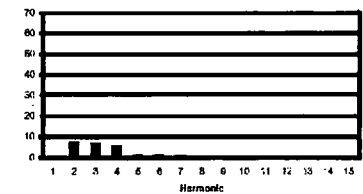
Player 17



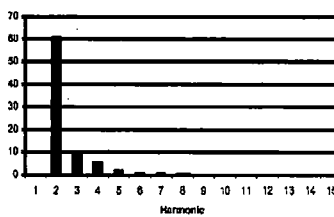
Player 11



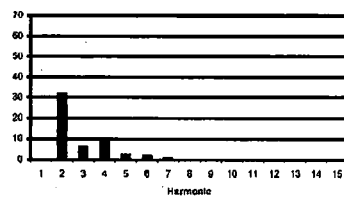
Player 6



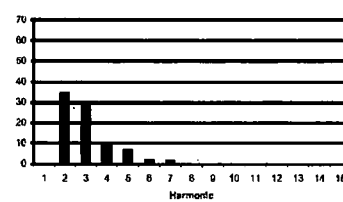
Player 12



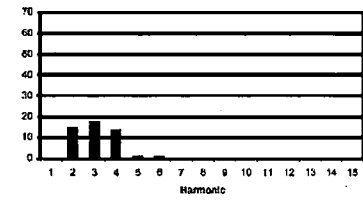
Player 21



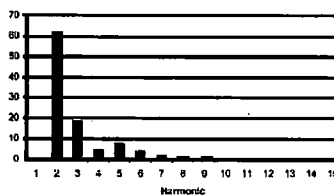
Player 1



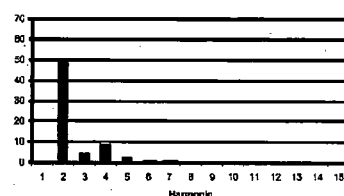
Player 4



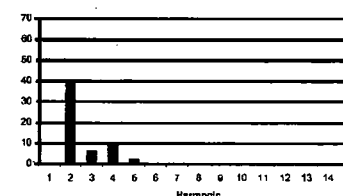
Player 10



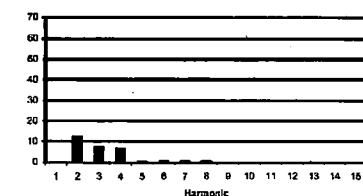
Player 24



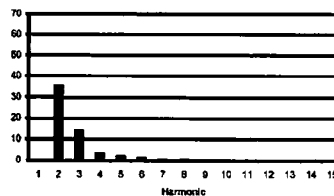
Player 25



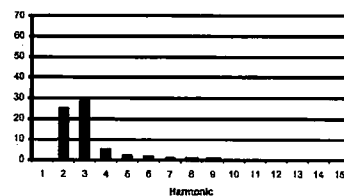
Player 3



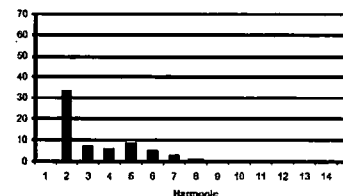
Player 13



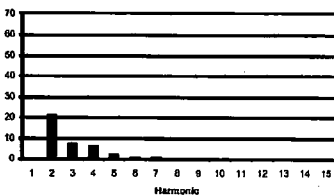
Player 19



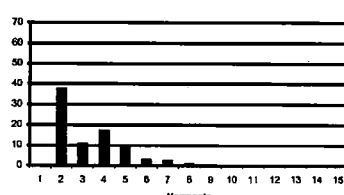
Player 9



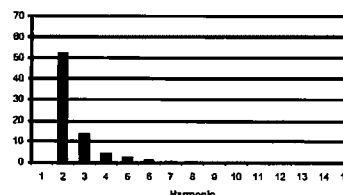
Player 7



Player 18

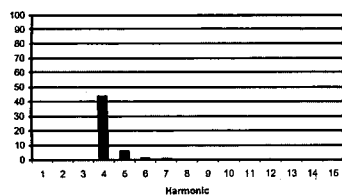


Player 20

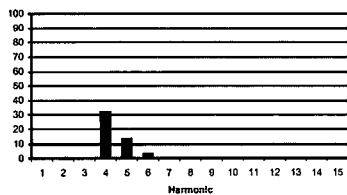


Example 6: Wave Forms for g''

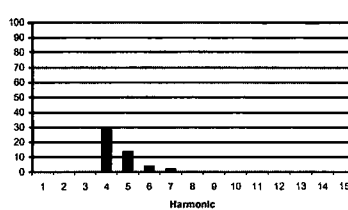
Player 1



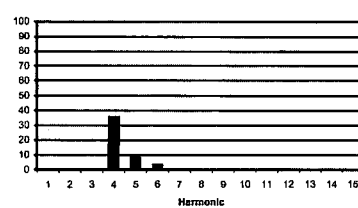
Player 14



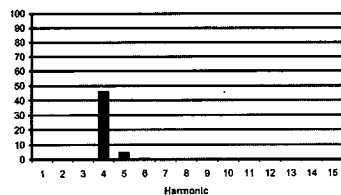
Player 21



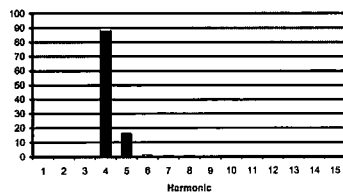
Player 12



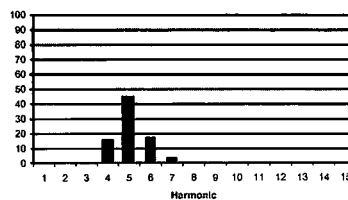
Player 3



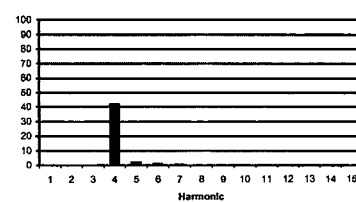
Player 11



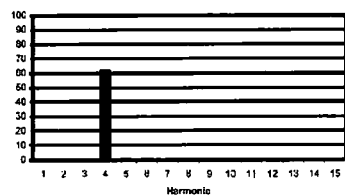
Player 8



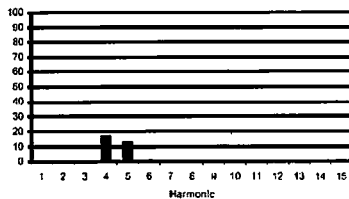
Player 5



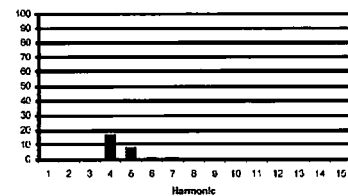
Player 26



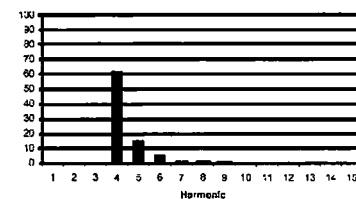
Player 24



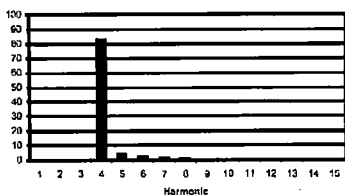
Player 25



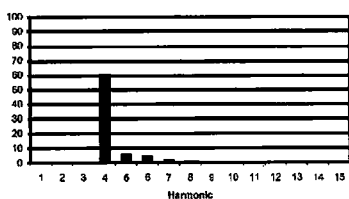
Player 10



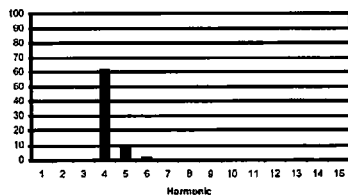
Player 19



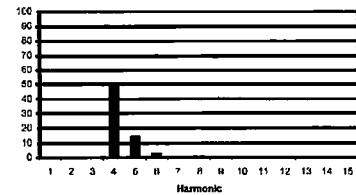
Player 4



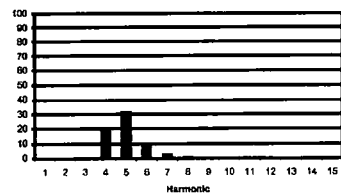
Player 6



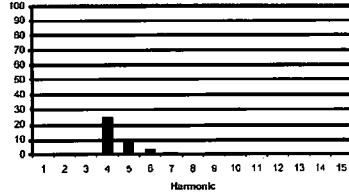
Player 17



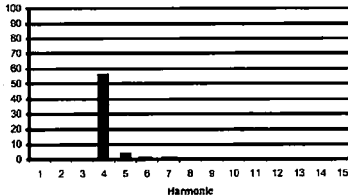
Player 16



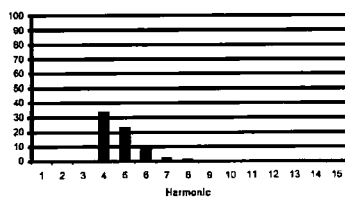
Player 7



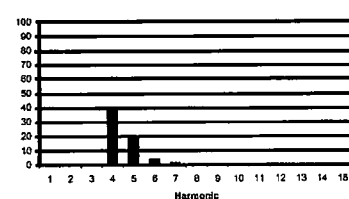
Player 13



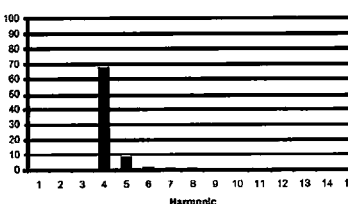
Player 9



Player 18



Player 20



A general point that may be made here is that all the players in this study produce what most hornists would regard as a "good" tone; certainly none would be mistaken for another instrument. Yet perhaps the first thing to be noted is the wide diversity in wave forms. If one didn't know that this was a study devoted exclusively to horns, might one be tempted to wonder if more than one type of instrument was involved?

As to the effects of mouthpiece pressure on tone, it appears (as in the earlier examples) that there is no clear relationship between amounts of pressure used and the tone produced. I would have hoped, for instance, to find a gradual change in the wave forms that would correspond to the changes in pressure used, or that a particular harmonic gradually got stronger or weaker as the pressure increased; I can find no such correlation. In fact, two of the players with sounds that *look* the most alike (Participants #5 and #7 in Examples 4 and 5) are at opposite ends of the pressure spectrum.

The other question raised with this data concerns the effect the material of an instrument has on the shape of the tone. Following is a list of the players broken down on the basis of the material of their instruments:

<u>Brass</u>	<u>Silver</u>
#04	#01
#05	#03
#06	#07
#08	#11
#09	#14
#10	#16
#12	#17
#18	#26
#19	
#20	
#21	
#23	
#24	
#25	

Based on the pattern of harmonics shown in Examples 4-6, are the sounds produced on brass horns significantly more like each other than they are with those produced on silver horns? It would not seem so. And as a matter of fact the two players noted above to have very similar sounds (#5 and #7) come from different groups. Although the samples are small, horns lacquered and unlacquered may also be compared.

<u>Lacquered</u>	<u>Unlacquered</u>
#04	#09
#05	#10
#06	#12
#08	#18
#19	#21
#20	#23
#24	
#25	

Again, based on these data, I do not believe it is possible to make a case that this parameter has a measurable effect on the wave forms. To put it another way, there is as much tonal

diversity *among* the two groups as there is *between* them. This is not to say that a particular horn may not be effected by removing the lacquer. To answer this question more definitively one would have to take sound samples from a lacquered horn, strip it, then take sound samples again under the same acoustic conditions.

The following players use instruments with screw bells: #08, #12, #13, #14, #18, #20, #23, #26. I can find nothing about the harmonics produced on these horns that would set them apart in any way from horns with standard bells. As with the question about the effects of lacquer, it would be interesting to take sound samples from a horn both before and after a "bell job."

A last question would have to do with the notion of "ideal" horn sound. Clearly there is a great diversity in what we all think is ideal! And haven't we all chosen our equipment to achieve our own ideal? And would we not all make adjustments in mouthpiece pressure if we could hear appreciable differences as a result, differences we thought were either more or less like our ideal?

Despite the small sampling, a major conclusion I have drawn from this study is that mouthpiece pressure is not as important a factor in determining sound and technique as some of us have been led to believe. It also appears to me that specific equipment may not be as important as one might think either. Each person brings to their playing a mental concept of sound that can override both mouthpiece pressure and equipment, thus it is this mental concept of sound that is the truly defining part of our playing.

As a second part of this study I intend to test this conclusion in what I hope will be a definitive way. I hope to be able to share these results by next year.

Summary of questionnaire data:

Gender: (Male) 15; (Female) 8
 Age Group: (-19) 1; (20-29) 8; (30-39) 6; (40-49) 4; (50-) 4
 Wet/Dry Embouchure: (Wet) 15; (Dry) 8
 Lip Trill: (Poor) 7; (Fair) 6; (Good) 4; (Excellent) 6
 Flexibility: (Poor) 1; (Fair) 9; (Good) 11; (Excellent) 2
 Pain Threshold: (High) 15; (Low) 6; (2 not reporting)
 Education: (High School) 2; (College) 9; (Graduate School) 12
 Horn Study: (Private) 9; (College Maj/Min) 10; (MM) 3;
 (DMA) 1
 Playing Status: (Student) 5; (Amateur) 6; (Music
 Teacher) 3; (Professional) 9

Instruments and mouthpieces used were as follows:

#	Instrument	Mouthpiece
#20	Alexander	Alexander 21
#10	Alexander 103	Yamaha 30 C4
#09	Conn 6D	Lawson 660S
#01	Conn 8D	Conn 7BN
#07	Conn 8D	Giardinelli C4 (Johnson rim)
#12	Geyer	Giardinelli C10
#13	Geyer	Giardinelli S15
#03	Holton 179	Giardinelli C4 (Johnson rim)
#04	Holton 180	Holton DC
#06	Holton 180	Giardinelli C8 (Johnson rim)
#05	Holton 181	Greer CR12 (#1 rim)
#24	Holton 181	Marcinkiewicz 11S
#25	Holton 181	Yamaha 30 C4
#26	Holton 279	Holton MC
#21	Hoyer	Schilke 30
#16	King Eroica	Atkinson D14 (D rim)
#17	King Eroica	Atkinson D14 (#1 rim)
#11	Paxman (New World)	Yamaha 30 C4
#18	Paxman Triple	Giardinelli S12
#23	Paxman 25L	(Custom)
#08	Schmit, E. Triple	Tilz MW
#19	Schmidt, M.	Tilz 45T
#14	Yamaha 668 ND	Stork Custom

Of these instruments eight were lacquered brass, seven unlacquered brass, five lacquered silver, and three unlacquered silver. Fifteen had a standard bell and eight a screw bell.

Notes

¹The participant numbers run to 26 because there were three trials that did not work properly.

²A low threshold of pain suggests that a person hurts easily; a high threshold of pain, that they do not hurt easily.

Carlyle Manous is a graduate of Loma Linda University and the University of Michigan. At U of M, he completed both an MM in wind instruments and a DMA in horn performance, studying horn with Louis Stout. Carlyle has taught at all levels of education and is currently Professor of Music at Walla Walla College, where he conducts the Walla Walla Valley Symphonic Band and three other small ensembles. In addition, he teaches music theory, conducting, and music notation by computer.



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Loose Canons:

Where are Stravinsky's Canons For Two Horns?

by Paul Austin

In the article "A Personal Preface" which appeared in the June 1957 issue of *The Score*, Robert Craft, the noted authority on the music of Igor Stravinsky, provides us with the following:

Stravinsky's sketch books do not contain significant amounts of unused material, but they include some little pieces written for his children when they were small ... Of these nursery songs and tiny instrumental pieces I have seen a duet for two bassoons worth publishing, and a song for his daughter Ludmilla (d. 1938). This same daughter was once in grave danger from an appendix and was saved by a Swiss doctor who would take no payment from Stravinsky but music. The doctor was a horn player and Stravinsky sent him a set of canons for two horns, which one may hope still exists with the family of Dr. Roux, somewhere in the neighbourhood of Geneva. This was in 1917.¹

There are many books about Stravinsky, but they provide no additional facts about this relatively unknown work; some list this composition as lost, missing, or unpublished, others neglect to mention it at all.

Throughout the 1990s, I have mentioned Stravinsky's *Canons* to horn players and musicologists. No one seems to be aware of them, but everyone seems to be very interested. They certainly provide an interesting topic for discussion, with elements of mystery and intrigue, and it is unfortunate that the location of this composition is unknown today. My primary aim through this article is to bring attention to these pieces and the circumstances surrounding them, in hopes of either discovering their present location or learning of their unfortunate demise.

It is not surprising that the amateur horn player and professional physician Dr. Roux of Geneva, Switzerland, would prefer being paid with an original composition by Stravinsky rather than cash in 1917. Igor Stravinsky (1882-1971) had become quite a controversial figure in the European music scene during the decade. The premiere of his *Le Sacre du Printemps* on 29 May 1913 generated a riot in Paris at the opening-night performance, and his music was considered innovative and shocking by post-Romantic audiences.

At the same time, Dr. Roux may have had little choice in receiving music for payment from Stravinsky during World War I. The following from *Stravinsky in Pictures and Documents* by Vera Stravinsky and Robert Craft describes the composer's financial state in 1917.

World War I disrupted Stravinsky's life and changed the course of his art, for he lost not only his home and his country but also the sources of commissions to compose and perform

new ballets. In 1917, by which time he had a tubercular wife and four children to support, his income from Russia had ceased, and performance fees, greatly diminished in number because of the war, were the composer's chief means of sustenance.²

In a personal letter, Craft informed me (in 1991) he was still unaware of the whereabouts of this composition or the location of the Roux family. He also revealed that an unsuccessful effort had been made in the late 1950s to uncover the *Canons*.

I am sorry to say that the score of the *Canons for Two Horns* has never been found. I believe that shortly after Stravinsky mentioned the work, someone did canvass a number of families by the name of Roux in Switzerland—but with no results.³

A letter to the Swiss Music Archives produced the following information from Ernst Meier, Head of Music Service:

I unsuccessfully tried to find out something about the Roux family. Unfortunately this family name is quite common in the French speaking area of Switzerland. Most of Stravinsky's musical legacy is being held by the Sacher Foundation of Basel. The staff there has not been able to help me too [sic]. Therefore the score of the *Canons* may still be in the possession of the family. Perhaps—if this information is of importance to you even now—Mr. Theo Hirsbrunner, a prolific Stravinsky scholar, may be able to help you.⁴

Pursuing this lead, I wrote to Mr. Hirsbrunner and received this reply:

Unfortunately, I can't help you. There are too many Roux in Geneva, and the Paul Sacher Foundation in Basel could give no further going [sic] advice.⁵

I did have the opportunity to ask Philip Farkas before his death about Stravinsky's *Canons*. Mr. Farkas offered this advice (also in 1991):

I have been wracking my brain for some idea of where you might learn more [about the *Canons*]. Unfortunately, the one person I think might have helped you was Willi Aebi of Burgdorf, Switzerland, who died two years ago. He was a great collector of horn memorabilia and had much original music, historic horns, etc. He is also the Dr. Willi Aebi to whom Othmar Schoeck dedicated his great horn concerto. Even his widow might know some answers. She has left Burgdorf and now lives somewhere in Zürich. You should write with your request to

Mrs. Aebi. She is charming, speaks fluent English and is very knowledgeable ... By all means write her. I hope that this slim lead might finally be helpful. Let me know how it all works out ... Good luck!⁶

A letter from Mrs. Aebi proves that confusion about this work persists on the other side of the Atlantic as well:

I don't remember having heard mention of Stravinsky's *Canons for Two Horns*. I gave all the material my husband had collected on the French Horn to his son Franz who too was an amateur horn player and who to our great grief died four years ago ... I am sorry I can't be of assistance to you and wish you success in your further endeavors.⁷

The enigma of the work presents many interesting questions. It seems odd that Stravinsky would not keep a copy of his *Canons*, even in sketch form. Does it make sense that the most famous composer of that time would simply give away music without keeping a copy for himself? Is it possible that this composition was so insignificant to him that he deemed it unnecessary to keep a version? Stravinsky was notorious for continually revising his compositions in order to keep the copyright current, which worked to his advantage financially, so why would he freely release this composition?

Perhaps he did keep a copy of the *Canons* of 1917, but the story of his life during this time can help us to understand how such a unique score could disappear. Switzerland was the home of the Stravinsky family from 1915 to 1920. From his autobiography, Stravinsky noted the following:

Once there, I had at once to set about finding some place in which I could definitely settle myself with my family. I searched the neighborhood of Lausanne, and my choice fell upon Morges, a little town on the banks of the Lake of Geneva, and there I passed five years of my life.⁸

Stravinsky's oldest child Theodore provided information about the exact location of their family in Switzerland in his book about his parents, *Catherine and Igor Stravinsky*.

In Spring 1915 Igor and Catherine in fact rented the Villa Rogivue in the Avenue des Pâquis at Morges, a delightful little town near Lausanne, on the banks of the Lake of Geneva.⁹

In 1917 the family lived in three locations. In addition to the Villa Rogivue, Theodore noted that "the whole household moved for the summer of 1917 into the mountains, to Les Diablerets in the Vaud Alps."¹⁰ Theodore then explained that the family moved again following that summer:

Back at Morges our parents were faced with an unexpected problem, the Villa Rogivue, which had been our home since May 1915, [had] just been sold by the owner, and we therefore had to move away, and without delay. Fortunately they found a delightful roomy apartment a few yards away in the handsome XVIIIth century dwelling called 'Maison Bornand,' Place St.

Louis....'Maison Bornand'...was the Stravinsky home between 1917 and 1920.¹¹

Although we do not know in which month Stravinsky wrote the *Canons*, it is known that Ludmilla (also known as Mika) was ill in January 1917. A postcard dated 19 January 1917 to Stravinsky from his friend, the Swiss conductor Ernest Ansermet, requests "tell me what the doctor says about Mika."¹² We can surmise that Mika's condition was the appendicitis that Dr. Roux treated, but we can not be certain. It is possible that the *Canons* were written in early 1917, and that any copy of the score belonging to the composer could have been lost during the move to Les Diablerets or Maison Bornand.

It turns out that Stravinsky wrote a piece of music in 1917 specifically for his daughter Ludmilla. This composition, *Berceuse*, was completed on 10 December 1917.¹³ Perhaps this is the same song that Robert Craft saw in Stravinsky's sketch book, and noted in his article "A Personal Preface" in the June 1957 *The Score* (quoted at the beginning of this article). In his autobiography, Stravinsky mentioned his "*Berceuse* for my little daughter, with my own words...translated into French by [the Swiss novelist Charles-Ferdinand] Ramuz."¹⁴ Responding to a letter from Ramuz dated 24 January 1918, Stravinsky specified that Ludmilla's *Berceuse* was not to be published.¹⁵ It seems obvious that Stravinsky's concern for his daughter's health was far more important to him than earning money from the music inspired by her 1917 illness.¹⁶

Apart from Ludmilla's illness, 1917 was an emotionally draining year for Stravinsky. His childhood nursemaid Bertha Essert died in April 1917 (she had also been the nanny for Stravinsky's children). Stravinsky reportedly mourned Bertha's death more than his own mother's death years later.¹⁷ That same year Stravinsky's younger brother Gury died on the Romanian front while serving in World War I.¹⁸ Stravinsky felt especially close to Bertha and Gury, and to have lost both of them in 1917 was devastating for the composer. Stravinsky later noted that "this period, the end of 1917, was one of the hardest I have ever experienced," and that he was "overwhelmed by the successive bereavements that I had suffered."¹⁹ Years later, Robert Craft provided information that helps us to understand this close bond between Stravinsky, his nursemaid, and his younger brother. In the diary *Stravinsky: Chronicles of a Friendship*, Craft notes in the 6 January 1970 entry that Stravinsky went "...out of his way to tell me secrets—about his brother Gury's homosexuality, about his own early sexual corruption by his nurse Bertha—that he seemed to want recorded."²⁰ As a reminder of his brother, Stravinsky kept Gury's Russian military medal "near him for the rest of his life."²¹

Stravinsky lost his homeland as well in 1917. Initially, Stravinsky embraced the Russian Revolution, but he eventually developed a hostile attitude toward the new government, partly because he lost his Russian country home at Ustilug, a favorite composing retreat of his.²² By October 1917, Stravinsky "realized that the Bolshevik Revolution had made it impossible for him to return to his native land, and he



and his family would probably have to live their lives in permanent exile.^{17,23} Considering the loss of his nursemaid, his younger brother, his home, and his country, there is no doubt that Stravinsky was especially grateful that he didn't lose his daughter Ludmilla that year, too.²⁴ Certainly, in weighing the combination of all of these emotional factors, it is easier for us to imagine why Stravinsky could place his *Canons for Two Horns* under less scrutiny in terms of its financial potential than some of his other compositions.

Unfortunately, there is no solid evidence regarding the style of the missing *Canons*. One can only wonder if they were influenced by Russian, Neoclassical, Spanish, or jazz elements, all of which were used by Stravinsky in the 1910s. On an optimistic note, it is good to know that the only known location of Stravinsky's *Canons* is Switzerland, a country physically untouched by war during this century. If this composition had been written in any other part of Europe, we would be in a position to assume that it was destroyed during the war. It is possible that Stravinsky's 1917 *Canons for Two Horns* are intact somewhere in Switzerland today.

Of course, the most important question remains obvious: where are Stravinsky's *Canons*? Possibly the descendants of Dr. Roux presently guard this score as a family treasure and make it unavailable to the public. Maybe the composition is lying in a pile of music somewhere in Switzerland, waiting to be discovered. Since Stravinsky composed no other solo horn music, this missing composition holds universal interest. So, should anyone have information about Stravinsky's *Canons for Two Horns*, please share your knowledge with us! Perhaps, with some investigation and a lot of luck, the mystery of Stravinsky's *Canons* can be solved.

Notes

¹Robert Craft, "A Personal Preface," *The Score* XX (June 1957), 11.

²Vera Stravinsky and Robert Craft, *Stravinsky in Pictures and Documents* (New York: Simon and Schuster, 1978), 28.

³Robert Craft, personal letter, Pompano Beach, Florida, dated 7 February 1991.

⁴Ernst Meier, personal letter, Zürich, Switzerland, dated 10 July 1991.

⁵Theo Hirsbrunner, personal letter, Berne, Switzerland, dated 19 September 1991.

⁶Philip Farkas, personal letter, Bloomington, Indiana, dated 6 November 1991.

⁷Annemarie Aebi, personal letter, Zürich, Switzerland, dated 8 August 1996.

⁸Igor Stravinsky, *Stravinsky: An Autobiography* (New York: Simon and Schuster, 1936), 90-91.

⁹Theodore Stravinsky, *Catherine and Igor Stravinsky* (London: Boosey and Hawkes, 1973), n.p.

¹⁰*Ibid.*

¹¹*Ibid.*

¹²Claude Tappolet, ed., *Correspondance: Ansermet – Stravinsky (1914-1967)*, Vol. II (Geneva: Georg, 1990), 59.

¹³Robert Craft, ed., *Stravinsky: Selected Correspondence, Vol. III* (New York: Alfred A. Knopf, 1985), 466.

¹⁴I. Stravinsky, 101.

¹⁵R. Craft, ed., *Stravinsky, Vol. III*, 32.

¹⁶Further evidence of Stravinsky's fondness for Mika is also found in the second set of *Five Easy Pieces for Piano Duet*. Composed in 1916-17, this music was intended for Ludmilla and her older brother Theodore, as they had just started piano lessons. The children's part, a simple melody, was placed in the first part, while the second part was much more difficult and intended for Stravinsky himself. See Michael Oliver, *Igor Stravinsky* (London: Phaidon Press Limited, 1995), 97-98.

¹⁷Oliver, 15.

¹⁸*Ibid.*, 14.

¹⁹I. Stravinsky, 110.

²⁰Robert Craft, *Stravinsky: Chronicle of a Friendship* (Nashville and London: Vanderbilt University Press, 1994), 510.

²¹V. Stravinsky and R. Craft, 153.

²²Oliver, 90.

²³Jeremy Noble and Eric Walter White, *The New Grove Composer Biography Series: Modern Masters* (New York: W. W. Norton, 1984), 135.

²⁴Born in 1908, Ludmilla lived until 1938, when she died of tuberculosis at age thirty.

Paul Austin holds degrees from Tennessee Tech University and the University of Cincinnati College-Conservatory of Music, with post-doctoral work at the Banff Centre for the Arts and in London, England. Currently, Dr. Austin teaches horn at Grand Valley State University and is Advertising Agent for the IHS. He encourages anyone with information about this topic to contact him: P.O. Box 6371, Grand Rapids MI 49516-6371, USA.



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Embouchure Dystonia

an under-recognized cause of performance impairment in brass players

by Steven Frucht, M.D.

Musicians are subject to a wide range of occupational injuries. The extraordinary demands of practice and performance, the constant repetition of specific movements over many years, and the need to play to earn income puts the professional musician at risk for injury. Musicians often do not have adequate health insurance benefits, and are often loath to admit that they are injured for fear of losing work. There is also a tendency for performers to seek the help of other players or of non-traditional health care professionals before consulting a physician. For these reasons, injured musicians frequently come to the attention of a doctor when their disability threatens their career.

In the last twenty years, there has been an explosion of interest among musicians and health care professionals in the prevention, diagnosis and treatment of performance-related problems. The most common difficulties are easily recognized by practitioners of performing arts medicine, including muscle injuries (such as tendinitis), nerve entrapments (carpal tunnel syndrome, to name one), and the overuse syndrome, where chronic repetitive use of specific muscle groups leads to pain. Once the correct diagnosis is made, these disorders usually respond to appropriate treatment. For muscle injuries and the overuse syndrome, rest and non-steroidal anti-inflammatory drugs usually suffice, and even patients with severe nerve entrapments can return to normal function if the problem is fixed surgically.

The purpose of this article is to draw attention to another condition, dystonia. Unlike the disorders mentioned above, this disorder frequently escapes early diagnosis. It presents a unique set of challenges to the performer and treating physician.

What is "Dystonia"?

"Dystonia" is a word used by neurologists to describe sustained involuntary contractions of muscles, typically producing twisting or repetitive posturing. A movement or posture can be "dystonic" in appearance. The term "dystonia" is also used to refer to the underlying disorder that causes the involuntary movements. Dystonia can be classified in three ways: by its cause, by the parts of the body affected, and by the action that triggers the appearance of the movements. Dystonia can affect the entire body ("generalized"), several adjacent parts of the body ("segmental") or only one part of the body ("focal"). Dystonia may also be present at rest, or only with specific actions ("task-specific" dystonia).

How does Dystonia affect Musicians?

Musicians diagnosed with dystonia rarely have an inherited form of the disorder. In most cases only one part of the body is affected. The vast majority of musicians diagnosed with dystonia have a focal dystonia (affecting one part of the body) that is task-specific. This means that

dystonic movements occur only when they perform on their instrument. Musicians with dystonia typically experience the onset of their symptoms in their late 20s to early 40s, however, a wide range of ages has been described.

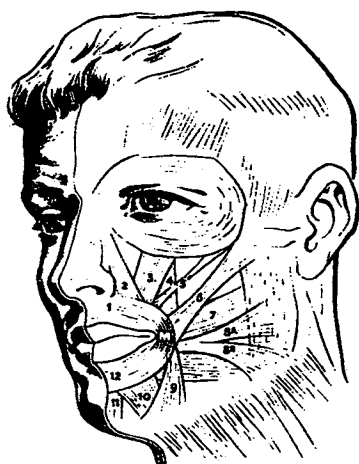
Focal task-specific dystonias have been described in virtually all instrumentalists, including keyboard, string, woodwind, and brass players. Usually, the part of the body affected is that which is used most often. Thus, in keyboard players with task-specific dystonia, the right hand is usually involved, whereas the left hand is typically affected in string players. Musicians typically express their problems in musical terms, complaining of a progressive loss of control playing their instrument. Initially they may feel that they need to expend more energy or thought to play passages that were previously routine. With time, automatic movements become difficult and there may be the sense that the body part involved is weak. The disorder is usually painless, and numbness and tingling are typically absent. There may be a sensation of tension or tightness as the performer exerts increasing effort to perform. Specific passages or technical tasks (e.g., stretching on the keyboard or legato brass playing) may be exclusively involved. For example, a pianist with dystonia of the hand may notice involuntary curling of the pinky or ring finger of the right hand when playing octaves or stretching for tenths. A violinist may notice a loss of control or flexing of the pinky of the left hand in difficult passages.

Dystonic movements of the hands and fingers are usually easily seen, and, once recognized, the diagnosis can be secured quickly. The diagnosis of task-specific dystonia is more challenging among woodwind and brass players. The muscles of the face, jaw, and tongue that form and control the embouchure are usually affected. The abnormal movements may be very subtle and are typically only present when the patient plays the horn or buzzes into the mouthpiece. In an article published earlier this year, we coined the term "*embouchure dystonia*" to refer to this syndrome.

The Anatomy and Physiology of the Embouchure

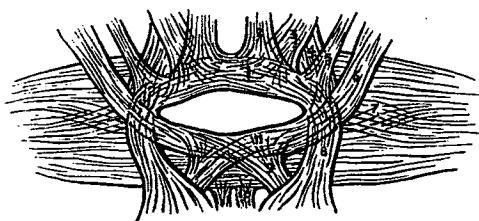
In his classic text on the art of brass playing, Farkas defined the embouchure as "the mouth, lip, chin and cheek muscles, tensed and shaped in a precise and cooperative manner, and then blown through for the purpose of setting the air-column into vibration when the lips are placed upon the mouthpiece of the instrument." No less than twelve muscles of the face are involved in controlling the embouchure, and an equal number control the jaw and tongue. The muscles of the face are interwoven in a complex network overlying the jaw and skull. These muscles are illustrated in the accompanying figure.

This illustration first appeared in the *British Dental Journal* in 1952 in an article about the embouchure by Maurice Porter, and has since been used in many sources, including Farkas' book.



Scheme of musculature of embouchure, lateral view.

FIG. 9.—M, modiolus. 1, orbicularis oris (upper lip portion). 2, levator labii sup. alaeque nasi. 3, levator labii superioris. 4, levator anguli oris. 5, zygomaticus minor. 6, zygomaticus major. 7, buccinator. 8a, risorius (masseteric strand). 8b, risorius (platysma strand). 9, depressor anguli oris. 10, depressor labii inferioris. 11, mentalis. 12, orbicularis oris (lower lip portion).



Scheme of musculature of embouchure, front view.

FIG. 9A.—1, orbicularis oris (upper lip portion). 2, levator labii sup. alaeque nasi. 3, levator labii superioris. 4, levator anguli oris. 5, zygomaticus minor. 6, zygomaticus major. 7, buccinator. 8, depressor anguli oris. 9, depressor labii inferioris. 10, mentalis. 11, orbicularis oris (lower lip portion).

Most brass players use a combination of puckering and smiling (the “puckered smile”) to play. Yet which muscles are most important in producing these movements? The answer to this question is simply not known. However, the orbicularis oris is certainly an important muscle of the embouchure. Its fibers wrap around the lips, and control the size and shape of the opening through which air is blown. It also ensures that the lips remain sealed at their edges to prevent air leaks. Along with the mentalis muscle, deeper fibers of the orbicularis also help pucker the lips. Of the other muscles pictured, the levator anguli oris, zygomaticus minor and major, and the risorius collectively elevate the corners of the mouth, producing the smile in the “puckered smile.” The muscle controlling the tongue and jaw are equally complicated, and even less is known about their function in the embouchure.

Embouchure Dystonia in Brass Players

In the last year, six brass players with embouchure dystonia have been evaluated at the Columbia-Presbyterian Movement Disorders Center, including four hornists, one trumpeter, and one tuba player. Their histories and examinations have helped define the natural history of the disorder. Players typically complained of insidious

and progressive worsening of their playing over a period of three to six months. Most had no history of trauma or injury before their impairment, although several reported an increase in technical demand or playing time immediately before the onset of symptoms. Players expressed their symptoms in musical terms. Several developed air leaks at the corners of their lips, worse in higher registers, accompanied by an audible tremor. Most had involuntary abnormal contractions of muscles of the face, including involuntary puckering, excessive elevation of the corners of the mouth, and even involuntary closure of the lips. In most cases, the problem affected one aspect of playing out of proportion to others. For example, several patients’ difficulties were limited to sustained notes in certain registers, while others had difficulty only with articulated passages at certain speeds. In most patients, abnormalities were limited to the activity of playing their instrument.

Most patients sought the attention of their teachers or colleagues first, and then turned to health care professionals although none were correctly diagnosed before evaluation at our center. At their evaluation, most players were not able to continue playing professionally, or were at risk for losing their employment. A common feature of the disorder, not fully appreciated by non-musicians, was the severe emotional distress triggered by the condition. One patient, Glen Estrin, agreed to share his experience. [Ed. note: It is because the initiative of Glen Estrin that this article appears in *The Horn Call*.]

Current Treatment of Embouchure Dystonia

At present, there is no cure for any form of dystonia, including task-specific dystonias. Therapy is directed at treating the symptoms of the disorder. Treatments for dystonia can include medicines taken by mouth, such as Artane, Baclofen, and Klonopin. These medications produce improvement in patients with generalized dystonia, but their track record in treating focal task-specific dystonias is less certain. The other treatment currently used for focal dystonias is muscle injections of Botulinum Toxin (a.k.a. “botox”), a substance that helps weaken overactive muscles. This must be used with great care in brass players, as oral weakness is poorly tolerated in this patient population. Also, it is important to realize that this treatment usually provides only temporary relief, requiring new treatments every few months. Clearly, much study of causes, symptoms, and treatments remains to be done. So far, treatments usually cannot cure the condition, but can help improve it, physically and psychologically.

This article is an expanded version of an article “Spotlight on Dystonia” which appeared in the April 1999 issue of Allegro magazine. Dr. Frucht is a neurologist at Columbia-Presbyterian Medical Center who specializes in treating patients with movement disorders, including dystonia. A violinist, he trained at the Juilliard School’s Pre-college division and at the Tanglewood Music Center. He can be reached at The Neurological Institute, 710 West 168th Street, New York, NY 10032; phone 212-305-5558.





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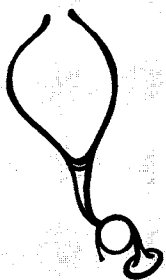
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What Every Musician Needs to Know About the Body

by David Nesmith

This article is based on a presentation that was given at the Celebration '99 IHS Symposium at Athens, Georgia. The co-presenter was Barbara Conable. The presentation relied on many visual aids (slides, video and anatomy models). It is suggested that the reader have at hand a detailed anatomy book for reference (see Resources at the end).

Sound is Movement

For every sound we can conceive, there is only one coordination of movements that creates it. If movement in our bodies is pinched or tense, our sounds will be pinched or tense. Conversely, if the movement is free and easy, our sounds will be free and easy. Much traditional training is learning technique, musicianship, and, more recently, the psychology of performing. If the movement of playing is taught at all it often comes across intuitively, sometimes with physical misuse built in. This needs to change. The movement of playing needs to be taught directly as movement, and freedom of movement needs to be taught directly.

How can we learn to free the movement of our bodies while playing? In other words, how can we learn to blend, along with our musical conceptions, corresponding kinesthetic conceptions¹ that are actually responsible for governing the movements that vibrate the horn and produce our "sound"? There are two primary steps.

Attention

The first step is to train a person's attention by cultivating kinesthetic sensitivity, discernment, and responsiveness. This means we learn to actually feel the movement of our playing, for this movement is just as important as that of a dancer or athlete, though more subtle and refined. Along with sensitivity, discernment is needed to differentiate between various qualities of movement. And finally, we can cultivate responsiveness to the information observed in the body and choose a quality of movement that suits the music. Sometimes simple attention is enough to solve problems. At other times, however, movement must be retrained.

Body Mapping

One effective way to retrain movement is Body Mapping, as taught by Barbara Conable and other And over Educators, including myself. The Body Map is one's self-representation in one's own brain.² If the Body Map is accurate, movement is generally good. If the Body Map is inaccurate or inadequate, movement is inefficient and even

injury-producing. Our Body Maps contain information about our structure, function, and size, and they simply govern our movement. In other words, we move according to how we think we are structured rather than according to how we are actually structured.³

For example, if a horn player has his jaw "mapped" as joining the skull at a point forward of the actual joint (which is just in front of the ear), the brain will attempt to create movement in the wrong place. This creates stress on the true joint and limits the full range of movement. Learning the truth about the actual location of the joint of the jaw with the skull will free its movement.

Body Maps need not be conscious, however. Many performers, often seen as "naturals," exhibit fine, free body use. By experience and effective modeling during their development, they have managed to maintain complete and accurate maps unconsciously. Musicians who do not move efficiently may benefit from correcting or enhancing their Body Maps by observing and imitating the natural movers whose Body Maps are good. They may use an anatomy book to correct and refine their Maps. Seeing the truth of the structure is helpful.

The remainder of this article is aimed at helping you become aware of your own Body Map, and providing opportunities for you to check it for inaccuracies or inadequacies that directly effect free breathing. If you already breathe freely, then this information may help you identify and correct common mapping problems in your students.

The Core of the Body and Places of Balance

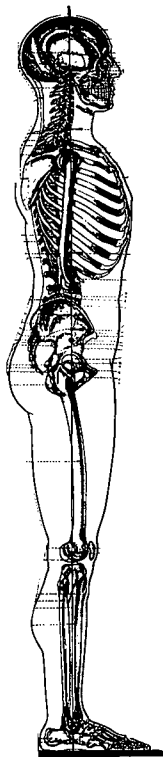
Our freest movement and consequently our freest breathing will only be available to the degree that we are balanced. Our bodies can be "postured" (shoulders back, chest out, tummy tucked, etc.), "collapsed" (slumped) or "balanced." A "balanced" body utilizes our bony structure and postural reflexes for support of voluntary movement. It is that place from which movement in any direction is easiest. We experience balance when we make full use of mechanical advantage: bone in right relationship to bone.

Look at the illustration below. Notice the line that divides the body in half lengthwise—this is the "Core" of the body. Our bodies are organized around the spine. Notice some things about the spine's structure: it is long, from right up between the ears down to between the pelvic bones; it is curvy, not rod-like; it is segmented. Two functions of the spine are to bear weight on the front half and protect the spinal cord in the back half. Many musicians have these functions confused and throw weight on the back half, which is one of the primary causes of lower back pain. The reality



What Every Musician Needs to Know About the Body

is that we are organized around our core support, the anterior, weight-bearing portion of the spine.



Where the head rests on top of the spine is the first, and most important place of balance. Refer to an anatomy book and notice that this joint is right between the ears. The distance from this joint to either the front of the skull or the back is nearly equal. If we believed incorrectly that the top of the spine was lower than this, for example, in line with the bottom of the jaw, then free movement of the upper cervical vertebrae would be restricted. The power of the Body Map would override reality with regard to movement. Correctly mapping this joint as up between the ears and freeing it liberates the structures of breathing, increases blood flow to and from the brain, and allows more communication within the nervous system. If the neck muscles are tense, pulling the head off-balance on top of the spine, there is pressure on vital nerves. Pressure on nerves reduces sensation. Reliable sensation is what we want to recover.

How do we free the neck and find balance? By intent, just like we sing a pitch. Try pulling your head back and straightening/stiffening your neck in a "posture" sort of way to find one extreme. Now push it forward into a more collapsed posture. This can be compared to going sharp or flat with a pitch. Finally, allow your head to float back to a point somewhere in between where there is less effort, like bringing a note in tune. Use a mirror for visual feedback. Be careful not to assume where balance is by placing your head in a certain way. Keep your attention broad and "listen" with your kinesthesia; it's like listening with your ears, only in your joints!

The next place of balance is at the lumbar region of the spine. Many hornists are pulled back here in a "posture" sort of way. This shortening and narrowing of the muscles

puts pressure on the back half of the lumbar vertebrae. The lumbar vertebrae are very large and meant to bear weight down the front half which is very central in the abdomen. Being off-balance in the lumbar region directly affects free diaphragm movement and vital capacity. Sometimes we can go off-balance if we attempt to move at the mythical "waist." Waists are talked about in regards to fashion, but are not found at all in anatomy books!

Our bodies divide in half (upper half, lower half) at the next place of balance, where the legs join the pelvis. Our weight is delivered down the front of the large lumbar vertebrae, down and out through the pelvic bones and into the massive joints on the outside of the pelvis. Some folks have these joints mapped up on the pelvic crest or inside the pelvis. When we know for sure where these joints are and don't tense or "grip" the muscles there we can discern balance. When sitting the only difference is that the legs simply swing up and out of the way while we deliver weight through our sit-bones into the chair.

Our weight is delivered into the knee which is the joint below and behind the kneecap. Many people move as if the joint is simply behind the kneecap and this causes pain. We have three options for movement at the knee: bent, locked, and balanced. Locked knees are the body's compensation for being off-balance in the lumbar region.

If asked to draw your leg and foot, would you draw it "L"-shaped, with the foot sticking out completely in front of the leg? If so, then you may be sending your weight as if down a tight calf and into the heel. This common mis-mapping of the lower leg sends the body off balance backwards. The weight-bearing lower leg bone is at the front of the leg. Our weight is meant to deliver through this bone to the ankle at the apex of the arch. When we allow this to happen our feet support us like tripods, each foot delivering the weight down and back to the heel, and outward to each side of the ball of the foot.

Stand with the horn and deliberately try on the "L"-shaped mis-mapping. Then, being mindful of all the places of balance, ease into a more even weight distribution throughout your feet. When standing balanced the postural reflex that gives a "spring" to our step is available and greatly assists solo performing.

The final place of balance is the arm structure over the torso. As we explore all the other balance points we can allow our arms to naturally hang over the torso, not pulled back nor rolled to the front. Experiment with both extremes (going "sharp" and "flat"), then look for balance and ease (in tune) somewhere in the middle. A freely-balanced arm structure allows the upper ribs more mobility and greater ease holding the horn.

Let's put it all together. Stand in front of a full-length mirror. Raise your arms above your head and slightly forward. Rise onto the balls of your feet. Find balance, being mindful of all the points. Knees should be balanced and soft. Now, gently lower your heels to the floor, bending at the ankles. Ease your weight into the heels until you feel it equally front and back. Lower your arms. Notice the degree to which you want to continue leaning back, putting more weight into the heels. Doing this observational exercise periodically will increase your awareness of balance. If you are habitually pulled back off balance this may feel like you are leaning forward. Check the mirror. Try this with the horn.



Breathing is Movement

Now let's explore the territories of breathing. There are three sources of trouble with breathing: a misunderstanding of the structures, a misunderstanding of the movement, and tension in muscles superficial to the breathing muscles. Again, as you follow this discussion, it will be helpful if you have an anatomy book.

Air enters and exits through the nose and mouth, where we begin to be awake to the sensations of breathing. The air moves into the long pharynx. Note the distinction between throat and neck. The neck is the large group of muscles which move the head, the throat, the smaller structures interior to it which speak, sing, and swallow. You can feel the pharynx by swallowing. These muscles have nothing to do with breathing, though their tensing creates a noisy breath. Notice also that the cervical curve of the spine is right behind the throat. A tense neck can distort this curve and restrict air flow.

Since we are in the vicinity, let's consider the embouchure. Find a picture of the face muscles. All of the muscles connected to the lips form the embouchure, not just the lips. We can put lots of stress on the lips if we expect them to do all the work. Expanding your awareness to include all of your face will distribute the effort. Be careful not to anticipate the effort of playing during inhalation. Practice placing the mouthpiece on the lips and noticing any tendency to "wind-up" or get "set."⁴

Jaws?! No, there is only one jaw and it is an appendage to the skull, just like the arms and legs are appendages. Think of it as an appendage and you will experience more freedom in its movement. Also, map correctly the distance between the two temporomandibular joints (TMJ) and their location just in front of the ears. Tension in the neck is a major source of problems in these joints. Palpate (explore with the fingers) the whole of your jaw including the joints. Horn players need a free jaw to negotiate subtle movements through the wide tonal range of the instrument.

Another virtue of a free neck is a free tongue. A common mis-mapping of the tongue has its beginning in the back of the mouth. In fact, the posterior third of the tongue arises vertically out of the throat from the hyoid bone, a small, horseshoe-shaped bone just above the larynx and just below the base of the tongue. Tension in the neck affects tongue movement, so if you have trouble with articulation on the horn, you might check for tenseness in your neck.

The air moves through the pharynx into the trachea, or windpipe. It's important to have this mapped as being in front of the esophagus, or food tube. Try breathing as if you believed the opposite and notice the restricted air flow. Freeing your neck, throat, tongue, and jaw, and having the windpipe mapped in front, will allow what is commonly referred to as an "open throat."

The air moves down the windpipe, which is shorter than the food-tube, into the lungs. These are the most commonly mis-mapped structures of breathing; musicians don't always really know where their air goes during inhalation. The lungs are located in the upper third of the torso (the thorax) and are responsible for purifying and extracting oxygen from the air nourishing all the cells of the body. From the front, the tops of the lungs are just above the collar bones. The bottom of the lungs in front are level with the bottom of the

sternum or breast bone. The widest part of the lungs are at the level of the nipples. The lungs fill the area of the ribs which is continuous all the way around. From the back, we can locate the lungs by moving our shoulder blades all around. The lungs lie under this entire area. Shoulder blades offer additional protection to the lungs, along with the ribs. If you look down at a cross-section of the body through the lungs, you would see that at least half of the lungs are beside and behind the weight bearing portion of the spine. A common mis-mapping has the lungs totally in front of the spine. Consequences of this error in thinking include reduced air capacity and reduced dynamic support from the spine for breathing.

There are 24 ribs, 12 on each side. On the front, all but the floating ribs are connected to the breast bone by cartilage. Walk your fingers from the breast bone out on a rib and feel the texture difference where cartilage turns to bone. Cartilage is flexible and allows the ribs to move in breathing. The other end of each rib joins a process on the side of the spine at a joint. So there are 24 joints, all providing movement during breathing. Try not to call them a "cage," which implies rigidity. Between all the ribs are the intercostal muscles. These muscles account for about 25% of the work of breathing. During inhalation, the ribs move up and out at flexible cartilage in front and at joints in back (like bucket handles). During exhalation, they move down and in (like bucket handles). The breast bone floats along for the ride, rising and falling gently. You can feel the movement of your upper ribs by putting your right hand up under your right arm and your left hand on your chest with the index finger resting along the collar bone. During inhalation, there is also a deepening of the upper thoracic area. This movement is not to be confused with simply thrusting up the breast bone which is really a spinal movement and has nothing to do with breathing.

The thorax is separated from the rest of the torso by a large, dome-shaped muscle called the diaphragm. This is the second most commonly mis-mapped structure of breathing. It is a horizontal structure that attaches at the base of the ribs all the way around and domes upward. The movement of the diaphragm accounts for 75% of the work of breathing. However, don't look for a felt perception of this work. Just like the heart, the diaphragm doesn't contain nerves to sense its own work. During inhalation, the diaphragm contracts and moves downward a short distance. This allows more space in the thorax, creating a vacuum in the lungs which draws in air, and simultaneously pushing down on the organs in the abdominal region just below. During exhalation, the diaphragm relaxes and regains its former shape, expelling air from the lungs (along with rib movement by the action of the intercostals) and allowing the abdominal organs (viscera, guts, innards) to find their resting place again. This happens every time we breathe. Sometimes the diaphragm is confused with the front abdominal wall and is mis-mapped as being a vertical structure.

Next, we come to the abdominal cavity. It houses the organs of digestion and is surrounded by a cylindrical muscle group on our front, back, and sides called the abdominal wall. It's important to know about it because if it is tense it will restrict the free movement of the abdominal organs to the front, back, and sides as the diaphragm



What Every Musician Needs to Know About the Body

descends on inhalation, as you can prove if you try tensing the abdominal muscles and inhale. When these muscles are free they provide an auxiliary support to breathing by springing back naturally. Be aware of the "filling fantasies" created by statements like, "breathe from your belly." This can serve as a useful visualization, but if a student is naive to where the lungs are they might assume that the air does indeed go in the belly.

The pelvic cavity contains the organs of reproduction and elimination. These organs also respond to the movement of the diaphragm, but only if the pelvic diaphragm (also known as the pelvic floor) is free. This bowl of muscle at the base of the pelvis mirrors the diaphragm. These muscles, when allowed to be free, spring back during exhalation as a further aid to breathing. The resiliency of the abdominal wall and pelvic diaphragm are a tremendous auxiliary support to breathing. Experiment with tightening these muscles and learning to release them. How? By intent.

Another support for breathing comes from the deep pelvic muscles which go along the spine down through the pelvis and connect to the top of the leg. There are actually fibers from these muscles which are continuous with the diaphragm near the lumbar vertebrae. During free breathing, these muscles are engaged, creating a wonderful dynamic impression of support. This is another good reason to honor the curves of the spine and be balanced on the lumbar region so one doesn't interfere with this support.

What is our primary support for breathing? Return to the balance of the head on top of the spine. The integrity of our breathing is directly dependent on this relationship. When our necks are free and the head is balanced, the lengthening and gathering dynamic of the spine is liberated. This is a movement of the spine which is coordinated with our breathing and is our primary support. Upon inhalation, the two ends of the spine "gather" closer together allowing a deepening of the thoracic curve. This creates more space for lung expansion. Upon exhalation, the spine lengthens. When the neck is tense, pulling the head off-balance, this lengthening and gathering of the spine is proportionally restricted. A common misunderstanding of the movement of breathing exists in the notion that we get taller when we inhale. This is a remnant of teaching rigid "posture."

Lie down on your right side in front of a mirror. Put your left hand palm down on the floor and rest your right cheek on the back of your hand. Have your knees drawn up slightly, perhaps with a pillow between them. As you breathe, notice the relationship of your face to your hand. The freer your breathing the more you will discern the movement which is the lengthening and gathering dynamic of the spine.

In Review

What BREATHES? The diaphragm and ribs.

What SUPPORTS BREATHING? The floor or chair, our bony structure and postural reflexes, the lengthening/gathering dynamic of the spine (primary aid), the resiliency of the abdominal wall and pelvic floor (auxiliary aid).

As we learn to rely on our core support, recover balance, and correct and enhance our Body Map, we go a long way toward liberating the movement of playing the horn. This will allow a greater range of expression, because we will have available a greater choice of quality movement. This process must necessarily become conscious as we change

unconstructive behavior to constructive behavior. After a while, constructive behavior becomes the norm.

It is hoped that this discussion will jump-start your exploration into the movement that creates your sound. Learning to blend a kinesthetic imagination with a musical imagination will enhance the total experience of horn playing. At every breath, it is possible to renew balance, ease, and buoyancy in our bodies. Let your body breathe and your music will, too.

Resources

Andover Educators is an organization of musicians trained by Barbara Conable to teach the full six-hour course, "What Every Musician Needs to Know About the Body ©." More information may be found on the web at www.bodymap.org. The science advisor for Andover Educators is Dr. T. Richard Nichols of the Emory University School of Medicine.

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Notes

¹ We actually have six senses, not five. In addition to seeing, tasting, smelling, hearing and touching, we have a kinesthetic sense. Kinesthetic sensors are located in our muscles concentrated at the joints. It tells us about our size, position and movement and the quality of that movement. It's how we know that our right hand is in the bell even though we can't see it.

² Barbara Conable, *What Every Musician Needs to Know About the Body* (Columbus, Ohio: Andover Press, 1998), n.p.

³ Barbara Conable, *How to Learn the Alexander Technique*, 3rd ed. (Columbus, Ohio: Andover Press, 1995), 32.

⁴ A word of caution needs to be inserted here. Be aware that surgical procedures such as the cryogenic removal of troublesome spots on the skin of the face may damage underlying nerves to the lips. These nerves may or may not regenerate after the damage. Talk to your doctor about options and side-effects. An article in the journal *Neuron* (May 1999) reports that successful regeneration of severed spinal cords in rats has been accomplished. Lead researcher, Dr. Clifford Woolf, of Massachusetts General Hospital, predicts that it won't be long before nerve damage in humans, including severed spines, can be successfully corrected as well.

David Nesmith, a certified Andover Educator, has studied the Alexander Technique for many years with Barbara Conable and is currently in training for certification as a teacher of the Technique. Since 1992, he has served as Principal Horn of the Cleveland Chamber Symphony, an ensemble specializing in new American music. Mr. Nesmith is an alumnus of Capital University (Columbus, Ohio) and Indiana University. His primary teachers have been Nicholas Perrini, Philip Farkas, and Frøydís Ree Wekre. He lives in Columbus, Ohio and may be contacted at (614) 486-0661 or dnesmith@gcfn.org.



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Improvising in Ensemble

Duets, Part II: Playing with Tonal Cycles

by Kevin Frey

Intent before Action.

I encourage you to assemble your own performance presentation of improvised music since tonal and temporal techniques for improvisation are more fully developed when you play your horn with someone else. After all, the nature of improvisation is the act of doing.

When planning your performance, clarify what is to be the intended product of your performance, it need not be a strict recital setting. Involving more than one other player opens the possibility of changing partners during the performance. Consider a theme(s) to motivate the sequence of activity. The venue will affect the type of movement you may include during or between segments; the same goes for props (music stand, mute, rhythm stick, multi-media, etc.).

The goal of the Cycle of Fifth technique (see *The Horn Call* XXIX, no. 3 [May 1999]) is to: a) interact with a partner, b) establish a discipline of intent, and c) make decisions during performance. Many expressive melodic contours can be created with just the interval of a Perfect Fifth.

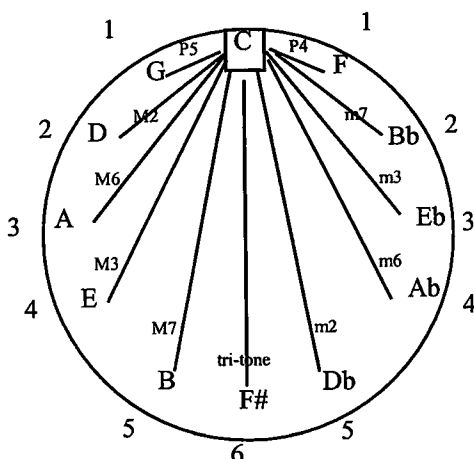
Through a systematic breaking of the Cycle of Fifths, more intervals are derived.

Preparation

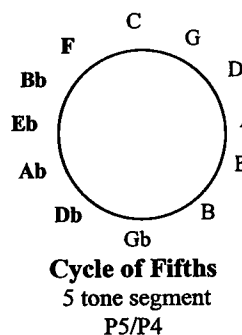
(see *The Horn Call* Vol. XXV, no. 2 [February 1995] "Trans-Intervallic Exercises for the Post-Modern Improviser" by Hafez Modirzadeh for the original publication of these exercises.)

Tonal

The Cycle of Fifth technique is extended by the strategy of breaking the cycle. By systematically breaking the cycle in near to distant relationships, all intervals of equal temperament are derived:

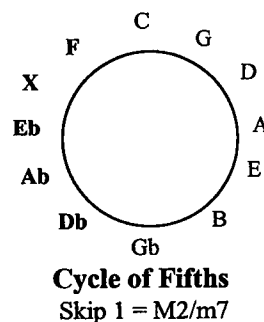


The following diagram shows five successive tones from the Cycle of Fifths; the distance from one tone to the next is the singular interval of a P5/P4:



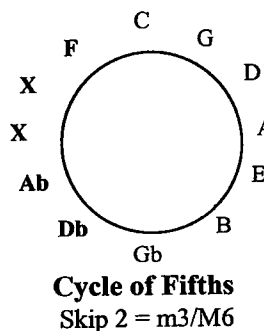
C F Bb Eb Ab Db Gb
B E A D G (C)

The next example demonstrates the derivation of a M2/m7 interval by purposely *skipping one tone* of the Cycle (breaking the cycle):



C F (X) Eb Ab Db Gb
{M2/m7}
B E A D G (C)

The interval of a m3/M6 is derived by deliberately *skipping two tones* of the Cycle (break 2):



C F (X) (X) Ab Db Gb
{m3/M6}
B E A D G (C)

Continuation of this process yields all intervals of equal temperament.

When combined, original melodies are easily created:

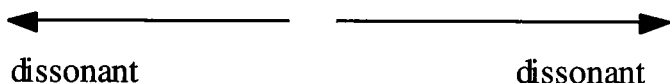
Consonance and Dissonance—Tonal Gravity

Incorporating the Cycle Technique in performance with a partner, tonal reference points will constantly shift.

of intervals according to the close to distant relationship with the tonal center (Russell, p. xxvii). When applying the single interval of a Perfect Fifth, a spectrum of dissonance is perceived:

Tonal Gravity

F# B E A D G **C** F Bb Eb Ab Db Gb



Tonality is always present, but a tone other than the Tonic tugs at the gravitational pull of the tonal center. Where is the tonal center if you are both always moving? It is exactly where you are in any given moment. Much as a martial artist must keep 'moving' all the time (phasic movement) to adjust to his/her opponent's stance, the ability to 'move' your tonal orientation in the moment is a technique of improvisation. While not all improvised contexts have shifting tonal expectations, the discipline and awareness needed to concentrate in this mode is good developmental experience.

Note the selection of five successive tones (unbroken) from the Cycle of Fifths form a Pentatonic scale (Db Eb F Ab Bb); note also that a Db Major triad is formed when two tones are skipped (Db F Ab). Herein lies the co-existence of horizontal (melodic) and vertical (harmonic) aspects of musical structure.

Preparation

Derive all intervals of equal temperament.

Play the Cycle of Fifths (either direction) periodically breaking the cycle by consciously skipping tone(s). (e.g., Skip 1 tone = M2/m7, Skip 2 tones = m3/M6, Skip 3 tones = M3/m6, Skip 4 tones = m2/M7, Skip 5 tones = A4/d5).

Duet Strategies

Improvise with a partner (interactive response)

- Determine a leader (verbally or musically);
- Start on the same tone (or any agreed upon interval);
- Each player plays the cycle of fifths *periodically* breaking the cycle;
- Echo each other's rhythmic velocity as you play the phrases derived from cycle of fifths;
- End when you arrive at an interval you agree on (e.g. m3/M6).

Be aware of the influence of Tonal Gravity and how you and your partner treat consonance and dissonance. Do your 'pathways' intersect? Are they parallel? Are they identical? Keep striving to cover the entire range of your instruments.

Next Issue: Improvising in Ensemble: Duets Part IIa, Playing with Temporal Cycles.

Resources

- Modirzadeh, Hafez. *The Chromodal Approach to Improvised Music*. San José: Spartan Bookstore, 1996.
- Bailey, Derek. *Improvisation*. New York: Da Capo Press, 1992.
- Reck, David. *Music of the Whole Earth*. New York: Da Capo Press, 1997.
- Russell, George. *The Lydian Chromatic Concept of Tonal Organization for Improvisation*. Cambridge: Concept Publishing, 1959.

Kevin Frey is an Improvising hornist and Instructor of Music at San Jose City College, San Jose, CA, coordinating Music Theory, Brass and Improvised Music Studies. He co-directs the *Leda/Swan Project* with choreographer/dancer Jimmyle Listenbee, featuring structured interactive improvisations between dancers and musicians. You may contact Mr. Frey at (408) 298-2181 x3844 or kevin.frey@sjcccd.cc.ca.us

Duets: What Are the Rules? (W.A.R.?)

conceived and assembled by Kevin Frey, © 1997.

Duets: What Are the Rules (W.A.R.?) was prepared via long distance (e-mail, US Mail) over the course of 6 months. When I got together for the first time with each partner, brief clarifications were made and things fell together quickly:

- Movement around the Cycle of Fifths may be in either direction. The performer may change direction any time.
- REPETITION: Tones can be repeated. Note that repetition implies tonality; but remember the piece *Duets: What Are the Rules?* continually explores pathways (your own and your partner's).
- The purpose of the beginning/ending P1 (unison) tone is to create form through the discipline of listening.

The study of improvisation involves the detection of change and reasons that change occurs. Initial observations produced these questions:

- How often do you and your partner arrive at a unison? How often do the cycle points coincide?
- What are the lengths of your respective musical phrases? Do the lengths of the phrases vary?
- Are Unison points missed or ignored? What value criteria are used to determine the justification?
- Who is the leader? How is this decided? Does it change during performance? When does the change occur? What caused the change?
- How is a change in rhythmic velocity determined?
- Do you perceive a composite rhythm?

During performance, the mind grapples with which discipline is important — the musical development or the rules of the game.

What Are the Rules? Do you have a say in making the rules? Are you relinquishing your responsibility to the rules? Do you not make the rules clear when you play?



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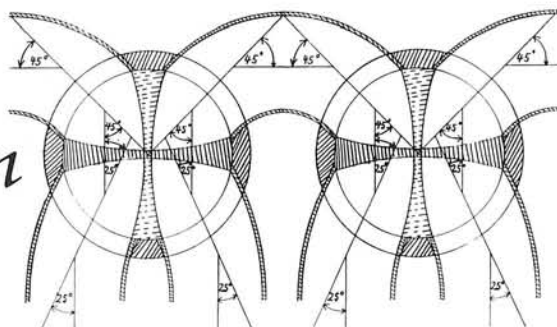
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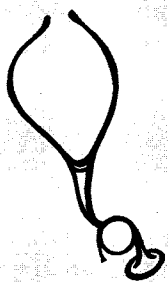
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The Triple Horn Revisited: F /B-flat / E-flat?

by Roger Kaza

Several years ago I decided to experiment with playing a triple horn as my regular instrument. Instead of the usual F/B-flat/F configuration, I chose a triple horn in F/B-flat/E-flat. Why? At the time, the only answer was that the manufacturer had recommended it as superior to his high F model.¹ Now, after playing the horn exclusively for three years in orchestral, chamber and solo settings, I can give my own answer. There are essentially three advantages: fingerings, sound, and playing quality. (Note: for purposes of the following discussion, all notes, unless otherwise indicated, refer to written "horn in F.")

Fingerings

One of the original reasons for configuring descant horns in B-flat/high F is that the fingerings of the F horn are familiar to the player. While this would seem to be applicable, in fact the experienced player quickly learns there are many exceptions. For example, fingering d[♯] (fourth-line D) with first valve on a high F horn as you might an octave lower on the low F horn is undesirable, because the pitch is flat and the sound unbearably "hooty." (thus, 1-3 is the usual fingering.) The surrounding notes c[♯], e-flat, and e are similar. Since the high side of a triple is used almost exclusively in the top octave, what might make more sense is if the high side fingerings matched the B-flat horn. The following chart compares B-flat, high E-flat, and high F fingerings.

Horn in B-flat:	2-3	1-2	1	2	O	2	O	2-3(2)	1-2(O)	1	2	O	2-3(1-2)	1-2(1)	1(2)	2(O)
Horn in high E-flat:	2-3	1-2	1	2	O	2-3	1-2	2-3(1)	1-2	1(O)	2(1-2)	O(1)	2-3(2)	1-2(O)	1(O)	2(1-2)
Horn in high F:	1-2-3	1-3	2-3	1-2	1	2	O	2-3	1-2	1	2	O(1)	2(1-2)	O(1)	2	O

As is readily apparent, from c[♯] up, the high E-flat fingerings are identical to common B-flat fingerings with only two exceptions, f[♯] and g. Thus, 14 out of 16 notes have the same fingering as B-flat horn versus only 7 out of 16 for the high F horn. What is especially handy is that the five notes from c[♯] to f are the same as the usual B-flat horn fingerings. Although it is probably a crutch to use descant fingerings on a regular basis, the practical reality is that for soft entrances in this range, the security of the high horn is quite reassuring. And, although playing f[♯] 2-3 and g 1-2 feels slightly odd at first, for me it quickly became second nature. In fact, a chromatic scale from c[♯] up feels very familiar because it is: it's simply a G[♯] scale on the B-flat horn played a fourth higher. Because you are playing these harmonics on a much lower horn (concert B and C horn respectively, instead of high E and F), the two notes have a

far less hooty quality at higher dynamics, and while theoretically not as secure (because the partials are closer), I have found few instances where this is a problem.

Another nice feature is that from g up, you have many fingering alternatives; depending on where you need to be in the chord or other issues you can swap around to find the right one. The most secure fingering for high A, for example is 2 for me, but 1-2 will work if you need a high fingering, and 3 will work if you need a low one. 2 is also the usual fingering for high B, but if you need a bit more "zing" or resistance, 1-2 will do the trick.

People often ask if I had trouble learning some new fingerings. In fact, the only fingering challenges I have had came about because I decided it was better to leave the horn standing in B-flat (the lower trigger activates the low F side, and the upper trigger activates the high E-flat side). This prevents the digital contortions of trying to hold down one trigger with half a thumb while moving the other! It was a change for me to learn reverse fingerings, but I do believe it is a better way of playing a triple.

Sound

As noted before, I find there is an improvement in tone quality for notes above top-line F simply because you are often playing on a longer horn. But there may be several additional factors. One is that the lower pitch of the E-flat horn allows the maker to add about 10 inches of tubing.

On my horn, this length was added at the very beginning, creating what amounts to an almost normal-length leadpipe. The horn looks and seems to "feel" more like a double horn as well.

Another factor, far less tangible, is the psychological effect of playing on familiar B-flat horn fingerings when using the high side. For me, this correlated well with a helpful mind-set that I advocate for descant horn playing in general, namely, that it is best to pretend at all times that one is playing on a longer horn. In other words, the buzz, air support, and resonance should be set up exactly as if playing the B-flat horn, lest we "react" to the strange resistance of the short horn and begin adapting to its ways. The common fingerings of the two horns allow you to practice on the B-flat horn; popping down the high-horn trigger becomes almost an afterthought.



Playing Quality

The problem with some triple horns is a stuffiness of the low F side, in extreme cases rendering it practically unusable. Even as a high horn player, I use the low F horn frequently, and the selling point for me was that the longer leadpipe on the E-flat triple reportedly improved the low horn. The F side of my triple, while still not as free-blowing as a good double horn, is eminently serviceable. In fact, as an antidote to the dangers of too much high-side playing, I do much of my practicing on it!

The traditional double horn evolved into F/B-flat for a variety of reasons, one of them being that the interval of the fourth seems to be an ideal distance between horns. My experience now tells me that the same holds true for high horns as well, and thus the F/B-flat/E-flat triple is an idea whose time has come.

Note

¹ The manufacturer, Englebert Schmid, wrote an article on this horn himself, which appeared in *Brass Bulletin* No. 94/II (1996): 46-49. The article is also available on the Osmun Music website www.osmun.com/site/library/schmid.

Roger Kaza is Associate Principal Horn of the Houston Symphony. For the 1999-2000 season, he will serve as Guest Principal Horn of the Vancouver (BC) Symphony Orchestra. He previously played with the Saint Louis Symphony, the Vancouver Symphony, the Boston Symphony, and the Boston Pops, where he was solo horn under John Williams. He currently serves on the faculty of the Shepherd School of Music at Rice University, and has appeared as guest artist and lecturer for the International Horn Society. His well-known humorous instructional CD, *Audition: Improbable* is now available on the Web at www.osmun.com. This article began as a correspondence between the author and Chris Leuba. The editor and author would like to thank Chris for suggesting that the letter might be made into an article; this is the result.



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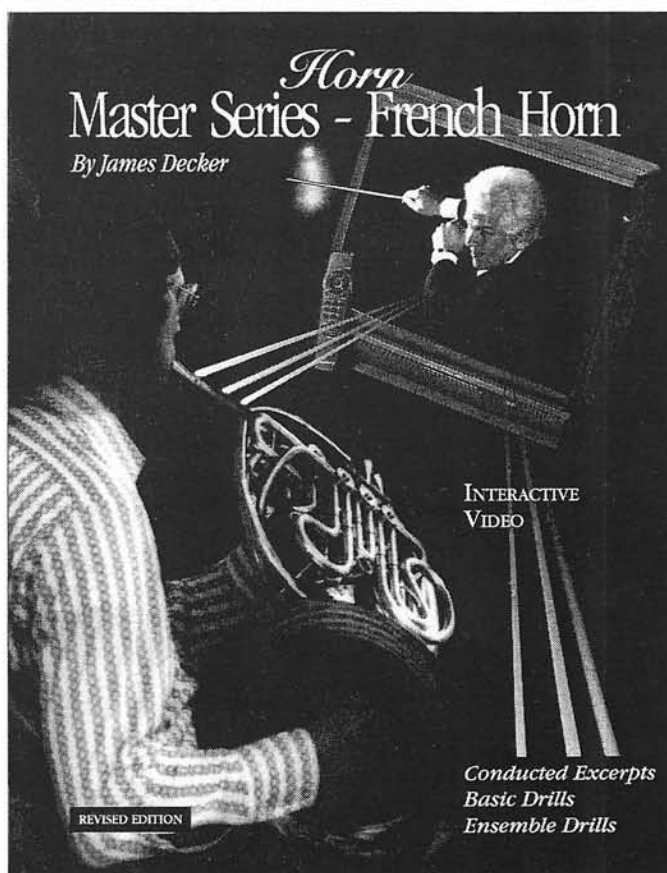
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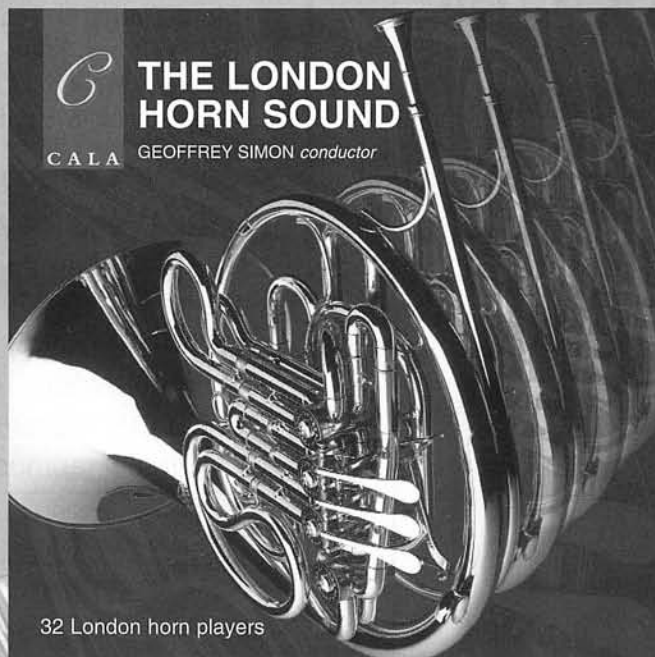
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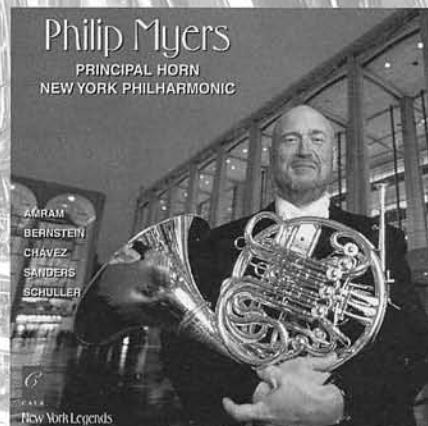
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Peter Landgren, Associate Principal Horn of the Baltimore Symphony Orchestra, joined the BSO as third horn at 21 years of age before completing his undergraduate training at the Cincinnati College Conservatory of Music. His horn teachers include Michael Hatfield, Dale Clevenger and Milan Yancich. Mr. Landgren has performed with Summit Brass, the Melos Ensemble and the Chamber Music Society of Lincoln Center. He is on the faculty of the National Orchestral Institute. An active member of the International Horn Society, Mr. Landgren has appeared as a guest artist for numerous regional and international conferences throughout the United States and Europe. His recording, *A Golden Horn*, a collection of works for horn and piano from the romantic period, appears on the Elan label.

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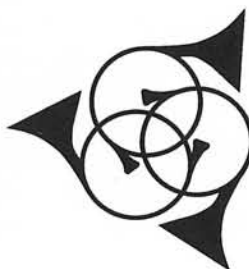
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William Scharnberg and Virginia Thompson, editors

The Weeping Shofar for Horn and Piano (1999) by Simon Sargon. Available from the composer, 3300 Dartmouth, Dallas, TX 75205.

Over several years, due to his connection with Greg Hustis at Southern Methodist University, Simon Sargon has written a variety of works that feature or include the horn. *The Weeping Shofar* is another excellent new composition from his pen. Contemplating the senseless death of so many in the wars of this century, Professor Sargon's image of the weeping shofar (Jewish ram's horn) creates a powerful impression on the listener. This is by far his most dissonant work, portraying deep-seated anger in the low, dark sonorities of the piano and anguished cries of the horn. At times, the horn weeps with hand glissandi and at others, calls out in wider, dissonant intervals. Although the natural horn is not called for here, one can programmatically hear the prominent tritone interval as its mournful eighth to flat-eleventh harmonic. This is not a piece to be taken lightly: the horn's range is wide (written G# to c'') with demands on stamina and power in the high range. The solo is approximately ten minutes in duration, however it would be helpful to add a brief verbal and sonic introduction to the shofar. The composition conveys such a powerful message that the listeners should be granted at least a few minutes afterward to recover. W. S.



The following publications were edited and/or arranged by Herman Jeurissen for Friedrich Hofmeister Verlag, Hofheim-Leipzig.

Rondo in D für Horn und Streicher, KV 412 (Nr. 2), by Wolfgang Amadeus Mozart.

This is another new and improved edition of Mozart's D major *Rondo*, formerly the second movement of Concerto No. 1, and now, because we know it to be the last concerto he wrote for Ignaz Leutgeb, perhaps best labeled by its Köchel number. Like the version found in the recent and expensive G. Schirmer collection, it is based on Mozart's sketches, complete with his R-rated comments to Leutgeb in the original German plus an English translation. W. S.

Konzert Nr. 1 in Es-Dur für Horn und Orchester by Willem Spandau. Edition and piano reduction.

According to the preface, Willem Spandau (1741-1806) was the founder of the Netherlands school of horn-playing. Apparently Spandau met Leopold Mozart and his children during their visit to Den Haag in 1776. Spandau's horn-playing was also praised by the traveling contemporary, Charles Burney. This Concerto in E-flat, while not remarkable, is comparable to those by Stamitz, Rosetti, and Punto: good enough music but runs below the level of Mozart. The tessitura is slightly high, remaining in the upper portion of the staff, with two trills to concert e-flat".

It is a traditional fifteen-minute concerto in three movements: *Allegro vivace*, *Adagio*, and *La Chasse (Allegro)*. Although very few horn players may purchase or perform this concerto, its publication adds a small but important dimension to our history. Mr. Jeurissen offers fine cadential and ornamental suggestions in the outer movements. W. S.

Divertissement: "Les Caractères de la Chasse" for Horn and Basso Continuo by Francois Dandrieu.

Francois Dandrieu (1682-1738) was a keyboard prodigy of his time. While he wrote this work as part of a collection of *divertissements* for harpsichord, he had the sound of the hunting horn clearly in mind to denote "the character of the hunt." There are four movements: *La Chasse*, *Première Fanfare*, *Second Bruit de Chasse*, and *Fanfare (Rondeau)*. Jeurissen has arranged the suite for natural horn in D with basso continuo, including both a keyboard and separate cello/bassoon part. Performed on natural horn, with the eleventh and thirteenth partials admittedly out of tune to the continuo, the result should be quite interesting for any audience that can tolerate our instrument in its natural state. W. S.

"La Diane!" Suite for Horn and Organ (Piano) by Francois Couperin.

This suite by Couperin was written for the keyboard, arranged here for horn and piano. The horn part is conveniently notated for natural horn in D on one side of the page and horn in F on the other. Considered with the Dandrieu and Daquin *Divertissements* reviewed above and below, is it valid to perform music that was not originally written for the natural horn but conceived with its sonic limitations: is this horn music or not? Jeurissen would obviously answer that it certainly suits the natural horn and, since there are so few pieces from that era available, we should perform it!

The suite comprises five movements: *Entrée: La Diane*, *Fanfare*, *Passepied I* (tacet for horn), *Passepied II*, and *La Trophée*. Again, it would be challenging to perform this suite on natural horn. Compared to the Dandrieu *Divertissement* above, the tessitura here is rather high, ascending to written c' (for D horn) three times in the final movement. W. S.

Divertissement "Les Plaisirs de la Chasse" for Four Horns by Louis-Claude Daquin.

Louis-Claude Daquin (1694-1772), a keyboard performer and composer, wrote this *Divertissement* for cembalo but prefaced it with a note that encouraged its performance on any number of instruments, including hunting horns. Jeurissen deleted one movement that was performable on natural horns and arranged the rest for four horns: the first pair in F, the third in C basso, and the fourth in C basso and later in F.

The "Pleasures of the Hunt" suite includes *Fanfare en Rondeau: L' Appel des Chasseurs*, *La Marche*, *L' Appel des Chiens*,



La Prise du Cerf, *La Curée*, and *La Réjouissance*. The final movement includes two minuets, with two trios (couplets) to the second minuet. Mr. Jeurissen saves the performers some rehearsal time by suggesting that the dotted rhythms in *La Marche* be played as triplets so they will later line up when notated against actual triplets. The logistics of encompassing the original keyboard range resulted in a first part with a high tessitura, including many eleventh and thirteenth partials. Even the third part in C basso travels to the sixteenth harmonic which, because of the usually cumbersome nature of that crook, will be more difficult to pinpoint. Performing these in public offers a huge challenge. W. S.

Drei Sätze für Hornquartett by Richard Wagner.

Here are three arrangements of works by Wagner: "Ankunft bei den schwarzen Schwänen," from a keyboard album of 1861, which also appears in the second act of *Tannhäuser*; "Hörselberger Jagdfanfare," from the end of the first act of *Tannhäuser*; and "Gebet des Rienzi" (Prayer of Rienzi: "Almighty Father, Watch Over Us"). The first transcription, a slow song with the melody passed between voices, is notated for horn in E and the parts encompass a range of written G to b". The other two works are arranged for horn in F. The Jagdfanfare begins with a slow introduction followed by homophonic fanfares and distant responses; among the four horns, the range is written c to c". The third arrangement, a beautiful prayer, is one of very few Wagnerian "arias" for tenor that can be extracted for a concert performance, although an appropriate ending is not quite achievable. Of the three arrangements, this prayer is the most accessible and probably the most useful for a variety of solemn occasions. W. S.



The following publications were sent for review by **Gérard Billaudot Éditeur**, 14 rue de l'Échiquier, 75010 Paris. They comprise editions under this publisher's banner: **Collection Michel Garcin-Marrou**. As mentioned previously, these editions are meticulously prepared, including special gray notations for Professor Garcin-Marrou's editorial suggestions. For these reasons and other more specific ones mentioned below, they should be considered an industry standard.

6 Melodies Favorites pour cor en fa ou en sol et piano by Franz Schubert transcribed by Jacques-François Gallay, op. 51.

This collection of beloved Schubert songs transcribed for the hand horn by Gallay include *Ave Maria*, *Barcarolle*, *La Truite* (Die Forelle, The Trout), *Les Plaintes d'une Jeune Fille* (Des Mädchens Klage), *Chanson des Chasseurs* (Song of the Hunters), and *Marguerite*. Michel Garcin-Marrou combined several for a lovely recital performance at the May IHS Symposium. The *Ave Maria* is very beautiful on the hand horn, and I am especially delighted to see the *Chanson des Chasseurs* included in this collection. This little song in an ABA form with a slow B section has appeared in the back of the Rubank Advanced Method (Volume II) for decades but, to the best of my knowledge, the piano accompaniment (at least in our key) has been out of print for a very long time. All but one of the songs are for horn in F (*Les Plaintes d'une Jeune Fille* is for horn in G) and, because they are some of

Schubert's best known melodies, I believe that this collection will bring as much pleasure to valve horn players as to hand horn players and their audiences. V. T.

Six Duos pour cor alto et cor basse en Mi b, opus 13 by Louis-François Dauprat.

In the introduction to this new edition of Dauprat duets, Michel Garcin-Marrou explains, "Like the majority of L.-F. Dauprat's compositions, the op. 13 Duets are the apogee of composition for the 'hand horn' and may be considered as monumental." He states, "The Six Duets op. 13, just as the Duets op. 14* that followed them directly, are certainly amongst the masterpieces of the horn repertoire." Although this collection of an hour and thirty-eight minutes of music has a great pedagogical value from a couple of different standpoints, these duets are multi-movement compositions of significant musical value as well. Each work consists of four movements each: the first and last movements in fast tempos, a Minuet and Trio, and a slow movement (three *Adagios*, a *Lento non troppo*, a *Largo*, and a *Siciliana*), occurring as either the second or third in the order of movements, depending on the position of the Minuet and Trio. The variety of the slow movements is one indication of the variety of these pieces, and another is the rich diversity in the Finales. All six are different: an *Allegro* in 2/4 featuring sixteenth notes and sixteenth triplets, an *Allegro poco vivace* in cut time whose opening theme features an entire measure of eight-note syncopation, a 6/8 *Allegretto non troppo*, a *Rondo* in 6/8, a *Rondeau* in 2/4, and a *Bolero*.

The title page for the original edition is reproduced within this edition, and Dauprat conveyed a lot of information within that page. The complete title translates, "Six duets for high horn and low horn in E-flat in every major and minor tonality practicable with a single crook," including a footnote, "Denominations substituted for those of First and Second Horns are considered incorrect and ambiguous." The hand horn of that time was considered completely chromatic, and the performance notes include the following statement, "When composing this work, the author intended to show that well-organized practice enabled overcoming the difficulty of performing Horn scales with certain sharps or flats; that this difficulty is often only a semblance; that a certain number of sharps, and especially of flats, either in the key signature or as accidentals, is not always an indication of a great number of stopped notes."

The introductory remarks are in both French and English, and include many helpful and specific performance notes, including principles of hand horn technique, plus an excellent discussion of the concept of *cor-alto* and *cor-basse*, making this edition of great value not only to hand horn players, but also to valve horn players who wish to explore more of the repertoire and performance practices of this period. V. T.

*The twenty single-movement duets of opus 14 are currently available in a 1982 edition edited by Daniel Bourgue and published by McCoy's Horn Library.

Douze Grand Caprices, op. 32, by Jacques-François Gallay.

Gallay wrote these caprices in 1835. They alternate free and barred notation, including six fine unmeasured works. Typical of his other horn studies, these very rarely go below the staff and are often at the top or above. Certainly a hornist has the option of performing them on a longer crook than

F, thereby saving lip while meeting the technical challenges of this lyrical music. W. S.

20 Études Concertantes sur 5 Notes by Éric Hulin.

It seems that most of the publications in this Collection, are from pre-twentieth-century French repertoire, mostly by Parisian hornist-composers. Here is an extreme exception: twenty beginning etudes using only the notes of a C major scale. The first ten etudes are dedicated to the five lower notes of that scale (c'-g') and the final ten to the upper half (g'-c"). While there are no dynamic markings or articulations, the meters include 2/4, 3/4 and 4/4, and the subdivisions include quarter notes through whole notes. For their purpose, they are excellent little exercises and melodies, however, their limited use might outweigh the price. W. S.

21 Petites Pièces Concertantes Faciles à notation classique et contemporaine, 2 volumes, by Éric Hulin.

Hulin has also written a series of solos for the younger hornist in three volumes. Volume 1 and 2 were sent for review, containing six and seven solos, respectively. The first set contains four solos in a traditional vein: *Valse, March du Roi, Valse pour danser, and Berceuse*. The range here is narrow (written f to b') but the rhythms and articulations are slightly more difficult. The composer uses the legato marking for phrasing rather than articulation, which can be confusing at first glance. The final two solos are notated in a contemporary style, with a brief glossary of symbols and their interpretation. It is an excellent idea to confront young students with contemporary notation before they have a chance to develop any resistance. Flutter-tonguing is the only technique called for that might be too difficult for some younger hornists.

The second volume continues in the same manner, with four "traditional" and three "contemporary" solos. Here the rhythms are more difficult, with 9/8 meter, syncopation, triplet-sixteenths, and dotted rhythms. There is also a greater variety of articulations and dynamics, but the range only extends upward to written d" and down to one low c in the first contemporary solo. Younger players should enjoy the unique sounds asked for in the contemporary solos, including a passage on the natural harmonics, blowing air into the instrument, a lonely lip trill, and minimal stopped pitches (without explanation). The publisher did not include the cost of these volumes. If reasonably priced, they would then be especially recommended new solos for the young horn payer. W. S.



Born for Horn, Horn und Klavier, 2 volumes; Born for Horn, Hornensemble (2-4 Hörner), 2 volumes. Collection Hansjörg Angerer, Koch International GmbH Musikverlag, Lochhammer Strasse 9, D-82152 München.

In 1997 Hansjörg Angerer, horn professor at the Mozarteum in Salzburg, created several volumes of solos for horn and piano, and ensemble music for two to four horns. Both categories are published in two separate volumes at three different levels: Grade A-Easy, Grade B-Moderately Difficult, and Grade C-Difficult. Reviewed here are the first two volumes each of solos and ensemble music, marked as "Grade A-Easy" level. These books, designed

for beginning to intermediate level hornists (grades II-IV), are published by Koch International under the title *Born for Horn* and each includes a CD performance of the works in that volume.

Professor Angerer was able to cajole, coerce, persuade, or pay seven composers to write original works for this series. Those composers are Hermann Regner, Franz Zaunschirm, Bernhard Krol, Erich Giuliani, Paul Angerer, Friedrich Gabler, and Florian Bramböck. Two of these gentlemen, Giuliani and Gabler, also play the horn. What is unique about the entire collection is that each composer deliberately challenges the young player through imaginative and ambitious works within the traditional beginning to intermediate range. For example, Angerer includes some old-style bass clef notation, a twelve-tone *Intermezzo*, and some mixed meter, Bramböck uses "pop" rhythms, and Regner includes mixed meter works, as well as three solos for horn and percussion in each volume. The composers, native Austrians and Germans, display both a gentle good humor and the influence of their folk music.

The first volume of the two-volume set of "easy" horn ensemble music includes eighteen duets, eight trios, and four quartets. The second volume includes ten duets, twelve trios, and four quartets. The first three parts are bound with glossy covers but the fourth part only warrants two sides of one lonely page, found tucked in the middle of the third part.

In addition to the music, the CD performances offer the young hornist fine sonic role models. Those of us who teach know that this is the quickest way for the students to learn good (and bad) performance skills. While there are some minor ensemble "imperfections" in each recording, the overall product is technically and musically effective, with one notable exception: for a tricky trio by Paul Angerer in 5/8, marked eighth note = 208, the ensemble recorded the movement at about half-tempo. No explanation is included. Regardless, any collection that includes professional-level recordings of its contents can only be highly recommended. W. S.



Although the following three compositions by Mark Schultz were written two to five years ago, it has simply taken me that much time to finally order them. The works are written in neat manuscript printed on spiral-bound 11" x 17" card stock, with a front and back cover. All three call for performers who have dramatic skill and who can clearly project lines of text, a difficult task that may require some coaching. They are available from JOMAR Press: 6005 B Cameron Rd., Austin, TX 78723 (add \$3 for shipping). W.S.

Alligator Alley for Two Horn and Piano (1994) \$19.50

Best Tales for Two Horns and Piano (1997) \$29.50

The Melon Patch for Clarinet, Horn, Narrator, Percussion, and Piano (1996) \$30.50

Written for a performance by Thomas Bacon and James Graber at the 1994 Sarasota Music Festival, *Alligator Alley* enjoins performance and theater: the hornists are encouraged to dress and act like two old alligators walking at night, one following the other. With the assistance of plunger mutes, both players replicate hissing and grunting sounds throughout, with a middle section performed *alla harmonica* on the mouthpiece. Each performer must be

willing and able to enunciate the text clearly and in character, as well as produce these nontraditional sounds on the horn. Part of the entertainment, at least for the performers, might be determining the nature of a "Southern" accent and how to achieve it. The hornists must be able to play loudly below the treble clef but a characteristic horn tone is not an issue. The pianist has no speaking lines, serving as a sonic backdrop for the antics of the two alligators. The ironic ending should elicit a few chuckles from the audience.

Beast Tales is a collection of vignettes based on selected Aesop's Fables. Mark Schultz has "updated" the language of the fables into what might be termed a "popular" style, adding contractions and clichés, e.g., "Yeah, that's the ticket!" The first movement is titled "Out-Foxed" and includes three tales performed without break: "The Fox and the Grapes," "The Fox and the Crow," and "The Fox and the Goat." The second movement, "Birdbrains," is based on "The Hen and The Golden Eggs," "The Crow and the Pitcher," and "The Eagle and the Grackle." "Girls and Boys" is the title of the third movement that includes "The Milkmaid," "The Boy Who Cried Wolf," and "A Man, a Woman and the Ass." Like *Alligator Alley*, both hornists are expected to clearly deliver the text, but here one hornist generally narrates the fable, while the other and piano offer programmatic commentary; then the horn players reverse roles for the next fable. The pianist is only vocally involved in the final tale, adding donkey-like "he-haws." With three movements of three fables each, *Beast Tales* is at least fifteen minutes in duration and quite complicated. Both hornists must have secure high ranges above the staff and the ability to play with control under the speaking voice. In certain halls it might be necessary to use amplification for the voices. It is quite a project to perform: a few difficult passages are also not easy to read, lines of text must be clearly projected, and page turns coordinated. Because the work only comes in score form, the best format for this type of composition, both horn scores will be required on two stands to avoid some impossible page turns; both must be monitored throughout to be certain the correct pages appear before the performers as they are needed. Another person on stage to turn pages for the horn players would be helpful but visually distracting.

The Melon Patch relies on a theatrically-minded narrator who will introduce him/herself as a coyote, relate general information about coyotes to the audience, and then tell one particular coyote's tale. The instrumental accompaniment is in a quasi-jazz style, notated as triplets. Generally, the clarinet and horn are not difficult and move together rhythmically, accompanied by the piano. The percussionist, whose part is somewhat more independent, requires a xylophone, sizzle cymbal, tom toms, and drum set. At one point, the audience is asked to verbally join in the percussionist's rhythm and later howl like a coyote with the narrator. Although not difficult for the ensemble to rehearse or perform, the instruments must play under the voice. Most importantly, the work begs a superb narrator with no theatrical inhibitions and who can engage the audience to cast off normal concert reticence. Both educational and fun, this would be an ideal composition to perform for a young person's concert. W. S.

Chasing Diana for Eight Horns by John Cheetham. Available from the composer, School of Music, University of Missouri-Columbia, Columbia, MO 65201.

John Cheetham is widely known in the brass world for his quintets *Scherzo* and *Brass Menagerie*. Marcia Spence, horn professor at the University of Missouri and host of the 1999 Midwest Horn Workshop, was able to persuade her colleague to write a horn octet for that event. *Chasing Diana*, the Roman goddess of the hunt, is an apt title for the octet as it unfolds in a dashing four-minute 6/8 scherzo. The style is generally mercurial, with bold splashes of sound along the way: over hill and dale! While there is enough material to keep each player busy in a group of strong college-level hornists, the technical challenges are found primarily in the two top and bottom parts: the first and second ascend to concert f" and e-flat", respectively, and the seventh and eighth must project in their growling register. There are two important tasks for members of the ensemble: 1) to achieve a balance among the parts, particularly by playing sustained notes softly enough so that the fewer number of moving voices can be heard, and 2) to retain a rhythmic independence despite quick, tricky entrances and some hemolia. W. S.



Other music received but not reviewed:

Contrapunctus XI for Brass quintet by J.S. Bach, transc. by Jon Nelson. Manduca Music Publications.



Mental Practice and Imagery for Musicians: A Practical Guide for Optimizing Practice Time, Enhancing Performance, and Preventing Injury by Malva Freymuth. 1999, Integrated Musician's Press.

The author of this accessible book is a violinist who was motivated to study kinesiology and sport psychology not only by the onset of music-related physical injuries very early in her development, but also by an apparently unwavering drive to persevere in a music career. The book appropriately reflects her years of research, but presents the readers (meant to include amateurs, professionals, teachers, and students) with very practical steps for pursuing this higher level of comprehension and mental proficiency in music practice and performance. Those of us with a fascination for the process of developing artistry have, by this time, probably encountered many of these concepts with other pedagogues, but it never hurts to hear them again or stated in a different way. The straightforward presentation of ideas in short and concise paragraphs makes the book very accessible on the first reading, and also very easy to skim for passages to reread. If one can take away just a couple of new strategies or perspectives for practicing, performing, or teaching, this book is well worth the fairly minimal time required to read it. V. T.



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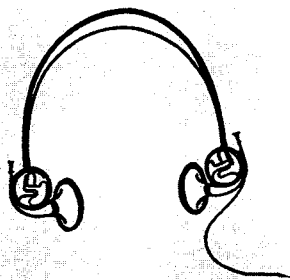
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John Dressler, editor

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New York Legends. Philip Myers, horn. Maria Kitsopoulos, cello; Virginia Perry Lamb, piano; **Erik Ralske, horn; Allen Spanjer, horn; Howard Wall, horn.** Cala Records, CACD-0513. Timing: 76'16". Recorded at Concordia College, Bronxville NY, 25-27 June, 1996.

Contents: Schuller: *Trois Hommages*
Amram: *Songs for Marlboro* (horn and cello)
Chávez: *Sonata for Four Horns*
Bernstein: *Elegy for Mippy I*
Schuller: *Duets for Unaccompanied Horns*
Sanders: *Sonata in B-flat*

This predominantly American-composer disc is another in the series featuring New York Philharmonic Principal players. Myers joined that ensemble in 1980. Previously, he performed with the Minnesota Orchestra, the Pittsburgh Symphony, and the Atlantic Symphony (Nova Scotia). He recorded this disc on an Engelbert Schmid standard double horn. While known for many melodically- and harmonically-progressive pieces, Schuller's *Hommages* are tender, expressive, and fully sonorous pieces, exploiting the gamut of dynamics. The work pays tribute to Delius, Ravel, and Milhaud respectively, in shadings each would appreciate. Especially remarkable is the wonderful bi-tonality in the last movement, beautifully balanced by Myers and Spanjer. Amram's work was "born" in the summer of 1961 while he was composer-in-residence at the Vermont festival of the same name. After having performed with Myron Bloom as pianist that summer, Amram was requested to write a piece for horn and cello for Bloom's recital scheduled for the following spring. The result was this piece of marvelous tonal contrasts of harmonic and melodic shapes, tempi, counterpoint, and form. All movements are totally accessible to the first-time listener and provide a brilliant interplay between both artists. The horn-quartet sonata of 1930 includes adventuresome playing up to high C, bold and declamatory passages, some clusters of seconds and sevenths, several unison and octave-coupled melodies, and generally solidly-balanced independent lines throughout. The second movement, nearly ten minutes in length, features a beautifully prolonged sense of intense delicacy utilizing mutes. The last movement has a percussive nature but always features melodic elements; an excellent piece which needs to be heard more often. Bernstein's work, dedicated to his brother's dog, was premiered in Carnegie Hall in 1959. It is a brilliant two-minute statement, pairing subtlety and boldness into one noble gesture. Schuller's short, invention-like duets are cleverly constructed. If the reader has not investigated these gems, do not wait any longer! They are challenging for both players, delightful yet at times menacing, intense, fully gratifying for both players and audience, requiring unrelenting diligence. They are superbly played by both soloists here. Robert Sanders was Dean of the School of Music at Indiana University from 1938 until 1947. His exquisite sonata, which dates from 1958, showcases American-isms of harmony, melody, and form from that period. Fine dialogue passages between horn and piano abound. A very angular waltz second movement is followed by a rollicking 6/8 rondo finale. The performances by all involved on this disc are world-class. J. D.



(A) **Mozart: Four Horn Concertos. Richard Watkins, horn.** City of London Sinfonia; Richard Hickox, conductor. IMP Classics, PCD-2013. Timing: 56'28". Recorded at St. Peter's, Morden, 23-24 February, 1987.



(B) Mozart: Complete Works for Horn. Michael Thompson, horn. Bournemouth Sinfonietta; Michael Thompson, director. Naxos, 8.553592. Timing: 76'09". Recorded at Wessex Hall, Poole, Dorset, 18-20 December, 1995.

Since both of these discs arrived in close proximity, I thought it interesting to compare them. Performed by leading London artists, I found more similarities than actual differences. Perhaps this is due somewhat to the nature of being in the same environs and to performing often together. In any event, the major difference in these two discs is the amount of material contained on them. Watkins' disc has the five basic Mozart items for any hornist: the four concerti and the Concert Rondo. As its title indicates, Thompson's disc includes those pieces as well as the E-flat major fragment (K. 370b), the E major fragment (K. 494a), and Süssmyer's version of the last movement of the first concerto. The Thompson disc also features a fine up-to-date historical layout by John Humphries of the order in which these works were actually composed. As good as it is, the Köchel catalogue has not presented the whole story to Mozart's music for horn. In addition, Mr. Humphries has also supplied either editing or actual reconstruction for some of these works themselves. By way of quick comparison, the chart below (which features the works common to both discs and performed here in the order in which they were composed) indicates approximate tempi employed on both discs.

	Disc A	Disc B
Concert Rondo	108-112	112
Concerto No. 2	1) 120-126	116-120
	2) 84-88	72-76
	3) 108	88-92
Concerto No. 4	1) 116-120	112-116
	2) 60	60
	3) 126-132	120-126
Concerto No. 3	1) 120-126	116-120
	2) 80-84	66-69
	3) 126-132	120-126
Concerto No. 1	1) 120-126	116-120
	2) 80	69-72

In addition, a few general comments can be made. Mr. Watkins does not include a cadenza in the first movement of Concerto No. 2; however, the cadenzas he does utilize seem to be more creative chromatically than those of Mr. Thompson. The listener will pick up from the Thompson disc some very interesting different harmonies and even some different solo figuration in some of Mr. Humphries' reconstructions. The listener should follow along with the notes which accompany Thompson's disc in understanding what Mr. Humphries has presented to us. Both discs are performed in solid and wonderfully musical fashion. Mr. Watkins' disc seems to have more solo presence above the accompaniment than Mr. Thompson's. While there are many common points of stylistic interpretation on both discs, the listener will enjoy hearing several sections which are quite fresh to the ear. Both discs are excellent additions to our Mozart collection. *J. D.*



Anton Rejcha: 24 Horn Trios. Zdenek Tylsar, Bedrich Tylsar, Zdenek Divoky, horns. Supraphon Records, 11-1446-2. Timing: 68'32". Recorded at Dobris Chateau, Czechoslovakia, 26 and 28 May, 1988.

Contents: Rejcha: *Trios*, op. 82.

Sometime before 1815 in Paris, Rejcha composed the 24 trios for horns while he was a professor counterpoint and fugue at the Paris Conservatoire (Gounod, Berlioz, and even Franck were pupils of his). And among his colleagues there was Dauprat, perhaps the inspiration for these trios. He often wrote series of compositions, the number of which was divisible by six or twelve, as was the 18th-century custom, for two reasons: 1) it was always good to have a supply of them for entertainment, and 2) compositions of weight could be used for educational purposes and systematic testing of the possibilities of instruments. In the case of this disc, it is quite a treat to have all four "books" of these trios together. In listening to them, however, they can run together as they are all in E-flat! And, in keeping with a custom of the time, each of the movements in these six-movement "suites" are also in the same key. The performances, themselves, are impeccable. The performers' styles match in all respects, fine changes of dynamics and articulation qualities, especially. I personally would like to hear a little more third horn, but that is a point of detail. Many of us probably know the fourth set of six trios the best from the International Music Company edition. In that set, the players show an excellent sustained style and an exquisite changing together of the chords in the opening of the fourth movement (*lento sostenuto*). The subito *allegro* change which follows catches the listener completely unaware. I think you will enjoy the finesse displayed in the fifth-movement minuet in that set as well. *J. D.*



From Fanfare to Cantilena: 19th Century Horn Music. Paul van Zelm, horn. Leo van Doeselaar, piano. Etcetera Records KTC-1210. Timing: 68'16". Recorded at the Hall of the Netherlands Radio Philharmonic, Hilversum, 4-6 January, 1997.

Contents: Beethoven: *Sonata*, Op. 170;
Schumann: *Adagio and Allegro*, Op. 70
von Krufft: *Sonata in F*
Rheinberger: *Sonata*, Op. 178

Paul van Zelm is solo horn with the Netherlands Radio Philharmonic and is a member of the Amsterdam Bach Soloists as well as the Netherlands Wind Ensemble. He studied with Adriaan van Woudenberg at the Amsterdam Sweelinck Conservatory and with Hermann Baumann at the Folkwang-Hochschule in Essen. His playing reminds me of Baumann a great deal. Van Zelm shows extraordinary control and technical facility. His tone in soft lyric passages is clear and beautiful. In forte passages, his tone becomes a little brighter and more forceful, but it is always controlled and in superb musical taste. In this recording, he has given us two well-known standards of the solo literature. It is always good to hear the Beethoven and the Schumann again when they are done this well. I have usually heard the Beethoven, both live and recorded, played with a more classical nature, especially when done on the natural horn, but this time we hear it with a look forward to the coming Romanticism of later in the century. It is this wonderful

taste of Romanticism that gives an unusual and welcome new flavor to this highlight of the horn's solo literature. The Schumann work is also played with more Romantic soulfulness than is often heard. The work is a formidable challenge to the endurance, control, and breath capacity of the performer and it is unfortunate when the technical challenges influence the interpretation. I never felt that way here. This performance is done with large amounts of Romantic flair and it is fun to listen to. Van Zelm puts heart and soul into it and has the skills to make it sound as though he made no concession to the technical challenges but that the music is the sole objective. I loved this performance. The other two works on this CD are by lesser-known composers, but they are not lesser compositions. I certainly have heard the Beethoven and the Schumann more, but the Krufft and the Rheinberger are appearing more often on recital programs and workshop performances. The Krufft is in an important historical position as the melodic and harmonic language are very different from Beethoven's sonata, and it hints of what is to come in Schumann and Rheinberger. For a piece that would be great fun to work on and perform, this has to be very high on the list, and van Zelm plays it like it's fun. The Rheinberger is the latest work on the CD and is historically significant in its position, leading into the 20th century. This is a solo work that should be performed and heard more often. Paul van Zelm sounds great on this sonata. He sounds superb on the whole disc. It was a pleasure to hear him for the first time, and I hope I get to hear him more both live and in recording. *Calvin Smith (University of Tennessee—Knoxville)*

Wind Music from the Netherlands 1. Paul van Zelm, horn. Dutch National Youth Wind Orchestra; Jan Cober, conductor. NM Classics, 92080. Timing: 63'54". Recorded at Concert Hall, Royal Netherlands Air Force Base, Soeterberg, 18-19 October and 13 December, 1997.

Contents: Johannes Coenen: *Morgendämmerung* (for horn and band). Works for band: Rauscher: *Fanfare and Treurmuzik*; Dunkler: *Grenadiersmars*; Hutschenruyter: *Ouverture*; Dunkler: *Gravenhaagsche Spoorweggalop*; Verhulst: *Grüss aus der Fernen*; Grundt/Knoll: *Potpourri Caractéristique*; Diepenbrock: *Academische Feestmars*; Bouwan: *Thalia-ouverture*.

I pondered for quite awhile whether to include this disc in the reviews column since only one selection on it is for horn. But the soloist is absolutely remarkable, and all the music is so totally enjoyable, I went ahead with it. I do not find the Coenen horn piece listed in the Robert King Music Company on-line catalogue, but I hope the work is published or will be soon as it is a wonderful adagio. Coenen was a late 19th-century composer. His harmonies as well as the main melodic line are reminiscent of the slow movement of the Gliere *Concerto*. There is also some similarities to the *Allerseelen* of Richard Strauss. The horn plays much of the five-minute piece, so endurance is a must. The remainder of the disc features the youth wind orchestra: had I not known it was such a group, I would have said it was a professional ensemble. Remember the Goldman Band recordings on Decca from the 1960s? These works remind me of the Mendelssohn *Overture* for Band and other great original Romantic-era band repertoire championed by the Goldman Band. All of the composers on this disc were active

in the 19th century, so this music is immediately accessible for all audiences. Many of them could have been featured on John Philip Sousa's Marine Band concerts. There is even a Herbert L. Clarke-type overture or two. I think you'll enjoy these works as well as the fine horn played of van Zelm. I echo Calvin's sentiments above: look for more discs from this artist. *J. D.*



Aldeburgh Festival. Michael Thompson, Jeffrey Bryant, Richard Watkins, Hugh Seenan, horns. EMI Classics, CDC5-55452-2. Timing: 66'07". Recorded at Henry Wood Hall, Southwark, February and May, 1995.

Contents: Michael Tippett: *Sonata for Four Horns*; also *Divertimento on "Selling's Round" for chamber orchestra*; *Little Music for String Orchestra*; *Concerto for Double String Orchestra*.

The horn quartet on this disc is so well-constructed and played that I had to include it in this column. If you are not familiar with the work, wait no longer. It's a natural "next step" after you have explored the Hindemith and Presser quartets. Its first movement is rhythmically and intervallically reminiscent of "Blow, Bugle, Blow" from Britten's *Serenade* in all four parts.

The second movement opens with a compound-duple romp in the woods, which settles into a more lyric thematic section, followed by a return of the jocular opening motive. The third movement opens with a plaintive melody. Slower note values predominate with softer dynamics and a chromatic oscillating figure under the melody. The middle section is more contrapuntal, followed by a passage similar to the opening. The fourth movement opens with a fugato-like section reminiscent of Britten's interval patterns, followed by a more independent section based on triplet figures, all ending on a warm and round A major chord. The work is a virtuoso display piece, written for a quartet led by Dennis Brain. There are challenges galore in all parts. It is a brilliant performance by all four players here. The remainder of the disc features three excellent works of Tippett: music to delight, music to stretch your imagination, and music for discovery. In particular, I recommend the *Divertimento* which has a flair of Stravinsky's *Pulcinella Suite*. If you have not heard much of Tippett's output, this disc will be a terrific start. *J. D.*



Consortium Classicum. Klaus Wallendorf, Wolf-Jürgen Eisermann, horns. Consortium Classicum, Dieter Klöcker, director. Novalis Records, 150-151-2. Timing: 50'01". Recorded at Tonstudio van Geest, Sandhausen, Germany, March, 1998.

Contents: Mozart: *Serenade in E-flat Major, K. 375*

Mozart: *Serenade in C Minor, K. 388*.

Here is one more example of the abundant variety of Mozart's music, given to us this time by the Consortium Classicum. Founded in the early 1960s by clarinetist Dieter Klöcker, the ensemble is comprised of musicians who are experienced soloists, orchestral players, and teachers, who come together to perform the finest literature for wind ensemble. Flexible instrumentation is an important asset to their activities. The performances of these Mozart gems



show spirited playing, good ensemble, very good technical flair, and excellent intonation. The horn playing is very fine, whether blending into the ensemble or coming forward as soloists at all the right moments, with fine technique and musicianship. The horn players use a light and agile style that works just right for this delightful music. The E-flat major serenade is performed in its original sextet instrumentation (pairs of clarinets, horns, and bassoons, with double bass *ad lib.*), and has been researched by Klöcker to conform to Mozart's original version as closely as possible. One additional Trio has been added to the second Menuet, which conforms to a manuscript version of this serenade found in a university library in Prague. Klöcker says, "It could just as well have been added by a Bohemian wind player of the time. I do feel, though, that this piece is so exquisite that it should not be kept from our audience." The C minor serenade adds two oboes to the sextet instrumentation of K. 375. The excellent balance and ensemble blend of K. 375 is not as strong here. The oboe performance does not blend into the ensemble with regards to tone, balance, or overall cohesiveness as in the performance of K. 375. It is still very fine, but does not measure up to the very high level established in the other work. The C minor serenade is much darker and more dramatic than the lighter, more virtuosic E-flat serenade. In July, 1782, Mozart wrote in a letter to his father, "I had to dash off some Night Music, but only for winds..." This is a piece that has much more to it than a "dashed off" character. Maybe Mozart thought of it and wrote it that way, but it certainly deserves the careful study, preparation, and fine performance that this ensemble has given it. C. S.

Carl Stamitz: Wind Instruments. Klaus Wallendorf and Wolf-Jürgen Eisermann, horns. Consortium Classicum, Dieter Klöcker, director. cpo 999-081-2. Timing: 58'02'. Recorded: MDG, Holger Schlegel, July, 1989. Contents: *Parthia No. 1 in B-flat; Parthia in E-flat; Octets, Nos. 1-3.*

These five octets contain three to five movements each, and each last between nine and thirteen minutes. Upon first hearing, one perceives that these foreshadow, consciously or unconsciously, similar works of Krommer, Mozart, and Beethoven. The horn parts are not just tonic-dominant oriented. There are many passages of repeated sixteenth notes in fine clarity in this recording; there are also many arpeggio figures in octaves which are beautifully matched here. These works seem to defy their actual 1760-ish date of composition, providing many technical sections for all the players of the group. If you have played either of the two magnificent Mozart Serenades (K. 375 or 388) or the Beethoven Octet or *Rondino*, these will be wonderful new pieces for you to explore. I suggest starting with the *Parthia in E-flat* with its several great "horn moments." J. D.

Antonio Casimir Cartellieri (1772-1807): 3 Viennese Wind Divertimenti. Klaus Wallendorf and Christian Wagner, horns. Consortium Classicum, Dieter Klöcker, director. cpo 999-140-2. Timing: 64'17'. Recorded at Aroisen, Fürstliche Reitbahn, October, 1991.

Contents: *Divertimenti Nos. 1-3*, all in F Major.

I confess that I had never come across Cartellieri's name

before hearing this disc. I had anticipated a very similar-sounding disc to the Stamitz octets; but, I was quite mistaken. These works are much more advanced in harmony and sparkle than the more polished and perhaps refined Stamitz sound. In particular, the horn writing is much more aggressive and experimental, moreso than even Beethoven. One only needs to do some quick math to discover the parallel some make with Mozart: both died at the young age of 35. The listener is grabbed right away in the first movement of the first divertimento that the horn is not a background instrument to this composer: sixteenth-note runs up to high D (repeated, of course) and arpeggio figures reaching high C often. Even the second horn has several passages similar to that in the Beethoven sextet, going down to low F. The variation movement of the first divertimento features the pair of horns in a beautifully expressive section in F minor, showing off tone and sustained note values. The Presto finale requires agility for all, to say the very least: sixteenth notes for both horns in the coda are stunningly rendered here. This is hardly "background" music. As the liner notes tell us, these works were written for the Viennese Imperial Wind Orchestra, which had some of the best players in the region. These works are indicative of Cartellieri having been in great hopes of being noticed for a possible Imperial contract. The second and third divertimenti have their own tremendous passages for horns. Since the composer died so young, it will remain a great unanswered "What if he had lived longer?" for music he could have produced. The misplaced accents in the finale of the third divertimento again foreshadow Beethoven. The two had met in Vienna when Cartellieri had moved there from Danzig to study with the Albrechtstberger and Salieri, and the younger composer wanted to collaborate with Beethoven on new ideas and compositional techniques. You will not be disappointed in this music nor in the utterly inspirational performances here. J. D.



Highbridge Park. Ken Wiley, horn and sound modules. Nick Lane, trombone and euphonium; Roger Lebow, cello; Ralph Humphrey, drums; Bob Mair, bass and fretless bass; Luis Conte, congas; several other percussionists. Natural Elements Records. Timing: 40'18". Recorded at Wilder Brothers Studios, Beverly Hills, California; date unknown. Contents: Ken Wiley: *Jungle; Burning Leaves; French Girls; Cuba Libre; Highbridge Park; Guarapo Walk; Liberal City; Secret Rite.*

This CD was a very enjoyable listening experience. Ken Wiley's music sounds like a blend of many different influences. On one hand, I hesitate to try and describe it because my description will never really be accurate. Listening to it is the best way to experience and to feel it. However, to say that it has Latin, Jazz, and New Age elements to it would not be completely off-base. The mixture of sounds produced from a wide variety of percussion, electronic sounds, drums, bass, other acoustic instruments, and Ken's horn playing is wonderful, and caused me to listen to this CD in two ways. Play it while you're doing some chore that needs doing, and the job will be less trouble. Then

later, play it with no other sounds interfering, simply letting the music work on you. Each time I listen to this CD, I find a different favorite tune, and I like that. I don't find this music deeply profound, but some really good music that is very enjoyable to hear again and again. Wiley should be encouraged to continue writing and recording similar discs. C. S.

Unique Horn 1997. Martin Mayes, horn. Assisted by hornists: Fabio Cardone, Marco Pannella, and Marco Tosello, plus various pre-recorded taped sounds containing horn, voices, and sounds of water. Random Acoustics, RA-021. Timing: 59'37". Recorded in numerous locations, most of them in Italy; recorded on various dates with voice sources dating from the mid-1970s to April, 1997.

Contents: Martin Mayes: *Requiem per Guelfo*, part 1 (solo hand horn and resonating rooms); *Requiem per Guelfo*, part 2 (solo valved horn and resonating rooms); *...sands with printless foot...* (solo 'Dopp-le Horn' and modern Bb/F horn); "I think it was a coincidence" (spoken voice and pre-recorded voices and horn); *piccoli paesaggi* (solo horn with pre-recorded horns and water); *6th Suite from Bach's Cantata No. 4* (four horns).

Some musical compositions written for theatre or dance have sufficient artistic merit to stand on their own and have survived the test of time as musical works. Some music for the theatre or dance cannot stand alone, and must remain

in their original venue as adjunct to some other art form. Most of the music on this CD is the latter. Martin Mayes has stated that many of these pieces were meant to accompany some other artistic activity. Perhaps that is what is missing for me here, something intriguing to look at or to watch, because just listening to the disc is not enough by itself. I think that personal expression, exploring new sounds and styles, integrating voices and natural sounds into music, are important to the maintenance of the vitality of our art form. Having said that, I cannot help but wonder in Mayes isn't just trying to put us all on about this one. I really do not know the point of the disc. For me, a solo natural horn performance in a very reverberant hall is nice for a minute or so, but not for nearly seven minutes. A solo modern horn performance in a very reverberant hall is also nice for a minute or so, but not for over seventeen minutes. A horn made from a bicycle horn and some plastic tubing makes an amusing sound. Horn pieces with pre-recorded voices speaking throughout the performances are only interesting when the music and the words have some clear relationship. An unaccompanied solo horn work played to the sounds of loud dripping water that is as long as this piece lasts is excessive. I usually listen to the discs I am to review up to a dozen times before I actually start writing; once through this one was plenty for me. The arrangement for horn quartet from the Bach cantata was very nice, and the performance was excellent. C. S.



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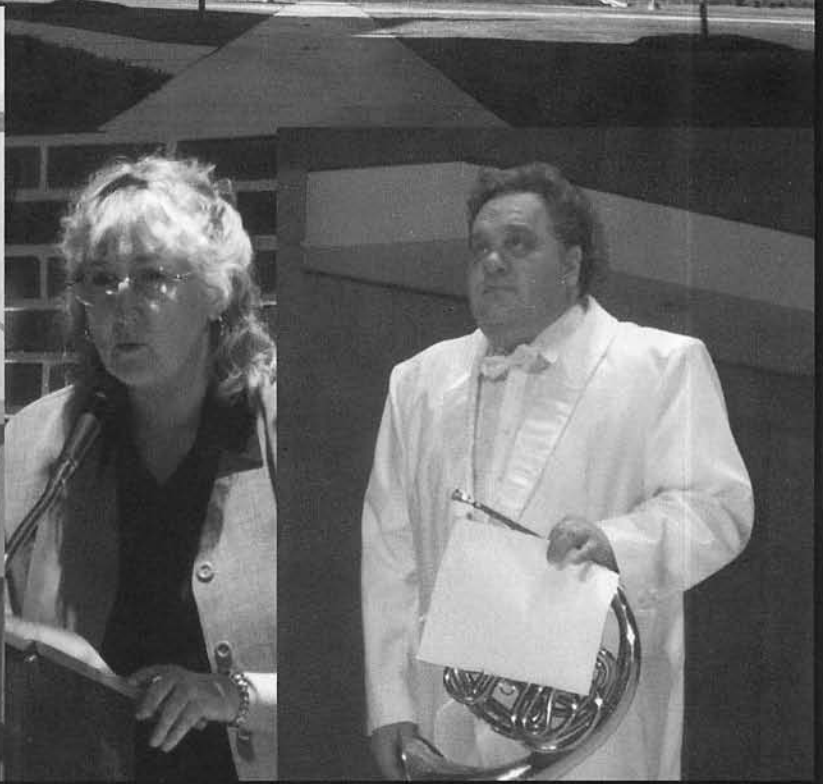
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☐ Vol. XX no. 2 (Apr. 1990)
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☐ Vol. XXVI no. 2 (Feb. 1996)
☐ Vol. XXVI no. 3 (May 1996)
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Birdalone Music	76	McCoy's Horn Library	62
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Brass Journals	52	Osmun Brass Instruments	13,15
Cala Records	83	Dieter Otto Metallblasinstrumentenbau	14
Classified Ads	6	Peabody Conservatory of Music	84
Conn UMI	16	Phoenix Music Publications	79
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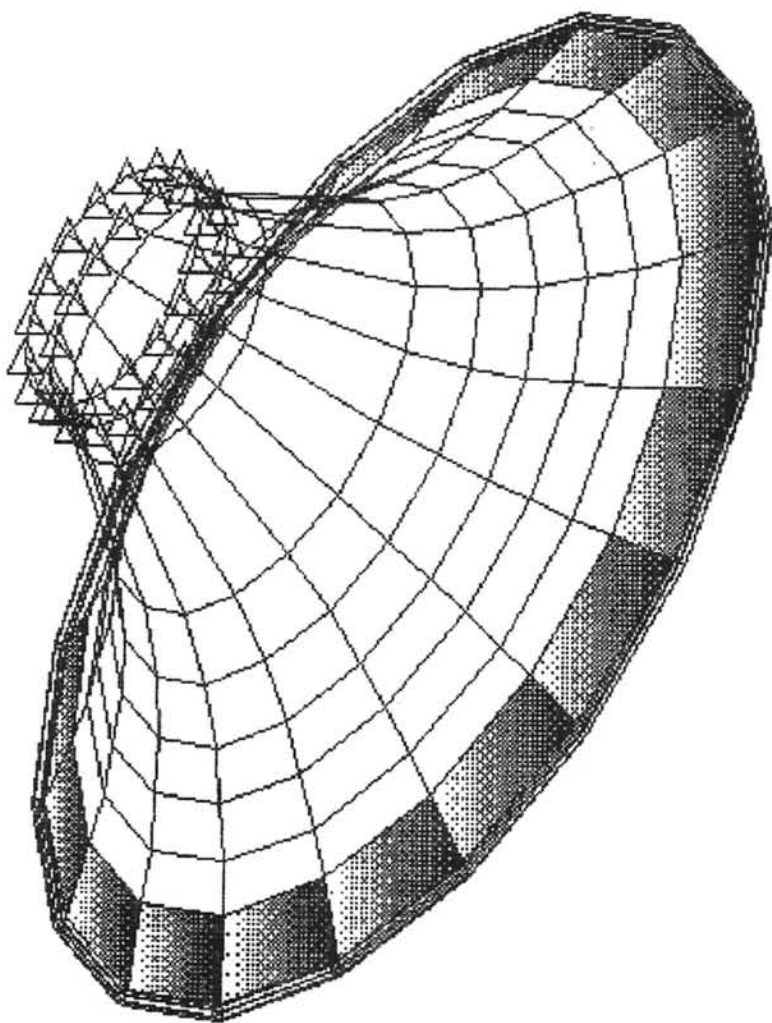
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