Journal of the

The Horn Call

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

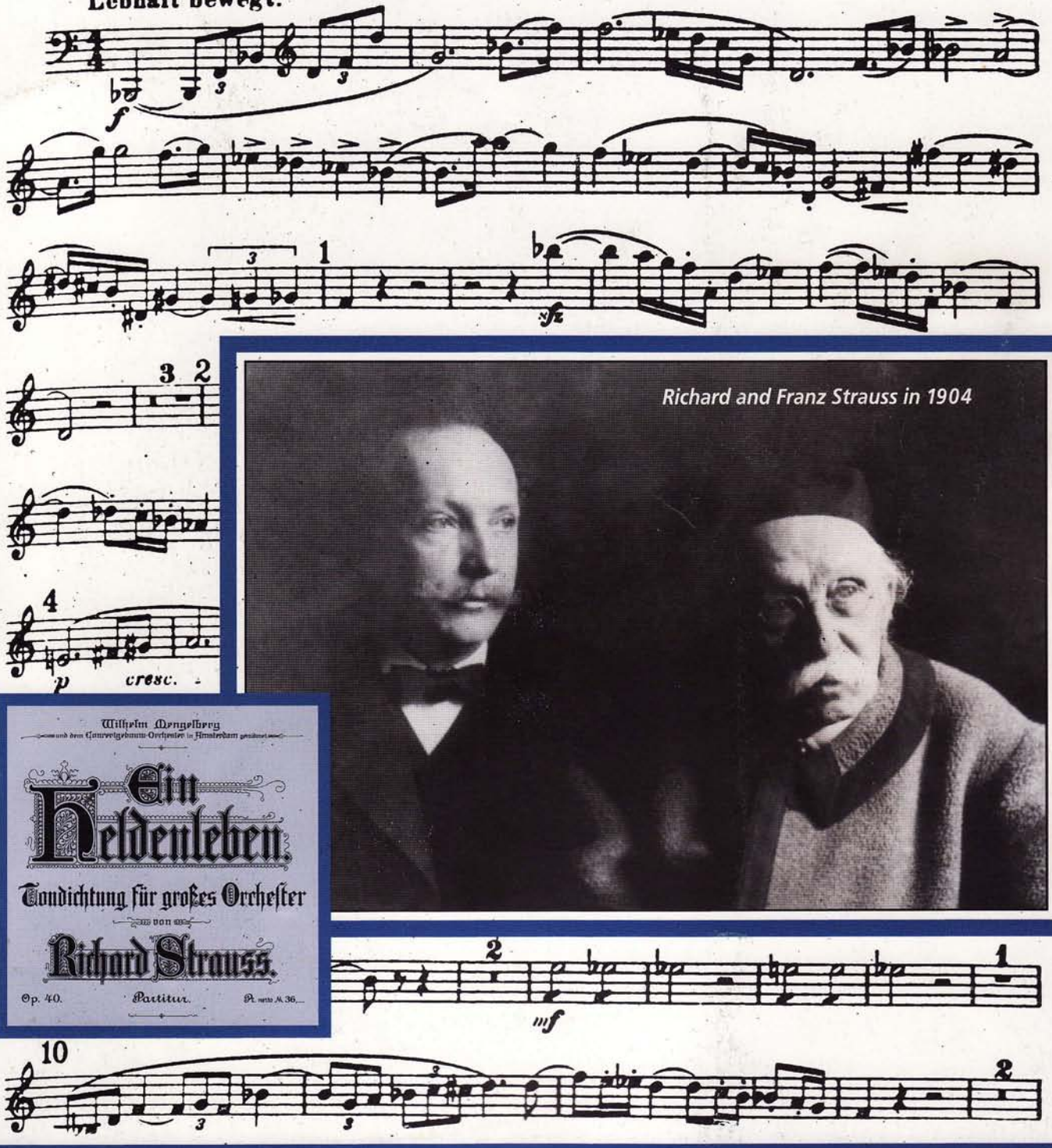
Ein Heldenleben.

1. Horn.

in F.

Richard Strauss, Op. 40.

Lebhaft bewegt.



Richard and Franz Strauss in 1904

February 1999, Vol. XXIX, No. 2

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The Horn Call

Journal of the International Horn Society

Volume XXIX, No. 2, February 1999

Jeffrey L. Snedeker, Editor

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Celebrating the 100th year of Richard Strauss' tone poem *Ein Heldenleben*, our cover features a photo of Richard and Franz Strauss, taken during what would prove to be their last visit together, in the summer of 1904.
(Photo courtesy of Richard Strauss-Archiv, Garmisch. Excerpts of Richard Strauss' Ein Heldenleben, *Op. 40, are reprinted by permission of F.E.C. LEUCKART Music Publishers, Munich/Germany.)*

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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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From the Editor

(heard in mid-November in a dark room in the Snedeker house: "What do you mean? I have to do this all AGAIN!?!"...)

Hello everyone!

Thanks to all of you who sent kind words of encouragement and constructive criticism regarding the November issue. To all of you, thanks for your patience through this transition, particularly since it resulted in a late arrival. I have learned a lot in a hurry, and hopefully things will move more efficiently now. I forgot to mention last time how much I have appreciated getting to know the people at JB Printing in Kalamazoo, Michigan. Terri Raich, who handles the design and layout of the journal, was especially helpful this first time around. No one can manage something this without the help of good people!

This current issue is not quite as full as the last, but I believe you will find a number of interesting items, particularly William Melton's revising and updating the records of Franz Strauss' life. His very thorough research and recounting of various events in Strauss' life was a "page-turner" for me. Also, Friedrich Gabler's thoughts on Viennese afterbeats helped remove some of the mystery surrounding this performance practice. Thanks to Bill Scharnberg for passing the first version of this article on to me for consideration. To all contributors, thanks.

As I look forward to future issues (and yes, as cliché as it sounds, toward the next millenium), I want to begin encouraging those of you who have something to say **to say it**. Much of our heritage as hornists has been defined by orchestral music, both in the orchestra and out in front of it. While this remains the foundation of our instrument's identity, much has changed recently. Most players cannot count on orchestral positions being available as they complete their initial training. Strange as it would seem even twenty years ago, many pursue musical training without any interest in orchestral work, and succeed in surprising ways. With that in mind, I would like to invite you to share your experiences as free-lancers, as chamber musicians, as members of community bands and pit orchestras, as teachers. What particularly interests me in this open invitation is the range of experiences, the types of music, the "standard repertoire," pertinent influences, helpful hints, desirable skills (thinking progressively or in retrospect) you have discovered in your experiences that have made your horn-playing successful and satisfying. What an interesting dialogue this could be!!!

Please do not misunderstand me! Our orchestral heritage is as important to me as any other aspect of horn-playing. What I am curious about is how people use the horn to make music. Let me know your thoughts, and I promise to work with you to share what you think.

Wishing you good chops,

Guidelines for Contributors: *The Horn Call* is published quarterly in November, February, May, and August. Submission deadlines for articles are September 1, December 1, March 1, and June 1. Submission deadlines for *IHS News* items are September 15, December 15, March 15, and June 15. Inquiries and materials intended for *The Horn Call* should be directed to the Editor or the appropriate Contributing Editor. Inquiries and materials intended for *IHS News* should be directed to the News Editor. Opinions expressed by contributors are not necessarily those of the editorial staff or the International Horn Society. Entire contents copyrighted. Reproduction in whole or in part of any article (in English or any other language) without permission is prohibited.

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

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

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

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

President's Corner

Frøydis Ree Wekre

Dear colleagues and horn enthusiasts,

The sun has turned around (this is especially noticable where I live) and OPTIMISM is back in charge, at least in my life. One of my hobbies through the years has been observations of human behavior and human nature. Working in an orchestra, of course, provides a lot of material for such a hobby, but also dealing with students of various genders, nationalities, talents, and motivations can give plenty of food for thought.

As a teacher I always believed, subconsciously, that I needed to "convert" the pessimists among my students to "optimism." But not any more! A sports psychologist from Finland, who has been working with teachers and students at the Sibelius Academy in Helsinki for the last four years, gave some great lectures and demonstrations at last year's Nordic Horn Seminar. One of his subjects was dealing with the various characters among students. All the negative concerns of the pessimists should not necessarily be denied by the teacher. Rather, one could go along with it at first, and then start to turn the energy into creating strategies for avoiding all or most of those possible disasters. Interesting and worth trying.

Within the International Horn Society, we now have the annual elections to the Advisory Council coming up. The membership can vote for three people out of the six who have been nominated. I would like to encourage everybody to mark their three "good" names, put on a stamp, and send the postcard to our Executive Secretary, Heidi Vogel in Alaska. This is one way where you really can influence the direction of our Society.

Over the years I have encountered quite a few negative comments like this: "It seems like the same people are running the IHS all the time." I think this feeling probably occurs mostly at the workshops, where a kind of tradition has developed: those AC members who want, usually do get a chance to perform something every year they are on the Council. This is, of course, a nice "fringe" benefit in return for the work that is done for free. Furthermore, the AC members (except the officers) have to pay half of their ticket to come to the workshop, and of course get no form of honorarium for whatever their contributions will be there.

The limit for staying on the Council is two consecutive terms, 6 years altogether. The By-Laws have no regulation about the "time-out" before a new nomination can take place. Therefore, in an attempt to meet this critique from the membership, I have proposed an amendment where one has to stay out for a number of years (6? 4? 3?) before one can again be eligible for new nominations. Some might get concerned about the continuity of our organization with this new regulation. I do find it more important, however, to make sure that we get an ever-changing representation of IHS members on our "government," rather than an immediate reappointment of previous AC members.

My best and most CORdial wishes for a happy springtime, and I hope to see as many of you as possible in Georgia.

Frøydis

Correspondence

More Tributes For HAROLD MEEK

Dear Mr. Snedeker,

Thank you for your inquiry about my connection with Harold Meek. I knew Harold both as a player and as an annotator and commentator. I heard him many times in Symphony Hall. His playing, as I am sure you know, was always clean and beautifully executed. I myself studied with Willem Valkenier and I remember clearly his complimentary comments about supported singing style which he observed that Harold did very well. I also remember having read several articles Harold wrote for *Woodwind World* magazine in the early 1950s. I was impressed with his knowledge and his lucid, intelligent writing.

Harold was a quiet and rather private man, but he did reveal to me that he was developing some left-hand finger stiffness. This may have led to his ultimate decision to retire. Harold was a man of dignity who respected his colleagues and had theirs in return. I think these qualities help to make a smooth, unified horn section.

His was a major contribution to the fine musical quality of the Boston horn section from 1941 until his retirement. His fine playing is his legacy.

Sincerely,
(signed) Wayne Barrington
Professor of Horn, University of Texas

Dear Editor,

Today I received a returned postcard in the mail that I had mailed some months ago to Harold Meek. It was marked "deceased." No longer will I be able to find him at the other end of the telephone nor will I receive another call from him. We did have a desultory correspondence that was ever a pleasure. We agreed to disagree often enough, but we never disagreed on our enjoyment and respect for each other.

Harold was an artist, a teacher, and a friend. During the year that I studied with him at the Longy School of Music, we became fast friends. He counseled me, he helped me find my first professional horn, he taught me. He was a mentor as well. I shall miss him.

Sincerely,
(signed) Wilke R. Renwick
Florence, Oregon

Dear Jeff,

In 1957, I was a student at the University of Maryland and I bought my first horn. Jack Wishnow, of the National Symphony Orchestra, was a horn trader of sorts and, at the time, had two horns for sale. One was an old Geyer and the other was a brand new horn. It did not have the name of the maker or any other distinguishing marks on it. Wishnow said it was a Dressel. He said that Dressel used to work for Alexander but decided to go into business for himself. I bought the Dressel. I tried to have it insured but, because it had no distinguishing marks on it, the company did not want to insure it. So, I had my name engraved on it. I played that horn for about ten years. In 1967, as a surprise Christmas present, my wife Norma bought me an Alexander 103. She got it from a friend of ours, Walter Lawson. At that time Walter played in the Baltimore Symphony and had his instrument repair shop. I sold my horn to a young student.

In January 1997, Barry Tuckwell played one of his farewell concerts with his orchestra in Hagerstown, Maryland. Norma and I had lunch with Walter and Annie Lawson, and then went to the concert. During intermission, Walter introduced us to friends of his, Jim and Audrey Impara. Jim plays in the Fairfax Symphony and the M Street Brass Quintet. When Walter mentioned my name, Jim's eyes got big and he exclaimed "Phil Hooks, I've always wanted to meet you." Since I have never done anything of note, I had no idea why he was so excited. Jim went on to say that around 1967 or 1968, his mom bought him a used horn. It had the name "Phil Hooks" engraved on it, and he assumed it was a "Phil Hooks" horn. He studied with Don Crowe of the Marine Band for three or four years, and then with Chuck Deering in Baltimore. Chuck told him he knew me, had played with me in the Baltimore Park Concert Band, and that I didn't make horns. So, 30 years later, he finally got to meet the person that for several years he thought made his horn. It was a day neither of us will forget.

Jim sold the horn years later. If anyone knows the current whereabouts of the (at least for a while) "Phil Hooks" horn, please contact me at 2423 Lawndale Road, Finksburg, Maryland 21048, or call 410-876-2171.

Sincerely,
(The) Phil Hooks

To the Editor:

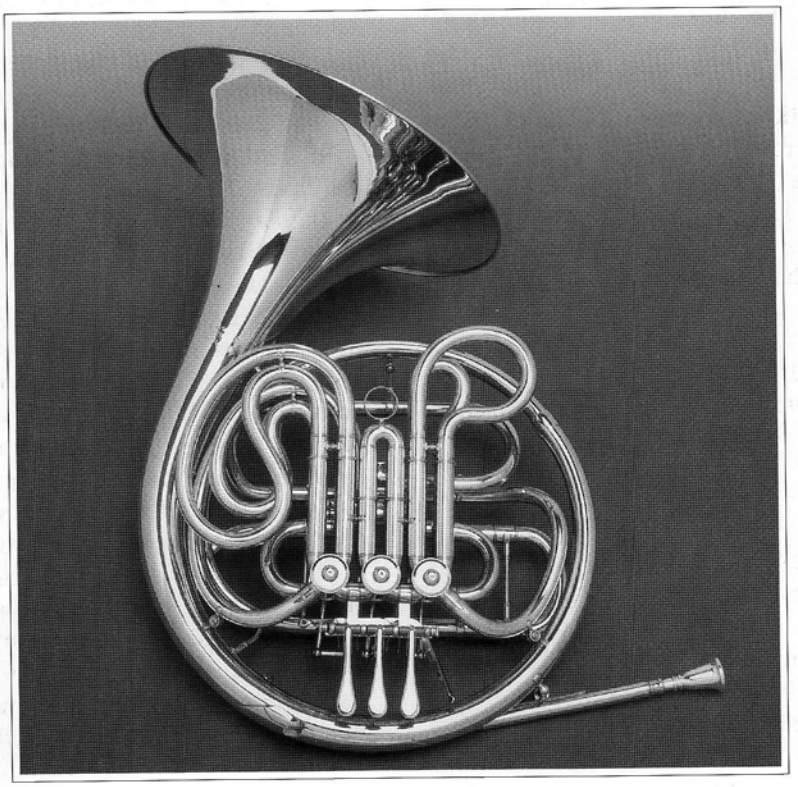
Contrary to what William Scharnberg says on page 31 of the November issue, Barboteu's *Konzertstück* is not yet out on CD. Nor is the companion Nonesuch LP with the Vivaldi concerti for two horns, which also happens to have a knockout performance of a Telemann suite with Maurice André. The Erato CD that Scharnberg mentions has a French quartet led by Justrafré in the Schumann.

I think there is a guaranteed market for a re-release of Barboteu's stuff, in case anyone is interested.

Joe Ryan
Manila

Thanks for your message. FYI, the reference to the Konzertstück *was my addition, not Bill Scharnberg's. I am very sorry for the oversight, both in the information itself and the unclear way it was added. In the chaos of my first issue as editor (mixed with a little wishful thinking and a bit of unbridled enthusiasm to include more pertinent information), I missed that detail, and I am very glad you pointed it out. Again, sorry for the confusion. Ed.*

Kalison



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IHS News and Reports

Heather Pettit, News Editor

Advisory Council Election and Nominees

The ballot for the election of Advisory Council members seeking July 1, 1999 through June 30, 2002 terms is enclosed. Please vote for three (3) candidates and mail the ballot to Executive Secretary Heidi Vogel by April 15, 1999. Ballots postmarked after that date will not be tabulated. Bios of the nominees (listed alphabetically) are included below.

IHS Life Member **Daniel Bourgue** turned a unanimously-awarded first prize from the Paris Conservatory into a career as a soloist and chamber musician. He has had compositions written by Bleuze, Barboteu, Delerue, Constant, Tisné, and Cosma dedicated to him, and has given the premiere performance of many contemporary concertos. Mr. Bourgue held the post of Principal Horn with the Paris Opéra Orchestra from 1964 until 1989, and hosted the 14th International Horn Society Workshop in 1982. As the director of Edition Billaudot's *Florilege* collection, he has published an important teaching work in five volumes, *Techni-cor*, and his book, *Conversations About the Horn*, has been translated into three languages. Currently, Mr. Bourgue devotes the greater part of his time to performing as a concert soloist and teacher. (Mr. Bourgue has previously served two terms on the Advisory Council.)

Kathleen Vaught Farner made her solo debut at age 17 with the Honolulu Symphony and has played in the horn sections of the Boston Symphony Orchestra, the Delaware Symphony, the Boston Opera Orchestra, and the Philadelphia Chamber Symphony. She was also a member of the Boston Pops Esplanade Orchestra for eight years and served two seasons as Principal Horn of the Richmond Symphony. Ms. Farner is a founding member of the Northwest Horn Society and has co-hosted two regional Northwest Horn Workshops in Washington state. A Life Member of IHS, she serves as the Area Representative for Washington-Oregon and has performed at several International Horn Workshops. Currently Professor for Horn at Pacific Lutheran University, Ms. Farner has recorded with the Northwest Sinfonietta, the Camas Wind Quintet, and the Emmy-winning Lyric Brass Quintet. She is especially interested in the unique needs of the adult amateur hornist. (Ms. Farner has not served on the Advisory Council.)

Michael Hatfield is Professor of Music and Chair of the Brass Department at The Indiana University School of Music. Prior to accepting the position at IU, he was Principal Horn of the Cincinnati Symphony for 23 years, a member of the Cincinnati Woodwind Quintet which included other principal players from the Cincinnati Symphony, and adjunct Professor and Chair of the Brass, Woodwind and Percussion Division at the College-Conservatory of Music at the University of Cincinnati. In addition, he was co-principal horn of the Aspen Festival Orchestra and on the faculty of the Aspen Music Festival for 17 years, and has acted as Principal Horn of the Santa Fe Opera. As a faculty member of the Grand Teton Festival Orchestral Institute, he also played with the Festival Orchestra. Mr. Hatfield appeared as a soloist at the 1983 and 1985 International Horn Society conferences and has lectured at other national and regional conventions, the most recent being in 1998 at the Midwest Regional and Southwest Horn Workshops. (Mr. Hatfield has not served on the Advisory Council.)

Marilyn Bone Kloss feels that representing amateurs is her primary mandate. In her first term, she (with Paul Mansur) was responsible for instituting and leading a session at the last IHS workshop especially for amateurs, and for contributing articles about and for amateurs to *The Horn Call*. She is also concerned about including studio, free-lance, and orchestra players in the membership, *The Horn Call*, and workshops. Ms. Kloss brought the concerns of amateurs and professionals, garnered from conversations in person and on the Internet, to the attention of the Advisory Council and workshop hosts and helped start an annual regional workshop in the Northeast. As an IHS Area Representative, she publishes a newsletter to inform readers about horn events in New England and is always looking for ways to increase IHS membership and participation, especially outside the US. (Ms. Kloss has served one term on the Advisory Council.)

William Scharnberg, Professor of Music at the University of North Texas, performs as Principal Horn of the Dallas Opera Orchestra, Dallas Chamber Orchestra, Dallas Bach Society, and Breckenridge Chamber Orchestra. From 1990-1992 he was President of the International Horn Society and has appeared as a guest artist at three International Horn Workshops. His DMA degree was earned at the University of Iowa and he has held faculty appointments at Central Missouri State University, Pacific Lutheran University, and the University of Oklahoma. He has performed as principal horn with the Royal Opera Orchestra of Stockholm, the Dallas Ballet, Dallas Lyric Opera, Dallas Symphony, Dallas Baroque Orchestra, Concert Royal, Classical Music Seminar (Austria), Tacoma Symphony, Tri-Cities Symphony, Montana Chamber Orchestra, and Flathead Festival Orchestra. He has been a guest artist and clinician at many regional horn workshops, including the First Hungarian Horn Workshop in 1995, has performed as a soloist with several orchestras, has recorded on Crystal, Centaur, and Klavier labels, is a Music

Review Co-Editor for *The Horn Call*, and his editions of eighteenth- and nineteenth-century works for horn have been published. Professor Scharnberg has also been a frequent finalist in both the Reader's Digest and Publisher's Clearing House Sweepstakes. (Mr. Scharnberg has previously served two terms on the Advisory Council.)

Esa Tapani began playing horn at age 11 and studied with Timo Ronkainen, Michael Höltzel, Dale Clevenger, and Hermann Baumann. After beginning his career as third horn with the Helsinki Philharmonic in 1990, he moved to the solo horn chair in the Swedish Radio Symphony Orchestra in 1992, and finally to his current position as first horn with the Finnish Radio Symphony Orchestra. Additionally, he has been a member of the contemporary music group *Avanti!* since 1986. Mr. Tapani is an active chamber musician and soloist performing throughout Europe and won second prize in the Concerto Praga Competition in 1986 and first prize in 1989 at the Scandinavian Horn Competition. He was nominated Brass Player of the Year by the Lieksa Brass Week in 1990 and served as President of the Horn Club of Finland between 1990-92 and 1995-98. (Mr. Tapani has not served on the Advisory Council.)

Address Corrections and Lost Sheep

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

The following people are lost sheep (current IHS members who have not submitted address corrections or updates, and are no longer receiving IHS mailings): Geoff Lierse, Klaus Fend, Miri Bachar, Alexsander Sapozhnikov, Tsutomu Maruyama, Didac Monjo, Patrick R. Heseltine, Robert Grishkoff, Brian N. Sarvis, Laura D. Gilmartin, Pei-yu Py Tseng, Barbara Jaskot Speare, Lori Dalton, Daniel L. Dinsmore, Ryan T. Leslie, Janet M. Lang, Elizabeth M. Regas, Stacey Mortenson, Melissa Jane Derechailo.

News Deadline

The next deadline for news submissions is March 15, 1999. Send items directly to Heather Pettit.

IHS Website

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

IHS "Horn List"

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

The IHS NEWS Project

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

IHS Area Representatives (USA)

The updated list behind the title page of this issue includes old and new representatives as well as current vacancies for US Area Reps. Anyone interested in serving as an area rep for their state should contact IHS Area Representative Coordinator **Mary Bartholomew**, 80 Eastmoor Dr., Asheville, NC 28805, Tel. 828-298-8472, Fax 828-298-7999, E-mail <Mary Barth@aol.com>.

We welcome **Nancy Joy** from New Mexico and would like to note that several states not currently represented are being covered by reps from neighboring states: **Marilyn Kloss**, Area Rep for MA, is covering CT, NH, and RI; **Ken Bell**, Area Rep for MD, is covering the D.C. area; and **Kathy Farner**, Area Rep for WA, is covering OR. Many thanks to Marilyn, Ken, and Kathy for taking on this additional responsibility. An up-to-date listing of Area Reps with addresses, phone numbers, and e-mail addresses can be found on the IHS website.

Graduate Assistantships

Illinois State University announces one renewable graduate assistant appointment beginning August 1999. Duties are selected from: private instruction of studio overload/instruction of studio during faculty tours, assist with horn choir and master class, coach student chamber ensembles, perform with graduate woodwind or brass quintet, perform with Illinois State Wind Symphony or Symphony Orchestra and staff positions in band, theory, music education, or music technology. Additional playing opportunities may exist in the Peoria Symphony. Admission to the graduate school is required for consideration and graduate assistants receive a full tuition waiver, plus an annual stipend up to $4500; other awards up to $4000 may be available through graduate work study. Illinois State University offers graduate degree programs in music performance, music education, conducting, theory/composition and music therapy. Applications are available on the web at http://www.orathost.cfa.ilstu.edu/music/, or from Joe W. Neisler, Professor of Horn, 5660 Music Department, Illinois State University, Normal, IL, 61790-5660, 309-438-5063. All applicants must audition and the application deadline is March 1, 1999.

The **University of Oklahoma** School of Music is accepting applications for graduate teaching assistants in orchestral instruments with high priority for horns and double reeds. Duties include teaching in a non-applied area such as music theory, music appreciation, music methods classes, listening lab, electronic lab, and others depending on the applicantís expertise. Some applied teaching may be available through the School of Music's preparatory department. All assistants receive waiver of out-of-state tuition fees; the .25 position includes a stipend of $3473 and the .50 position $7223, 10 free in-state tuition credits and health insurance.

Please apply in writing, stating description of related experience, to Dr. Meryl Mantione, Associate Director and Coordinator of Graduate Studies, School of Music, University of Oklahoma, Norman, OK 73019.

A graduate assistantship in horn is available at the **University of Massachusetts at Amherst** for Fall 1999. Responsibilities include performing, teaching, and/or coaching, based on the candidate's abilities. The stipend for a 10 hour per week assistantship is $5000 plus a full tuition waiver. Graduate School applications must be received by March 1. For information, contact Laura Klock, Department of Music and Dance, Fine Arts Center, University of Massachusetts, Amherst, MA 01003, Tel. 413-545-6052.

Wichita State University is accepting applications for a graduate assistantship in horn. Duties include performing with the Wichita Symphony Orchestra. Approximate load of 10 hours per week, stipend $2000 minimum. For admission and assistantship applications, contact Tom Fowler, Coordinator of Graduate Music Studies, WSU, Campus Box 53, Wichita, KS 67260-0053. Materials must be submitted by February 15, 1999.

The **University of South Carolina** is seeking applicants for graduate assistantship openings in a Graduate Woodwind Quintet (including horn). Responsibilities include rehearsing and performing up to 9 hours per week. Stipend is $4000 plus tuition considerations. For more information, contact Director of Graduate Studies, School of Music, University of South Carolina, Columbia, SC 29208; Tel. 803-777-4106/Fax 803-777-6508; <gradmusic@mozart.sc.edu>; www.music.sc.edu. Review of applications begins March 1.

Member News

The Detroit Symphony chose **Bryan Kennedy** to fill their second horn position. Currently teaching at the University of Michigan-Ann Arbor and playing part-time with the orchestra, Bryan will begin his full-time duties next season.

John Zirbel has been appointed Principal Horn of the San Francisco Symphony and will begin in the 1999-2000 season. Until then, **Robert Ward** will fill the position.

Congratulations to Paxman sales manager Simon Holyrod and his new wife Lesley who were married September 26, 1998, in London.

Eric Ruske was in Britain during October appearing at both the Guildhall and the Royal Scottish Academy of Music and Drama. While in Scotland, he took part in a live radio recital where he performed the Bach Sonata BVW 1035, *Nocturno* by Franz Strauss, the Mozart Sonata in B-flat K378, Persichetti's *Parable*, two pieces by Gliere, and *Csardas* by Monti. Mr. Ruske also performed a second recital during the RSAMD-hosted Brass Spectacular.

An augmented Minnesota Orchestra horn section poses for a picture after their final performance of Mahler's Fifth Symphony in Morioka, Japan, on September 27, 1998, the end of a ten-concert tour that included six performances of the Mahler, four performances of Beethoven's Seventh Symphony, and music by Bernstein, Mozart, and Wagner. Additionally, on September 26 while in Tokyo, Principal Horn and IHS Advisory Council member **Kendall Betts** performed in recital and taught a master class sponsored by the Japan Horn Society, organized by JHS founder and president **Yasuyo Ito**. L to R: **Michael Petroconis** (sixth, extra), **Michael Gast** (fifth, regular associate principal), **David Kamminga** (fourth), **Ellen Dinwiddie Smith** (third, regular second), **Mary Grant** (second, substitute from the Oregon Symphony), **Kendall Betts** (principal), **Caroline Lemen** (assistant first, extra). Eiji Oue, Music Director and conductor of the Minnesota Orchestra, is a former horn player who studied with **Charles Kavalovski** and **David Ohanian**.

The Minnesota Orchestra 1998 Japan Tour Horn Section

The Museum of Discovery in Little Rock was the setting for the **3rd Annual Hornaments of Arkansas**. On December 6, though the weather outside did not feel like Christmas, **Caroline Kinsey, Robin Dauer,** and **Shawn Hagen**, members of the Arkansas Symphony, and **Amanda Jenkins**, a sophomore at Arkansas State University, supplied the Christmas spirit by playing horn quartet carols. Kids and parents alike enjoyed the carols as they made Christmas crafts.

Dr. David Uber, Emeritus Professor of Music at The College of New Jersey, recently had his *Symphony No. 3* performed at Dartmouth College by the Dartmouth College Wind Ensemble, Max Culpepper conducting, and at The College of New Jersey, Dr. William Silvester conducting. His *Medley of Dartmouth College Songs* has also been performed and recorded by the Dartmouth College Band. The Vermont Symphony Brass Trio performed Dr. Uber's *Triangles* for trumpet, horn and trombone in September 1998, and recorded *Trio for Brass* earlier in the year; his new composition *Tricolors* for brass trio is scheduled for publication in 1999. Carthage College, Kenosha, Wisconsin will honor Dr. Uber with an honorary Doctor of Music for his leadership in composition and overall service to music.

Hollywood hornist extraordinaire **Jim Thatcher** has been very busy. He reports that we can hear him on the Kurt Russell film *Soldiers* (where one session included 18 horns), *Thin Red Line* by Hans Zimmer, the kiddie tale *Jack Frost*, *Pleasantville* and the Randy Newman score for *A Bug's Life*. He also performs on the new John Williams score to *Stepmom*, and on *Star Trek IX: Insurrection* by Jerry Goldsmith; listen for those Wagner tubas in Star Trek. Jim adds that actor/director Jonathan Frakes of *Star Trek* is a one-time trombonist and sat with the orchestra at the end of the sessions. As if this isn't quite enough, that's Jim on the new Neil Diamond CD where the composers/arrangers included Elmer Bernstein, Patrick Williams, and Jonathan Tunic.

Richard Chenoweth was the first music faculty member to receive the University of Dayton's Outstanding Scholarship Award. His numerous performances as Principal Horn of the Dayton Philharmonic, hornist with the Santa Fe Opera, Carillon Brass, and Cantecor Trio, and as a soloist, clinician, and music arranger were among his many accolades cited during the ceremony. As a soloist, Mr. Chenoweth will present the premiere performance of Steve Winteregg's horn concerto, *Visions and Revelations*, on February 5, 1999, at the Ohio Music Education Association/Music Educators National Conference in Cincinnati, OH, an all-Winteregg program February 6 at the Dayton Art Institute, and the Britten *Serenade* on March 5 with the Dayton Philharmonic. His recordings include those by the Carillon Brass, *Twentieth-Century Music for Voice, Horn and Piano* with the Cantecor Trio, and an upcoming recording featuring all of Steve Winteregg's music for horn, including the *Pastiche for Six Horns*, with hornists **Herb Winslow, Terry Roberts, Paul Austin, Dan Sweeney,** and **Erin Anspaugh**. After the final Winteregg recording session, Messrs. Winslow, Austin, and Roberts will present a master class February 7 at the University of Dayton.

Upcoming Events

(in chronological order)

Southeast Regional Horn Workshop

Louisiana State University is the site of the 1999 Southeast Regional Horn Workshop. Hosted by **Bruce Heim**, the February 4-7 event features **Dale Clevenger**, Principal Horn of the Chicago Symphony, **Carlos Crespo**, Horn Professor of the Heidelberg-Mannheim Hochschule für Musik und Darstellende, **Rick Todd**, LA studio and jazz artist, and Don Greene, PhD., author of *Audition Success:An Olympic Sports Psychologist Teaches Artists How To Win*. The **TransAtlantic Horn Quartet (Michael Thompson, Richard Watkins, Eric Ruske, Skip Snead)** will perform works by Paul McCartney, Michael Kallistrom, and Eugene Bozza. Other performers will offer the Schumann *Konzertstück*, the Ethel Smyth *Double Concerto for Horn, Violin, and Orchestra*, and the US premiere of *English Music* by film composer Bruce Broughton. Along with exhibits and master classes, the workshop will include high and low horn mock orchestral auditions, and competitions for high school and university soloists and horn quartets. For more information, contact Bruce Heim, Tel. 225-388-2580 or E-mail <bheim@inix1.sncc.lsu.edu>. For a brochure, call Sybil Monday at 225-388-5086, E-mail <smonday@doce.lsu.edu>.

Historic Brass Society's International Symposium

The Historic Brass Society, in collaboration with Cité de la Musique, the Paris Conservatoire, and Musée de la Musique, will present an **International Symposium: Historic Brass Research, Pedagogy, Performance and Conservation**, March 10-13, 1999, at Cité de la Musique, 221 Avenue Jean-Jaurers, Paris, France. The four-day event will include concerts, master classes, and instrument exhibits. Tentatively scheduled to appear are Robert Barclay, Peter Bassano, **Hermann Baumann**, Stewart Carter, **Ayden Adler, John Ericson, Thomas Hiebert**, Herbert Heyde, Peter Downey, Henry Howey, Trevor Herbert, **Renato Meucci**, Gerhard Stradner, Edward Tarr, Benny Sluchin, Mary Rasmussen, William Waterhouse, Jean Tubery, and John Wallace.

Northeast Horn Workshop

Rutgers University, New Brunswick, NJ will host the 1999 Northeast Horn Workshop, March 19-21. Featured artists include New York Philharmonic members **Phil Myers** and **Howard Wall, Scott Brubaker** from the Metropolitan Opera, jazz hornists **Tom Varner, John Clark,** and **Vincent Chancey, John Ericson** from SUNY Potsdam, **Richard Seraphinoff** of Indiana, and **Cynthia Carr** from the University of Delaware. **Peter Landgren** and **Ted Woehr** will present master classes. Participants can enter solo and excerpt competitions and all are welcome to perform with the massed choir. Registration is $75 for four days and $55 for two. Travel/accommodations information is available through Tom at University Travel, 732-445-4000; mention the workshop and receive a Rutgers University discount. Contact **Douglas Lundeen**, Tel. 732-846-4345 or E-mail <dlundeen@rci.rutgers.edu> for more information.

Central Horn Day '99

Central Horn Day '99 will be held Saturday, April 3, 1999, and will feature Russian virtuoso **Arkady Shilkloper**. A full day of activities will include a master class, an introduction to interactive technology applied to music, an evening concert, and other opportunities for people to play and learn. For more information, contact **Jeff Snedeker** at Department of Music, Central Washington University, 400 East 8th Avenue, Ellensburg, WA 98926, Tel. 509-963-1226, FAX 509-963-1239, <snedeker@cwu.edu>.

Midwest Horn Workshop

The 1999 Midwest Horn Workshop will be April 9-11 at the University of Missouri, Columbia, MO. Featured artists include **Frøydis Ree Wekre, Jerry Folsom,** and **Steve Durnin**; composer John Cheetham's newly commissioned work for horn octet will be premiered by a regional artists ensemble. A variety of vendors will display their merchandise and the schedule will provide time to visit the exhibit hall without missing other workshop activities. Additionally, solo competitions for students (high school, undergrad, and graduate levels) and adult amateurs plus an orchestral excerpt competition are scheduled. Regional horn choirs are also invited to attend and participate in the horn choir recital. Contact workshop coordinator **Marcia Spence** at <musicms@showme.missouri.edu>.

All-Geyer Horn Ensemble

Following the success of an All-Geyer Horn Ensemble at the 1990 Horn Society Workshop in Charleston, IL, **Paul Mansur** is organizing another all-Geyer event for the Ath-

ens, GA, conference. This promises to be a celebration of the craftsman/builder, and the spirit and style in which his horns have been utilized over the years. It will also be an excellent opportunity for players and audience alike to hear and observe the instruments produced by Mr. Geyer. We would like to gather anecdotes, vignettes, and stories about particularly memorable experiences concerning acquiring and/or performing on a Geyer that will become a part of the performance. Some of these will be read at the conference, and depending on how much information is received, may be reproduced for those who would like to include them in their libraries. Those not able to attend the workshop are especially invited to send their stories. Please send anecdotes and/or a message stating intent to perform to **John Dressler**, Department of Music, Murray State University, Murray, KY 42071-0009, Fax 502-762-6335, E-mail <john.dressler@murraystate.edu>. Please include your home address and daytime telephone number if you do not have an e-mail address.

Northern California International Regional Horn Workshop - Hornfest '99

Sacramento State University, the CSUS horns, and the San Jose Horn Choir will host the 2nd Annual Northern California International Regional Horn Workshop, Hornfest '99, in June of 1999. At this date, scheduled artists include former Chicago Symphony hornists **Dave Krehbiel, Gail Williams, Richard Oldberg,** and **Nancy Jordan Fako,** natural hornists **Lowell Greer** and **Paul Avril,** former L.A. studio hornist **Vincent De Rosa**, and jazz hornist **John Clark** with the Smith-Dobson Trio. This weekend workshop, will feature host and visiting horn choirs, a massed choir, a Farkas panel, exhibits, and more. For more information, call **Peter Nowlen**, Tel. 916-278-7991, or **Larry Osborne**, Tel. 510-661-6761 or E-mail <Hornfest@aol.com>.

TransAtlantic Horn Quartet Seminar

Mercer University in Macon, GA, is the site for the 1999 TransAtlantic Horn Quartet Seminar, June 3-12. Participants daily schedules include private lessons, quartet sessions/coaching, daily master classes, orchestral reading sessions, mock auditions, and solo and chamber performances. Evenings feature concerts by faculty members **Michael Thompson, Richard Watkins, Erik Ruske,** and **Skip Snead** or guest artists. Enrollment is limited and open to hornists over age 16 (those under 16 may apply, but will only be considered under certain circumstances). For additional information contact Skip Snead, Box 870366, School of Music, University of Alabama, Tuscaloosa, AL, 35487-0366, Tel. 205-348-4542. E-mail <snead@gallalee.as.ua.edu>.

Kendall Betts Horn Camp

The Fifth Annual **Kendall Betts** Horn Camp will take place June 12-27, 1999, at Camp Ogontz in Lyman, NH. As in the past, Kendall is planning an intense, unique seminar and retreat in the beautiful White Mountains of New Hampshire for hornists aged 15 and older who are serious about improving their technique and musicianship. Amateurs, professionals, students, and educators are all welcome to apply. Enrollment this year is limited to forty participants per week to ensure personalized instruction in all aspects of playing from a world class faculty to include, (in addition to Mr. Betts): **Vincent Barbee**, Toronto and New York freelancer; **Michael Hatfield**, Indiana University; **Abby Mayer**, Mercy College; **David Ohanian**, University of South Florida; **Soichiro Ohno**, Frankfurt Radio Orchestra; **Jean Rife**, New England Conservatory; **James Sommerville**, Boston Symphony Orchestra; **James Thatcher**, Hollywood studio artist; **Barry Tuckwell**, soloist and conductor; plus others to be announced. Participants may attend either or both weeks at very reasonable cost. For further details and application information, contact Kendall Betts, 4011 Roanoke Circle, Golden Valley, MN, 55422-5313, Tel. 612-377-6095, Fax 612-377-9706, E-mail <HORNCAMP@aol.com> or visit the KBHC website at <http://www.iaxs.net/~cormont/KBHC.html>.

1999 Northwest Horn Workshop

The University of Victoria, British Columbia will host the 1999 Northwest Horn Workshop, Friday, July 2 through Sunday, July 4 to honor UVic's retiring horn professor, **Richard Ely**. One of Dick's former students, **Joan Watson**, Principal Horn with the Toronto Symphony will be a special guest at the workshop. She will perform a recital featuring pieces from her recent solo CD, *Songs My Mother Taught Me*, and present her master class, *Going For Gold*, which was a highlight of the 1998 IHS convention. Also scheduled is a panel discussion on horn construction and its relationship to horn-playing including well-known horn builder **Keith Berg**, the world premiere of a horn quartet written for the event by the Victoria Symphony's Principal Violist, Kenji Fuse, and ensemble sight-reading sessions conducted by some of the top professional horn players in the Northwest. Other activities are planned and Northwest Horn Society members who have content ideas, or anyone who would like more information, are encouraged to contact **Dawn Haylett** at 604-454-9020 or E-mail <mhack@unixg.ubc.ca>.

15th Annual Early Brass Festival

The Historic Brass Society will present the 15th Annual Early Brass Festival August 13-15, 1999, at The University of California at Berkeley. Contact 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 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 ba-

roque instruments according to study requirements. 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 <giulioparenzan@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. 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, Mittelseestr. 44, 63065 Offenbach, Germany, Tel. 069-819428 for further information.

Reports

British Horn Festival
by Ian Wagstaff

Take just the beginning and end of October's British Horn Festival and you start to understand the tremendous variety the day offered. The festival commenced with a quartet from The Royal College of Music's junior department premiering the first London performance of Mervyn Cooke's *Sonatina for Four Horns: Tis my delight (on a shining night)*, a composition commissioned by the BHS and dedicated to vice-chairman Patrick Strevens, and ended with soloist Stephen Stirling and the RCM strings presenting Lars-Erik Larsson's *Concertino*. Throughout the rest of the day, participants enjoyed an eclectic assortment of performances. Home solo talent included natural horn specialists Susan Dent and Roger Montgomery performing the von Krufft *Sonata in E* and the Ries *Sonata in F*, respectively; Pip Eastop soaring through Sir Peter Maxwell Davies's *Sea Eagle*; Martin Owen demonstrating why he is now third horn of the Royal Philharmonic with a performance of *En Forêt;* Simon Rayner as hornist for the Brahms Trio; and recent RCM graduate Richard Steggall and the RCM orchestra in the Dominic Nunn realization of Mozart's *Concerto in E Major, K. 494a*. From abroad, Norwegian soloist and International Horn Society President, Frøydis Ree Wekre performed three Scandinavian works written for her, including two unaccompanied pieces, Sigurd Berge's *Hornlokk*, and *The Dream of the Rhinoceros* by Trygve Madsen. Ensemble playing abounded with the senior RCM ensemble and a group from the Wells Cathedral School. Anne Harrow conducted a class of late beginner adults, Hugh Seenan took on most of the adventurous players, and Pat Strevens' group of 10 included adults, teenagers, and one 12-year-old. All involved could take whatever free time they could manage and visit the exhibits. RCM professor Julian Baker should be commended for masterminding a busy yet exciting day featuring two major concerts and plenty of opportunities for playing in both coached groups and a massed choir.

The 67th annual Mainichi Newspaper/NHK Performance Competition
by Donna Dolson

The 67th annual Mainichi Newspaper/NHK (Japan Broadcasting Co.) Performance Competition was held in October of 1998 in Tokyo. Brass instruments have been included in this competition since 1958, and horn as a separate category since 1970. This year's competition included categories for composition, flute, piano, voice, violin, and last, but not least, horn. Ninety-four horn contestants, ages 17 to 30, entered the first round, performing Strauss' *Concerto No. 1*. The second round narrowed the field to ten, who performed the Krol *Laudatio* (required) and a choice of one of the following: Rossini *Prelude, Theme and Variations*; Françaix *Divertimento*, Telemann *Concerto in D major*, or Weber *Concertino in E minor*. Final round contestants all performed the Hindemith *Concerto*.

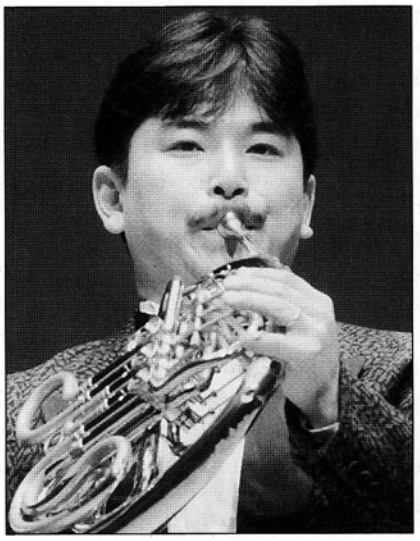
Judges for the horn competition were Yoshio Ohno, Third Horn of the NHK Symphony Orchestra, Nagahisa Kasamatsu, Principal Horn of the Tokyo Metropolitan Symphony Orchestra, Professor Kazunori Shimizu of Kyushu College of Music, Japan's legendary performer and teacher Kaoru Chiba, Donna Dolson, Principal Horn of Osaka's Century Orchestra, Koichi Noda, Principal Horn of the Kyoto Symphony Orchestra, Professor Kozo Moriyama of Tokyo Geidai University, Hiroshi Yamagishi, Solo Horn of the Yomiyuri Symphony Orchestra, Masato Yoshinaga, Principal Horn of the New Japan Philharmonic, trumpet professor Genzo Kitamura, and composer Isao Matsushita. First, second, and third prizes were awarded in the horn category, with prizes of ¥500,000, ¥300,000, and ¥150,000, respectively.

First Prize winner **Takato Saijo** is a graduate of Tokyo Geidai University, where he was a student of Professors Moriyama and Chiba. He also studied with Hiroshi Matsuzake. The beauty of his dark, ringing tone, easy confidence, and singing quality easily distinguished him from most other contestants. Already a professional player, Mr. Saijo was until recently Principal Horn of the Tokyo City Philharmonic. He is now Principal Horn of the Sapporo Symphony in Hokkaido, his hometown. The last time the competition included the horn category (eight years ago) he was the third prize winner.

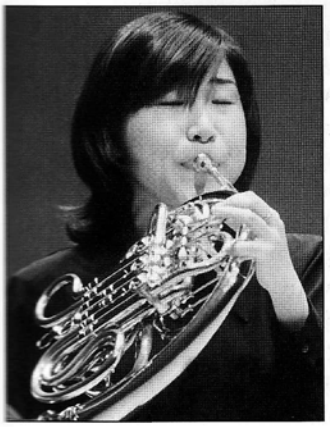
Michiyo Sanuma, just 22 years old, is the youngest Second Prize winner in the history of the competition. She is a recent graduate of Kunitachi University, where she was a

student of Yoshio Ohno. Appearing shy and unassuming, she played from her heart, with a gorgeous warm sound. Especially memorable was her Rossini, which as well as being technically brilliant, sounded like opera because of her beauty and grace of phrasing.

Okinawa native **Taro Shimoda** received the Third Prize. A graduate of Tokyo Conservatory Shobi, he studied with Hiroshi Yamagishi and Yoshio Ohno. A true "go-for-it" player, unusual in Japan, he won everybody's admiration with his powerful performance of the Hindemith concerto. A busy free-lance player in Tokyo, he is also an instructor of orchestra at Tokyo's Shobi Conservatory of Music.



First Prize winner Takato Saijo
(photo courtesy Mainichi Newspapers)



Michiyo Sanuma

Taro Shimoda
(photos courtesy Mainichi Newspapers)

Blessing of the Hounds
by David Elliott

On Saturday, November 7, 1998, members of the Central Kentucky Horn Club continued a tradition which is well into its second decade. On the first Saturday of November of each year since 1880, the Iroquois Hunt has a "Blessing of the Hounds" at the Grimes Mill clubhouse and kennels. The Horn Club plays traditional hunting music before a sumptuous breakfast, followed by movements of the St. Hubert mass, before the Episcopal bishop leads Hunt members through the rite of blessing the animals and riders of the hunt. At the conclusion of the service, the horns play the traditional English hunting song, *John Peel*, as the entourage moves off into the fields. The Blessing is a very popular Central Kentucky event that annually attracts dozens of riders and a crowd of several hundred spectators. A letter from Robert Brewer, the Hunt's Master of Hounds, presents a beautiful verbal landscape of event:

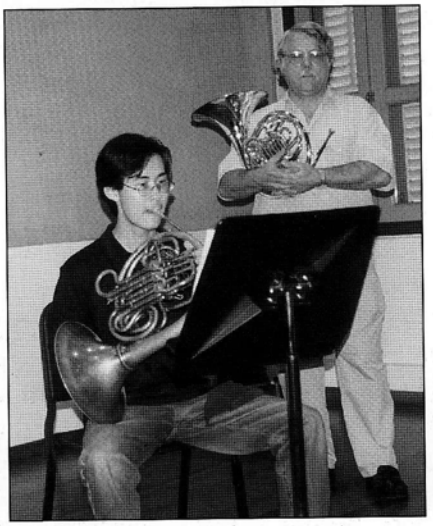
> *"Your Horns are still, but the memory lingers on, and old-timers once again got misty-eyed as they thanked us for the Blessing of the Hounds ceremony. Few failed to mention how beautiful were the sounds of your ensemble that echoed and rebounded against the stern, craggy rock formations that surrounded the fox hunters and their guests.*
>
> *"It was a cold, brisk morning and both horses and hounds were eager to be off to the hunt. Throughout the morning your music had entertained those in attendance with a perfect background of all types of hunting songs; food had been delicious, and the Bloody Marys were tart and tasty. If there is such a thing as 'ambiance', your horns and the Bishop's vestments against the background of the 200-year-old building, with riders and horses excitedly anticipating a good day running, and the hounds moving energetically to the commands of the Masters combined for an unforgettable 18th-century tableau that would have done justice to Hograth.*
>
> *"Thank you, and the members of the group who gave so generously of their time and talent to make this Blessing day such an enjoyment for so many people. Their music makes the ceremony special, and those wonderful old hunting songs remind all of us how joined together horns and hunting have been for centuries."*

Blessing *horn players Tim Gregg, David Elliott, Michele Hayes, Joanne Filkins, Karen Sehmann, and Mick Sehmann*

Singapore Master Class with Hans Pizka
by Dorean Tan

Even on vacation, Hans Pizka is willing to take the time to help fellow horn players. Passing through Singapore last August, Hans conducted a two-hour-plus master class organized by Mervin Berg. The five performers for this experience ranged from a local undergraduate law student to hornists who study with Jean Rife and David Jolley. They

had all prepared feverishly for this day and, with a healthy dose of Franz and Richard Strauss on the program, Hans had ample opportunity to make some acute observations and suggestions, to offer behind-the-scenes stories about playing in the pit, and to share his personal philosophy on horn playing. With playing tips including suggesting that students play more on the F-side of the horn and watch their right hand position, he also spoke about practice routines and approaching Strauss 2 with respect. With an audience ranging from school band members and local enthusiasts to members of the Singapore Symphony, Hans made sure that everyone gained from spending time with him. This was the first master class presented by a visiting horn player in many years, and the Singapore horn community is looking forward to other similar events in the future. The masterclass program included the following performers: Makoto Watanabe (*Nocturne* by Franz Strauss), Clare Eng (*Theme and Variations* by Franz Strauss), Xie Xiushan (*Nocturne* by Franz Strauss), Hoang Van Hoc (*En Forêt* by Eugene Bozza), and Petra Chong (*Concerto No. 1*, 1st movement, by Richard Strauss).



Hoang Van Hoc and Hans Pizka

Paxman Young Horn Player of the Year Competition
by Ian Wagstaff

The 1998 Paxman Young Horn Player of the Year competition is over. During the preliminary round in London, judges Michael Thompson, David Pyatt, and Hugh Seenan awarded special commendations to Neil Shewan, Mark Almond, Joanna Greenberg, Rupert Johnston, Rebecca Hill, and John Ryan, and selected **Christopher Parkes** from Chethams School, Manchester, to appear in the finals. In Lyon, judges Michel Garcin-Marrou and François Mérand chose **Julien Mériglier** of CNSM de Lyon as their finalist, while Wolfgang Gaag and Radovan Vlatkovic in Munich presented special commendations to Dariusz Mikulski, Karin Korath, Felix Winkler, Zsoltan Nagy, Ditmar Dokalik, and Alex Boruvka, and awarded the finalist position to **Laszlo Seeman**, Ferenc Liszt Academy, Budapest. Finally, at Florida State University, judges Bill Capps, Jean Martin, and Charles Snead selected Louis-Philippe Marsolais and Megan McBride to receive special commendations, and sent **Angela Cordell** of FSU to the finals.

The final round took place in London at the Royal Academy of Music on December 1, 1998. The distinguished jury of Richard Watkins, Wolfgang Gaag, Michel Garcin-Marrou, David Pyatt, Hugh Seenan, and Radovan Vlatkovic were out for a considerable time deliberating between maturity and youthful panache. When they finally completed their difficult task, Richard Watkins announced that the prize would go to the young Frenchman, **Julien Mériglier** for his entertaining, yet assured performance of the Gordon Jacob *Concerto for Horn and Strings*.

A surprise winner, Julien began studying horn at the Conservatoire National de Region de Limoges with Professor Eric Hulin, and now studies with Michel Garcin-Marrou at the Conservatoire National Supérior de Musique de Lyon. He has been a member of the L'Orchestre Symphonique Régional de Limousin, and toured with the L'Orchestre Français des Jeunes. The experienced Laszlo Seeman was awarded a commendation for his professional performance of Othmar Schoeck's *Concerto for Horn and Strings*. Seeman will join the NDR Orchestra in Hamburg upon completion of his studies. Over 70 players from 12 countries took part in this competition. Julien will receive a custom-made Paxman horn built to his specifications, and will be invited to play at the 31st International Horn Symposium, May 1999, in Athens, GA.

Hermann Baumann Masterclass
by Joe Neisler
with additional information by Nancy Cooper

On October 12, 1998, the midwest was treated to a recital and master class by one of the world's finest horn virtuosi, Hermann Baumann. His exciting recital and outstanding master class at Illinois State University was a standing-room-only event. Students, teachers, and hornists traveled from as far away as Penn State University and the Universities of Memphis and Arkansas for this once-in-a-lifetime afternoon. Mr. Baumann, accompanied by pianist Gloria Cardoni, started the program with a recital that featured *Andante* (from the Fifth Symphony) by Felix Mendelssohn, *Rondo in D Major K. 412 (386b)* by W. A. Mozart, Emmanuel Chabrier's *Larghetto*, and *Elegie, op. 17* by Alexander Glazunov. After his performance, the students of Tau Beta Sigma, Delta Omicron, and Phi Mu Alpha provided a reception for all attending to meet the soloist, and then it was back to work for Mr. Baumann. The three-hour master class that followed seemed like three minutes. The performers, Jennifer Herron, Ryan Heseltine, Victor Pesavento, Katie Lunzman, and Kit Weber of Illinois State, Amy Smith of Indiana University, and Michelle Rapp from the University of Illinois, not only bore up well under the intense scrutiny they found themselves, but taking careful note of Mr. Baumann's comments, noticeably improved their performance.

Some of Mr. Baumann's most salient comments included:

— Always play safely. Be sure to take time for everything, because each note is as important as the next.
— Play the horn as if you are singing.
— Singers sound like they are enjoying the music. They do things musically that never seem to occur to us when we have a horn stuck on our face.
— Memorize!
— Think about what the music is suppose to sound like. If it's French, sound French; if Spanish, sound Spanish; and so forth.
— Let the music take you somewhere.
— Take a confident stance when standing.

At the end of the afternoon, Mr. Baumann gamely signed autographs and posed for photos at another reception held at Joe Neisler's home. The food and good spirits were flowing, and no one seemed to want to let the day slip away. Apparently, Mr. Baumann felt the same way as he agreed to return to Normal in two years upon the completion of Illinois State's new Performing Arts Center.

Illinois State Graduate Assistant Ryan Heseltine and Hermann Baumann

Horn Seminar in Matsumoto, Japan
by Akira Minamizawa

Soichiro Ohno was the featured artist at the Matsumoto Wind Instrument Association's recent horn seminars, a part of the world-famous Saito Kinen Music Festival Matsumoto headed by Seiji Ozawa. When Mr. Ohno first came to this festival, he was surprised to see so many children interested in wind instruments. However, he felt that wind instrument education in Japan might not only be behind Europe and the USA, but might also be going in the wrong direction. As he listened to the children and spoke to teachers about music lessons, that feeling became stronger. He realized there was very little understanding about the early stages of wind instrument education. In May of 1997, Mr. Ohno proposed a horn seminar to the Matsumoto International Music Festival organizing committee. Moved by his enthusiasm, the Matsumoto Wind Instrument Association was established, with 16 elementary schools, 12 junior high schools, 2 high schools, 3 amateur bands, and 7 individuals enlisted to manage them.

For the first horn seminar, held August 23-27, 1997, during the Saito Kinen Music Festival, Mr. Ohno met with 12 elementary and junior high students. Although he had a busy festival schedule, Mr. Ohno made time for all of the students, and even offered to check the students' playing again with special lessons. The second seminar met December 12-14, 1997, and included Mr. Ohno and Kendall Betts, Principal Horn of the Minnesota Orchestra. This second event was remarkable for many reasons. It was the first time the students had been instructed by a non-Japanese tutor and many were not sure how easy the communication would be. That proved not to be a problem and once everyone settled in, the children were anxious to try out their English skills on Mr. Betts. He, in turn, not only helped them improve their horn playing, but their English as well. Additionally, as most elementary school bands in Japan are brass bands and students learn on alto horns, Mr. Ohno worked with local music stores to provide smaller wrap horns so the children could finally experience playing a horn rather than an alto horn. The final seminar last March again featured Mr. Ohno working with 14 elementary school students. Students participating in these classes were divided into groups by age and attended lectures, private lessons, and ensembles classes. Each student was responsible for choosing a solo to play, and the seminar ended with a solo and ensemble performance. The Matsumoto Wind Instrument Association will always treasure Mr. Ohno's generosity and are working to continue the horn seminars.

Programs

Peter Kurau's Eastman Horn Studio and **the Hunts of Western New York** celebrated St. Hubert's Day with the program, **Music Commemorating the Hunt!** Students from the studio supplied the music and 400 members of the club arrived for the event in formal hunting attire.

Tuesday, November 3, 1998, Eastman Theatre

Lützow's wilde Jagd ..... Karl Stiegler
Eastman Horn Choir, Peter Kurau, director

Le Rendez-vous de Chasse ..... G. Rossini, arr. Baumann
Ayden Adler, natural horn

En Forêt ..... Eugene Bozza
Jennifer Lanter, horn, Tracy Cowden, piano

Im tiefsten Walde ..... Heinrich Schmid
Ellen Drews, horn, Tracy Cowden, piano

La Chasse de St. Hubert, op. 99 ..... Henri Busser
David Posner, horn, Alexandra Nguyen, piano

Alla Caccia ..... Alan Abbott
Jenny Kim, horn, Silvia Fraser, piano

A Hunting Interlude
Dr. Joseph O'Dea, Master of the Roscommon Hounds, on St. Hubert, patron saint of ethical hunting.
Louis DíAmanda, Governor of the Genesee Valley Hunt
W. Austin Wadsworth, Master of the Genesee Valley Hunt
Vocal cries by Mr. Travis Thorne, whipper-in the Genesee Valley Hunt

The Hunt ..... Nicholas Tcherepnine
Texas Quartet: Mark Houghton, Carey Kirkpatrick, Caia Lacour, Micah Rogers

Three Hunting Quartets:
Jagdstück (Hunting Piece) ..... Alfred Diewitz
Fidele Grünröcke (Happy Huntsman) ..... Alfred Diewitz
Aufbruch zur Jagd (Off to the Hunt) ..... Heinz Liebert
Götterdammerung Chamber Quartet:
Greg Davis, Ellen Drews, Jennifer Lanter, David Posner

La Chasse ..... Eugene Bozza
Sophomore Horns: Susan Babcock, Leah Brockman, Micah Rogers, Megan Williams

Ballad, op. 73 (Notre Père des Chasseurs) ..... Bernhard Krol
Idylle und Jägerlust im Wienerwald ..... Rudolf Huber
Nachtgesang in Walde ..... Franz Schubert, arr. Reynolds
Eastman Horn Choir, Peter Kurau, director

Jeffrey Snedeker, horn (*), Harris Smith, speaker (+), Karen Gookin, literary direction
Tuesday, October 27, 1998, Hertz Recital Hall, Central Washington University

*Horn Call on a Spring Morning (1957) ..... Egon Wellesz
+Excerpts from Solitude, from *Walden* (1854) ..... Henry Thoreau
*Pièce Poetique (1974) ..... Georges Barboteu
+Heat Lightning (1995) ..... Joe Powell
*España (1976) ..... Vitaly Buyanovsky
+In Praise of a Contented Mind (ca. 1580) ... Anonymous (16th C.)
*Minuets 1 and 2, from *Suites for Unaccompanied 'Cello No. 1*, BWV 1007 (ca. 1720) ..... J.S.Bach, trans. W. Hoss
+Surely You Remember (1977) ..... Dahlia Ravikovitch
*Restless, from *Soliloquies* (1974) ..... Douglas Hill
+Stargazer (1963) ..... Louis McNeice
*Mystic Vistas (1997) ..... John Mickel
+When I have Fears that I May Cease To Be (1818) ..... John Keats
*Russian Song (1976) ..... Vitaly Buyanovsky
+Excerpts from *The Death of Ivan Ilych* (1886) ..... Leo Tolstoy
*Lament (1973) ..... Pamela Marshall
+Job 3:3-26 ..... Old Testament
*Chorale from *Suite* (1996) ..... Jeffrey Snedeker
+Acquainted With The Night (1928) ..... Robert Frost
*Elegy (1982) ..... Verne Reynolds
+Excerpts from *The Story of an Hour* (1894) ..... Kate Chopin
*Laudatio (1964) ..... Bernhard Krol
+A Final Thing (1991) ..... Li-Young Lee
*Improvisation on *Amazing Grace*
+Here I Love You (1924) ..... Pablo Neruda
*In My Life (1965) ..... Lennon/McCartney, arr. Snedeker
+Solitary Reaper (1805) ..... William Wordsworth

Eldon Matlick, horn
Andrew Cooperstock, piano, Roger Rideout, narrator, Bruce Roberts, percussion
Monday, October 19, 1998
Morris R. Pitman Recital Hall,
The University of Oklahoma School of Music

Circus Suite ..... Michael Horvit
Spells and Incantations (1970) ..... Jeffery Bishop
Aesop's Fables (1992) ..... Anthony Plog
What Did You Do Today at Jeffy's House? ..... Peter Schickele
Dragons in The Sky (1991) ..... Mark Schultz

University of Oklahoma, Studio Horn Recital
Thursday, October 29, 1998, Pitman Recital Hall

Allegro from *Concerto No. 1 in E-flat, op. 11* ..... Richard Strauss
Jon Eising, horn, Susan Babcock, piano

Reveries ..... Alexander Glazunov
Billy Roberts, horn, Mark Jenkins, piano

Allegro from *Concerto for Horn, op. 8* ..... Franz Strauss
Emily Jerman, horn, Catherine Walby, piano

Intermezzo ..... Reinhold Gliere
Ben Powell, horn, Susan Babcock, piano

Allegro moderato from *Concerto No. 2 in E-flat* .... Antonio Rosetti
Janet Green, horn, Susan Babcock, piano

Allegro moderato from *Morçeau de Concert* ..... Saint-Saëns
Steve Humen, horn, Susan Babcock, piano

Fantasie on *Sehnsuchtslieder Waltzer* of Schubert ..... F. Strauss
Nicki Maschman, horn, Susan Babcock, piano

University of Oklahoma, Studio Horn Recital
Tuesday, November 3, 1998, Pitman Recital Hall

Sonata No. 2 for Horn and Piano ..... Luigi Cherubini
David Pennekamp, horn, John Zimmerman, piano

Allegro moderato from *Concerto No. 1, K. 412* ..... Mozart
Aleisha Phillips, horn, Jason Clemens, piano

Nocturne ..... Reinhold Gliere
Ben Price, horn, Emily Pearce, piano

Fantasie Heroique ..... Heinrich Gottwald
Hadley Jerman, horn, Catherine Walby, piano

Allegro moderato from *Sonata, op. 17* ..... Beethoven
David Pollack, horn, Emily Pearce, piano

Les Adieux ..... Franz Strauss
Ameerah Morsy, horn, Hazel Hersh, piano

Sonata No. 2 for Horn and Piano ..... Luigi Cherubini
Don Abernathy, natural horn, Sam Porter, piano

Allegro moderato from *Sonata for Horn in F major* ..... de Crufft
Kathy Lotter, horn, Jason Clemens, piano

Allegro moderato from *Concerto No. 3, K. 447* ..... Mozart
Melissa Jackson, horn, Hazel Hersh, piano

Scherzo Concertante for Horn and Piano ..... Vaclav Nelhybel
Derek Matthesen, horn, Bryan Stanley, piano

The Baird Winds
Eastern Kentucky Concert Series
Monday, November 1, 1998, Paintsville, Kentucky
Robert Pritchard, flute, John Viton, oboe, Michael Acord, clarinet, L. Curtis Hammond, horn, Kimberly Woolly, bassoon

Blaserquintett B-Dur, op.56, no. 1 ..... Franz Danzi
Partita for Wind Quintet ..... Irving Fine
Quintet No. 2 ..... Frigyes Hidas
Quintett, op. 79 ..... August Klughardt

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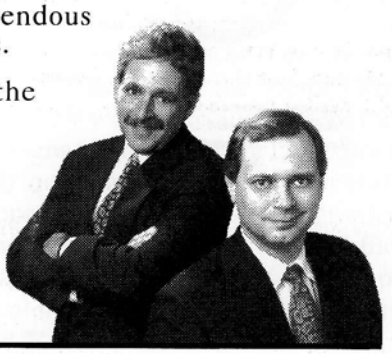

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Franz Strauss: A Hero's Life

by William Melton

"Bowing to a pressing need, I am now composing a large tone poem entitled *Heldenleben*... in E-flat and with lots of horns, as they are the standard for heroism."

—Richard Strauss; letter dated 23 July 1898[1]

A century ago Richard Strauss completed *Ein Heldenleben*. The inspiration for his conviction that the horn was "the standard for heroism" was an individual who is often represented as a paradox: an artist of genius housed in the body of a hateful, mean-spirited man. Others of such elite rank, like Punto or Dennis Brain, are represented in the last complete edition of *The New Grove Dictionary of Music and Musicians*, but a biography of this hornist was not included. It is dubious history to let a person's adversaries write his epitaph, yet that is precisely what has happened in the case of Franz Joseph Strauss.

He was born on 26 February 1822 in Parkstein in the Oberpfalz region of Bavaria, about 120 miles north of Munich, northeast of Nuremberg, southeast of Bayreuth, and west of the Bohemian border.[2] His lot was harsh from the beginning. When Franz was five years old his soldier father, Johann Urban Strauss, left him, became a policeman, and set up a new family, siring seven additional children. Franz and his younger sister Friedericke Antonie grew up with their mother, Maria Anna Kunigunde Walter, and her three brothers. Uncle Johann Georg Walter taught Franz violin, guitar, clarinet and all the brass instruments, which the youngster soon performed at dances, parties and weddings. He was apparently possessed of an attractive voice. When a female vocalist in Regensburg reported sick, the twelve-year-old was deputized and sang an aria from *Robert le Diable* (Meyerbeer) so well that he was forced to give the piece as an encore.[3] Apprenticed to his exacting uncle Franz Josef Michael, the respected Nabburg town watchman and music teacher, Franz was already expected to teach music lessons at the tender age of nine. He learned quickly, or was punished when he did not. "There are not many seats in the choir stall where I did not get my ears boxed. I shed many tears up there," Strauss recalled in later years.[4] He would march for miles with the local band to play in neighboring towns until very late, sleep briefly and uncomfortably on benches outdoors, and march home in the morning. Other nights were spent up in the tower keeping watch and sounding the passing hours. His general education was of necessity spotty; the local priest passed him Latin texts (against his uncle's will) which he studied during solitary stints in the tower. Slowly, the hard school was turning him into "a folk musician graced by God."[5]

When Strauss was fifteen, two uncles joined the chamber orchestra of Duke Maximilian, father of the future Empress

The young virtuoso [Richard Strauss-Archiv, Garmisch]

Elisabeth of Austria. The Duke was a passionate aficionado of Bavarian folk art as well as a gifted amateur zither player. Franz was engaged as a guitarist and traveled with his uncles as a folk music trio as far away as Switzerland. During this time he also published his first compositions. Though highly skilled on guitar (the William Tell overture arranged for guitar duet was a favorite),[6] his horn-playing was especially encouraged by the Duke, who was also the author of the collection *Posthornklänge für das chromatische Horn*.[7] In 1847, at the age of twenty-five, Strauss joined the Munich Royal Court Orchestra as hornist. He would remain there for forty-two years, through the reigns of kings Ludwig I, Maximilian II, Ludwig II, and the Prince Regent Luitpold. After enduring a year of unpaid apprenticeship, Strauss was granted a stipend by Ludwig I, in what may have been his last official act on the eve of abdication, "for excellence of service; perhaps the best of the royal hornists."[8] Another year went by and Strauss was named *Hofmusiker*, with an annual salary of one hundred guilders.[9] After three years, he informed management that he was being wooed by the Mannheim court, who offered eight hundred guilders. Director Count von Pocci was beside himself: "I entreat you to try yet again

to convince H.[is] M.[ajesty] to grant my petition from the seventh of the month apropos the wage increase...If this virtuoso leaves he would be irreplaceable."[10] A week later Strauss' salary was raised to five hundred guilders.

In 1851, now financially secure, Strauss married Elise Seiff, the daughter of a regimental band director. His ill-luck with family returned. Their first-born son died of tuberculosis at ten months. In 1854, cholera took his wife and daughter, leaving him a widower at age thirty-two. He wrote his employers, "The pain I suffer at this loss is indescribable. My health has been severely taxed by the terrible blow and I fear that without time to rest, my strength will totally desert me."[11] He left Munich and the memories for a time. When he reappeared, he played viola in the orchestra (including the local premiere of *Tannhäuser* in 1855) while management hoped that with gains in health and confidence, their gifted third hornist would return to them.[12]

At the peak of his career [Richard Strauss-Archiv, Garmisch]

He did. Two years later he was playing horn for a soiree at the Italian renaissance-style villa of the wealthy brewer and art lover Georg Pschorr. Pschorr's father Joseph, who had married Therese Hacker (and bought her father's brewery) in 1793, built his own extensive complex and began selling beer under his own name in 1820.[13] At his death in 1841, his eldest son Georg took the helm of the company. After 1864, the latter's son, Georg Jr., oversaw a massive expansion, and the export product was soon consumed in Cairo, New York, Rio, and Hong Kong. The Pschorr family was related to Bavaria's prominence, and included poets, painters, architects, a music publisher, and even an admiral in its ranks. At the soiree that evening, Franz Strauss met his future bride Josephine,[14] one of the elder Georg's five daughters. But he held his peace; his paltry earnings of forty-two guilders a month prevented him from asking for her hand outright. After seven years of seeing Franz hovering nearby, Georg Pschorr was impressed with his persistence. The hornist married the heiress, and they moved into small apartments on the fourth floor above the family brewery and tavern at number 2 Altenheim Eck. After an interlude in larger quarters in the Sonnenstrasse, they returned to a spacious flat in the front of the Pschorr building. Here Franz remained for the remainder of his lifetime.

There were no luxuries. Food was simple; potato soup and mushroom dumplings were typical. When guests came, the beer was free, but they had to order food from a nearby restaurant at their own cost (an old Pschorr tradition). The only extravagance was a Blüthner grand piano in the largest room, bought with money inherited from grandmother Elisabeth Pschorr. The front window opened on the busy Neuhauser Strasse, across from the old Academy of Arts and Sciences. The central train station lay in one direction, the old market square, city hall, and police headquarters in the other. Franz's study, his inner sanctum, faced the quieter inner court. Here he prepared difficult solos weeks in advance. On performance days he kept aloof; actually he was sick with nerves. His wife was a constant worry. Her mental health was tenuous—she was so excited after theater and concert visits that she stayed awake the entire night afterwards—and she habituated clinics the rest of her life. Franz had his ailments, too. Chronic asthma necessitated vacations in the Austrian Alps in pursuit of purer air.

His playing was, by all accounts, remarkable. The chamber music of Mozart, Beethoven ("he was unexcelled...in the expressively ethereal mezzo-soprano melodies of the Sextet with two horns"[15]), and Schubert was a life-long passion. In the orchestra, Beethoven symphonies were a specialty:

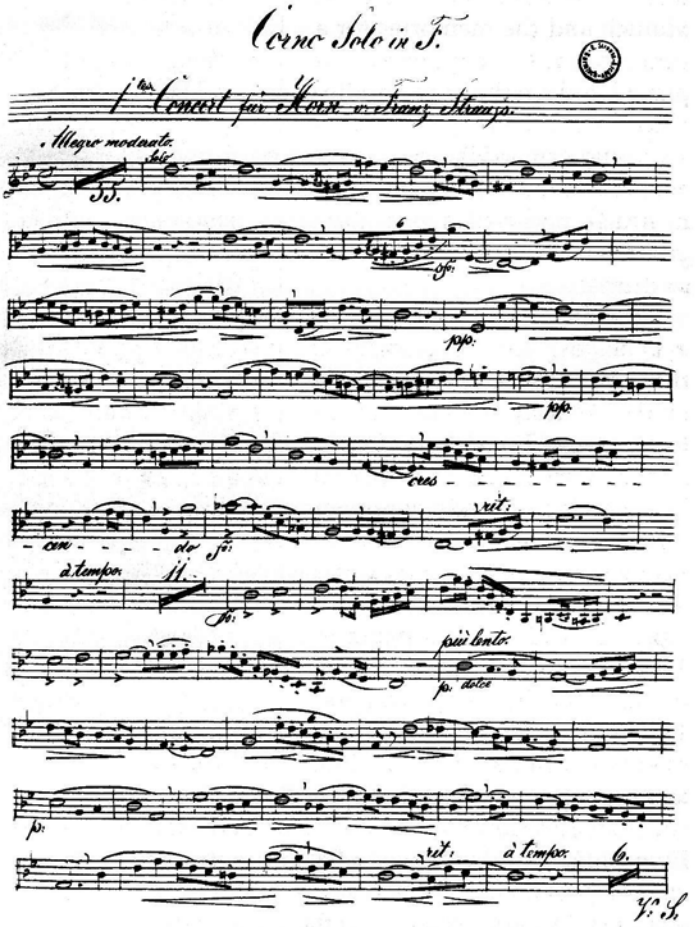
> The sheer strength with which he led the three unison horns in the main theme of the finale of the Third Symphony bordered on the miraculous. It prevailed over the surging tumult of full orchestra with trumpets; the horns' urgent, metallic roar imbued with nobility and pathos. Then there was the great solo from the third movement of the Ninth, the C-flat major scale...Without resorting to adding slurs he sang in a sweeping portamento which lent the moment its only possible artistic meaning: as if the player speaks so directly from his overflowing feelings that all others fall silent.[16]

He was equally impressive with the delicate Mozartean lines of *Così fan tutte*, and "those who heard him play his dreamily sweet rendition of the Nocturne from *A Midsummer Night's Dream* will recall an incomparable display of tone, articulation, and phrasing."[17] Another contemporary insisted "that a cantilena played by Strauss was one of the choicest artistic treats in existence."[18] Until his mid-fifties, he was often soloist in Mozart's and his own concerti, and in the words of one commentator, simply "the most famous hornist in Germany."[19]

Strauss was respected for his person as well as his artistry. Colleague August Tombo asked him to be best man at his wedding and he served as godfather to two young Pschorr cousins. The Austrian orphan Ludwig Thuille was taken into the household and treated like a family member. "Papa," as Thuille called Strauss, secured the youngster a place at the Royal School of Music. Strauss gave private lessons to deserving students without pay and donated his musicianship to amateur groups like the *Liederkranz* men's chorus. He expanded naturally into conducting; first, family and friends in the "Harbni" orchestra (from the Bavarian *nie harb*—"never harsh"), and then the amateur orchestra "Wilde Gung'l" from October 1875 to the end of September 1896. This group was styled after the Austrian conductor-composer Joseph Gung'l, who led a travelling orchestra that played light music like that of the Viennese Strauß clan. In 1864, ten years before Strauss joined the group, thirty Munich doctors, lawyers and civil servants formed an amateur orchestra and named it after Gung'l, who had moved to their city that year (the adjective 'wild' was inserted because the founder felt that Gung'l, now fifty-six, had gotten too tame). Though he was the orchestra's first professional musician, Franz refused any pay, but did manage to add a large dose of Classical and Romantic works (overtures and symphonies by Mozart, Haydn, Beethoven, Schubert, Weber, Mendelssohn, and quite a few others) to the group's repertory of dance music, which last he conducted with violin in hand. The addition of quality repertoire was greatly appreciated, and Strauss was named an honorary member of the ensemble after his first season.

His conservative musical tastes did not deter him from being a progressive in technical matters. Increasingly, modern scores demanded more technique than the average professional hornist possessed. "This instrument is lamentably underdeveloped," concluded the *Deutsche Musiker-Zeitung* in 1882, "and all the manuals, etudes, and duets will not change this fact. We have all experienced the feeling of dread before an important horn entrance—and the dread is all too often justified. Our horn professors need to approach the matter seriously and work with the best technical artisans to improve their instrument. They would be doing themselves a great service."[20] Strauss had already found an answer. At a time when the majority of professional hornists (including his colleagues in the Court Orchestra) were playing and teaching on the F horn,[21] Strauss took up a B-flat instrument built by Georg Ottensteiner as early as 1867, and remained with it until his retirement in 1889.[22] Max Steinitzer, a journalist and school comrade of Richard's who had studied horn, testified that Strauss "played everything on the B-flat horn,"[23] and while the controversy raged at the turn of the century over which horn was to be preferred, Strauss was touted as the leader of the B-flat school.[24] Since he was professor at the Royal School of Music starting in 1871 (and member of its governing board of directors) his students naturally followed his preference. These included brothers Bruno and Hermann Hoyer, the first of which was his master's favorite and successor, and Josef and Franz Xaver Reiter who played in Bayreuth and the better American orchestras as well. Johann Anderl joined his teacher's orchestra, as did Strauss' last student, Hermann Tuckermann. Tuckermann remembered his teacher's watchword: "A noble tone can only be achieved through long tones and interval studies."[25] This was the key: every lesson began with long tones and thus a darker timbre was carefully nurtured on the brighter instrument.

Ludwig II made Strauss a royal *Kammermusiker* in 1873 (with a raise to 1,150 guilders), and in 1879 he was awarded the Ludwig Medal for Science and Art. Meanwhile, Strauss was increasingly active as a composer. Two horn concerti, five works for horn and piano, and a book of horn quartets were interspersed with polkas, waltzes, and marches, many of which saw publication.[26]



Horn Concerto No. 1 in E flat major, solo part manuscript [Richard Strauss-Archiv, Garmisch]

At the peak of his profession, Franz Strauss was respected by his employers and cherished by his colleagues.[27] He established a well-known ensemble of orchestra winds that continued beyond his time. His wide-ranging musical upbringing had given him an affection for all instruments; a Mozartian bassoon solo was "pure balsam" to him.[28] Since he was better paid than most of his colleagues, who were forced to work small businesses during the day to support their families, he felt a duty to speak for them. He was elected to the orchestral committee and became the "spiritual leader

of the Munich Court Orchestra."[29] On 12 June 1873, Strauss rescued a performance of *Rienzi* by taking over the part of a trombonist who had reported sick. Afterwards, Intendant von Perfall thanked Strauss personally, noting that he "had helped the theater out of an embarrassing difficulty,"[30] and presenting him with a complete set of scores of the Beethoven symphonies, an expense that was approved by King Ludwig II. When the orchestra voted against performing Bruckner's new Seventh Symphony, Strauss' lone voice successfully convinced his colleagues that such an important work belonged on the program. On the subject of conductors, he voiced a more popular opinion: "Oh, you conductors imagine that godlike powers come along with the job. But when a new man approaches the orchestra, steps onto the podium and opens the score—before he picks up his baton we already know if he is master of the situation or we are!"[31] Such was the person encountered by Richard Wagner when a royal wind blew him into the middle of musical life in Munich in 1864.

Wagner had known excellent horn players before. As Kapellmeister in Rostock, Magdeburg, Riga, Leipzig, and Dresden, he had become intimately acquainted with the abilities of horn players ranging from average to excellent. Joseph Rodolfe Lewy (younger brother of Eduard Lewy, who played in the first performances of Beethoven's last two symphonies while in the orchestra of the Kärntnerthor Theater in Vienna), the solo hornist in Dresden from 1837 until 1851, was a respected instrumentalist. He played the premiere performances of Schubert's *Auf dem Strom* and Wagner's *Rienzi, Der Fliegende Holländer, Tannhäuser,* and the first act finale of *Lohengrin,* as well as many other pieces of today's standard repertoire under Wagner's baton. But Lewy also had a healthy sense of his own worth, something Wagner found difficult to tolerate. During the turmoil of the revolutionary year of 1848, Wagner made a incendiary speech to the assembled Dresden orchestra. In *Mein Leben* (written two decades afterwards for the eyes of King Ludwig II), Wagner painted himself a mild, reform-advocating innocent. Actually, he was closely involved with the revolutionary leadership. The Intendant of Dresden's Royal Opera, August von Lüttichau, was understandably unhappy with his Kapellmeister espousing radical social solutions in front of his orchestra and Wagner found himself in difficulty. Looking for a scapegoat, he seized upon the man he liked the least: Joseph Lewy. "As I mentioned before, Herr v. Lüttichau allowed the musicians to meet in somewhat democratic fashion, though he also made sure that his spies kept him informed of any traitorous goings on. These last were led by the loathsome hornist Lewy, a special protégé of management who was shunned by the other orchestra members."[32] Wagner may have whispered the spy accusation about at the time because a rumor of Lewy's revenge got back to him: the hornist planned to leave out the solo in the slow movement of the upcoming, Wagner-led performance of Beethoven's Ninth Symphony. Wagner, horrified, wrote a letter to Lewy's wife, a chorus singer, imploring to her to smooth things out.[33]

Petty slander was of course an earmark of Wagner's personal style. He libelled many who were generous with him artistically and financially. It is not necessary to conjure up a list of his pet hatreds (it is a long one), because even his great benefactor Franz Liszt, personally responsible for the premiere of *Lohengrin,* was treated shabbily afterwards for supporting the Weimar management position that another production as expensive as *Lohengrin* would be ruinous to the opera budget. This pattern of seizing upon a scapegoat was well-established before Ludwig II invited Wagner and his disciples to Munich. But here Wagner was to meet a number of personalities that he could not intimidate, and not the least of them was Franz Joseph Strauss.

At the outset of 1864 Wagner had been staring at financial ruin. The ascension to the Bavarian throne of the Lohengrin-infatuated eighteen-year-old Ludwig II on 10 March brought about a remarkable turnabout in the composer's fortunes. Bavarian cabinet secretary Franz von Pfistermeister located Wagner in Stuttgart (with difficulty, as Wagner attempted to avoid what he thought was another creditor). Pfistermeister delivered the new King's offer, which included settling Wagner's hefty debts, awarding him an annual stipend and promises of a festival theater and music school in the near future. After an initial residence near the royal Schloss Berg on the Starnberger See, Wagner moved into his spacious Munich residence in the Briennerstrasse in October 1864.

The *Generalmusikdirektor* in Munich was Franz Paul Lachner, who rose from desperate beginnings as an organist and hornist to become famous as a conductor-composer by the late 1820s when he was a close friend of Franz Schubert. Well on in years and the recipient of many academic and royal honors, Lachner had groomed the Court Orchestra for nearly three decades into a disciplined ensemble and earned an intense loyalty from his musicians. A conservative, he nonetheless mounted new productions of *Tannhäuser* and *Lohengrin* and excelled at them. Wagner thanked him effusively for his efforts and further offered to mount *Rienzi, Der Fliegende Holländer,* and the world premiere of *Tristan und Isolde.* However, Lachner stood in the way of Wagner's plan to revamp the musical life of Munich after his own image, and thus had to be removed. "I do not know how to remove Lachner," Wagner wrote Franz Liszt, "he is an absolute ass and a scoundrel."[34] After hearing Lachner direct *Tannhäuser,* Liszt disagreed: "Lachner obviously rehearsed the piece with a care and exactness for which we should be grateful."[35] These sentiments were echoed by the press: "Under Lachner's masterful direction the orchestra performed with miraculous cohesion...a truly special evening."[36] But Wagner was not grateful and used his influence with Ludwig II to move in Hans von Bülow for the premiere of *Tristan.* The power of the *Generalmusikdirektor* meant little when faced with royal decree, and Lachner went into retirement to compose and teach select private students. He found Wagner and his disciples an unsavory group, but restrained his dislike in public, even recommending Wagner twice for the Royal Order of Maximilian. Wagner rationalized his part in the business by portraying Lachner as his implacable en-

emy in *Mein Leben*, a portrait that Wahnfried-approved Wagner biographies dutifully repainted.[37]

Anyone who took Lachner's part in the dispute was also subject to attack. As Wagner in-law Alexander Ritter told Baron von Lichtenberg about the *Tristan* premiere in 1865;

> That year in Munich was the world premiere of 'Tristan und Isolde.' Among Wagner's enemies were a famous painter (Moritz von Schwind) and a hornist of the Court Opera Orchestra, father of a now-famous composer. These two attempted to thwart the premiere. The painter had discovered that while Wagner had lived in Paris in poverty, a rich woman had offered him a large sum of money as a gift. Wagner accepted the money, but insisted that he give her a receipt for the debt. The two conspirators discovered that the lady had died in the meanwhile and the legacy was in the hands of a trustee. Under Bavarian statutes such an unpaid debt could result in a prison sentence. The pair purchased the receipt and on the morning of the premiere a court bailiff appeared at Wagner's house to demand payment, or he would be escorted to prison in the awaiting cab. Wagner managed to convince the bailiff to drive past the royal palace and they sought out the King, who was outraged and paid the debt. The world premiere of Tristan was saved.[38]

So loyal Wagnerians were led to believe. Later Bülow freely admitted, "Every last one of the rumors that caused so much uproar was of our own invention."[39] In fact, Wagner's generous Parisian benefactress, Julie Salis-Schwabe, was still quite among the living when she learned that Ludwig II was paying off Wagner's old debts. It was natural to want to get in line, and she authorized a lawyer in Munich to collect her money, a matter of 5,000 francs (reckoned at 2,400 guilders). The lawyer, Dr. Friedrich von Schauss, wrote Wagner a respectful letter concerning the debt. It was ignored. The provisions of the law were duly invoked, and some of Wagner's furnishings were impounded before the royal treasury settled the debt. The tale of Wagner hopping out of the bailiff's carriage to appeal directly to the King, thus saving the premiere of *Tristan*, is purest fantasy: legal proceedings were to take effect on 15 May, the date of the original premiere, but the performance date had been moved back to 10 June to accommodate an indisposed "Isolde" and fit in desperately needed rehearsals. Again, Wagner had been embarrassed by his own hand. Again, he looked for someone else to blame, preferably someone he detested. Despite extant evidence of the lawyer's correspondence, which exonerates Strauss and von Schwind, the fable was long given credence in Wahnfried-approved biographies.[40] Loyal Wagner biographer Sebastian Röckl added to the rumor mill from a safe distance in 1903: "The court musicians, unsatisfied with the bonus payment of fifty guilders and fired up by the rebellious hornists Sendelbeck and Strauss, went on strike at the last minute."[41] A strange allegation; the *Tristan* premiere was, as happily noted by von Bülow, "the greatest success that a new Wagner work has ever had anywhere. The Schnorrs [Ludwig and Malvina, the creators of the title roles] were unbelievable; all the others quite tolerable; orchestra excellent."[42]

Despite his gift for propaganda, the new royal favorite was not loved in Munich. Politics had intervened. In June 1866, Bavaria joined the other southern German states and Austria to fight Prussian expansion. By August the campaign was over, and a calamitous defeat was followed by a treaty that made major inroads into Bavarian sovereignty. All military forces were now under the command of the King of Prussia, and Prussia annexed territory as far south as Frankfurt. The Catholic kingdoms of the south feared Bismarck's next move. While local politicians resented Wagner's excessive demands on the treasury, the average citizen instinctively bristled at the cabal of Prussians (Saxons and other northerners were lumped under this catch-all label) that had taken over the cultural life of the city. Von Bülow was constantly running into this hatred, though he did not always deserve it.[43] When intransigent technicians protested the loss of seats following an enlargement of the orchestral pit for *Tristan*, von Bülow lashed back: "What is the difference if thirty or so fewer *Schweinehunde* can fit into the place?" a phrase that the *Münchner Neueste Nachrichten* gleefully shared with its readers.[44]

The ugly mood of the orchestra, especially "the older stalwarts who stayed true to their old field marshal [i.e., Lachner], spilled out into society at large and was a topic of conversation in all the public houses. Soon all Munich believed that something catastrophic was about to happen in their theater."[45] A chief conductor would later moan: "There are not three Wagnerians in the whole orchestra."[46] Franz Strauss voiced the feelings of the majority of his colleagues: Bülow was purposely mispronounced "Büloff," Wagner was dubbed "Mephistopheles," and since it was axiomatic that "artistic talent stops north of the river Main,"[47] neither of them could possibly possess any. After the first rehearsal of *Tristan* was held in the small Residenz Theater, Strauss ran into Wagner, Hans von Bülow, and his (then) wife Cosima von Bülow in the Halbreiter music shop. Wagner enthused: "The first Tristan rehearsal sounded splendid!" Strauss: "It did not. The acoustics in the Residenz theater sounded like we were playing inside an old tin pot." "Nonsense," Wagner insisted grimly, "it sounded splendid."[48] The warning shots had been fired, and the battle of egos from then on was public and tremendous. Wagner walked past the horn section and could not resist commenting "you hornists are always gloomy." "We have good reason to be," was the instant rejoinder.[49] But Wagner remained in awe of Strauss the musician; "Strauss, I just cannot understand how a man that plays my music so wonderfully can be such an anti-Wagnerian." "What has the one to do with the other?" Strauss answered.[50] The exasperated composer confided, "This Strauss fellow is really intolerable, but when he plays it is impossible to be angry with him."[51]

By now Wagner was "a little afraid of this tough old *Münchener*."[52] The verbal skirmishes often left him too angry to do anything but walk away, moments that Strauss relished: "I sent him packing."[53] Worried about Strauss' reaction to the difficulty of the upcoming *Die Meistersinger*, Wagner had his assistant and former hornist Hans Richter[54]

look through the tricky *Prügelszene* horn part in advance (it may have gotten back to him that Strauss judged his horn writing to be extremely idiomatic...for clarinet). Richter recalled:

> There was only one time that Wagner came to my room with a page of his score, the ink still wet. He asked: 'Do you think that this phrase is playable on the horn at such a fast tempo? Is it not too difficult?' It was the passage in the finale of the second act where the horn takes up Beckmesser's serenade theme. I looked through the passage and assured him: 'It is certainly playable, but will sound strange and nasal.' 'Excellent!' cried Wagner, 'That is exactly what I intended. It will give just the right effect.'[55]

But "strange and nasal" did not coincide with Strauss' high standard of horn tone. Cosima Wagner (formerly von Bülow) recalled,

> the rehearsal where Strauss suddenly refused to play his part, and Richter resolutely declared from the stage that he would perform it. When they took him Strauss' horn he said disdainfully: 'I do not play post horn.' His own instrument was brought, which he took lovingly and played to Bülow's complete satisfaction."[56]

Cosima Wagner's is only one of several apocryphal accounts of the incident; another has Richter playing the part perfectly on Strauss' instrument. It is more plausible that Richter's comment alone was enough for Strauss to decide that the part might be playable after all.[57] In any case, he had instigated rebellion and it spread, Wagner noting "attempted mutiny in the orchestra (hornist Strauss!)."[58] The accused mutineer then played twenty-six grueling rehearsals magnificently, with no assistant. They were not without incident. Angered by the inanity of the *Prügelsszene* fugue theme, Strauss interpolated a deafening rendition of "O du lieber Augustin." Wagner partisan Ludwig Nohl complained: "In light of the noble way the Master dealt with many personally insulting, shockingly brutal remarks, the stubbornness of this old-school musician, whose arrogance and complete lack of refinement stemmed from his snobbish Munich family, was an especially harsh test of Wagner's already frayed patience with this element in our orchestra."[59]

Then came the dress rehearsal. Wagner wrote that "the first hornist, with all the insolence of his snooty relatives, declared in the middle of the 'Meistersinger' rehearsal that he could not play further. This threw Bülow into a rage."[60] The fatigue was real. The rehearsal had begun at 9:00 in the morning, and at 4:00 in the afternoon (!) Bülow ordered a repeat of the second act finale. Strauss said simply and truthfully: "'I cannot go on,' whereupon Bülow screamed: 'Then you should retire.'"[61] Strauss packed up his instrument, went directly to Intendant von Perfall and asked for retirement by order of von Bülow. It took massive appeals from von Perfall and von Bülow to make him take his place for the world premiere. Bülow was still smarting two years later: "Sadly, I recall how some of the players—C.[onzert] M.[eister Benno] W.[alter], S.[endelbeck], Str.[auss] and others—poisoned my pleasure in concerts or opera performances by their continuing spite and provoked me by their hatred, their rudeness, and their laziness."[62]

Public indignation at Wagner's huge appetites, both for the royal coffers and for Cosima von Bülow, forced Ludwig II to send him into Swiss exile. But the King owned the rights to *Das Rheingold* and *Die Walküre* and, while Wagner fumed, staged their world premieres in Munich, directed by Franz Wüllner. Of course, Franz Strauss created the first horn parts. He was also closely involved in designing the Wagner Tuba to cope with the Tenor and Bass Tuba parts that Wagner had delegated to the horn section. [63]

The old adversaries would meet in one last collaboration. Thanking Munich orchestral chief Hermann Levi for conducting the premiere of his son's *Symphony in D minor* in 1881, Strauss asked (in the presence of witnesses) if there were any way he could express his thanks. Levi demanded that he play the world premiere of *Parsifal* the following year in Bayreuth. Strauss was appalled, and not alone in that reaction. Cosima Wagner confided to her diary: "Unfortunately R.[ichard] learns that a Herr Strauss, who is connected with some of the most painful memories of our life in Munich, is participating. This whips him into a frenzy..."[64] Strauss complained about Wagner when writing to Josephine Strauss from Bayreuth: "You have no idea how this drunken scoundrel is idolized here. I am finally convinced that the man is delirious; an unfettered megalomaniac. He drinks so much (and he drinks the potent stuff) that he is perpetually smashed. He was so drunk at a rehearsal that he came within a hair of toppling into the orchestra pit."[65] The final rehearsals were a "Who's Who" of Wagnerians: Franz Liszt provided his eminent presence, Wagner hovered nervously, adjusting and hectoring, Levi conducted, the young assistant Engelbert Humperdinck shepherded the boy's choir and off-stage band, Heinrich Porges did the same for the chorus of Flower Maidens, Anton Bruckner watched reverently from the hall, and young Richard Strauss, as a reward for his preparatory school graduation, took it all in. He reported:

> Before one of the rehearsals my father, in his role as speaker for the Munich Court Orchestra, made a general announcement: by request of many colleagues he had arranged for lunch at the civic center for one mark per person. At this moment Wagner appeared on the lip of the stage above the orchestra and interrupted my father hastily: 'But I have ordered a lunch for all of us together here in the theater restaurant.' My father: 'That is not convenient for the members that prefer to retire to their rooms after the rehearsal and get something to eat in the city afterwards.' 'Fine! Then eat your sour pickles wherever you like!' Those were the last words the great Master spoke to his old enemy."[66]

It is hardly surprising that when Levi announced Wagner's death the following February and the orchestra rose in tribute, Strauss alone remained seated.

continued on page 103

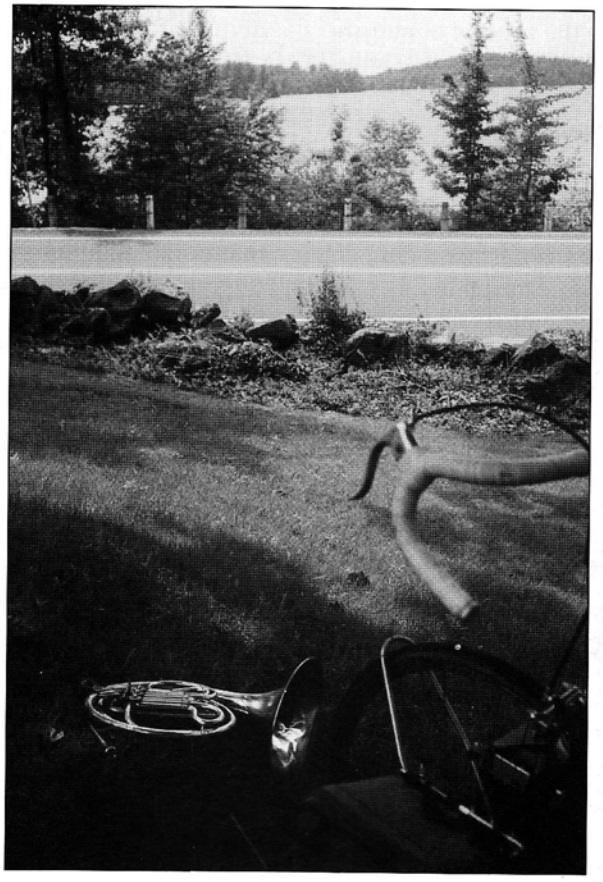
Playing on a Long Journey

Biking Across North America with a Horn

by Christopher Owen

I am what you would call an "advanced amateur," meaning that if I clam, I still have my day job. I play first horn in an excellent community orchestra, in Keene, New Hampshire, where we perform for a loyal and enthusiastic audience, in a refurbished theater with a flashing marquee. It's a great gig. My colleagues in the orchestra are witty and serious; those qualities produce both warm-hearted laughter and inspired music-making. Sometimes in rehearsal I pray a thanks to God for the gift of music and for the opportunity to play.

I wasn't always an advanced amateur. When I started on the horn again in my late twenties, after a fifteen-year hiatus, I was just plain bad. The only prayers of thanksgiving in those days came from my neighbors—when I was done with my daily half-hour honk. Still, I improved, and with lessons I improved even faster. Therefore, when I decided I wanted to ride my bicycle across the United States from the Pacific Ocean to the Atlantic, I also decided that I would need to take my horn. I was determined not to lose any ground in my quest to be a good horn player, and I felt that two months without playing would be too long. The horn would come with me on the bike.



It wasn't a very good horn: a dented silver York with an old soldered repair on the mouthpipe next to a pinhole that I repaired with duct tape, and a piston thumb valve to accompany the clanky pistons. Still it was serviceable, despite its thin reediness in the high register. With the soft case in which the horn was (marginally) protected, I added several pounds to the load I would need to haul for 3600 miles, but it was worth it. By having my horn and practicing every day I would continue to improve my playing. I would also meet people through my music, and in times of loneliness and discouragement, my horn would give me the boost to continue.

At Crescent City, California, after three hours of riding up the west coast of the United States, I dipped the wheels of my bicycle into the Pacific Ocean, had a hamburger and milkshake for dinner, and turned east on US 199. Securely strapped to my bike were all the things I would need for the next two months: tent, sleeping bag, clothes, maps, journal, toothbrush, mouthpiece, music, and horn. Those grand and awesome trees of the temperate rain forest—the redwoods of northern California—formed a cathedral through which I rode. This was the first day of my trip.

That first night, at a state park campground, I put up my small tent and searched for a relatively out-of-the-way place to play my horn. An empty campsite near mine at the edge of the campground seemed the best place; I clothespinned my music to a small tree and sat on a big old redwood log. I consciously relaxed my breathing to focus my attention, and began to play.

Soon two curious children, a boy and a girl, appeared out of the woods to find out what was this sound like a mellow trumpet. In my mind I welcomed these two children who were dressed in shorts and T-shirts for the warm evening. The two children climbed around the log near me, gradually moving closer as they gained courage. When I finished my first tune, the little girl spoke to me.

"What is that thing you're playing?" she asked, digging her red sneaker toe into the soft forest duff and swaying gently back and forth in the perpetual motion of children.

"This is a French horn. Have you ever seen one before?"

Both the girl and the boy shook their heads.

The boy pulled himself up on the log which was as tall as he is. "We're on vacation," he said, as though he might have planned the whole family trip himself.

"Ah, that's very nice," I said. I blew a few notes on the horn to keep my chops warmed up.

"Hey, how do you do that?" asked the little girl. She had stopped fidgeting, and was looking more closely at my horn.

"Well, what you do is: you kind of put your lips together and make a buzzing sound, like this." I pursed my lips and buzzed. The little girl laughed.

"Play some more," she said. I flipped through some of my loose sheets of music, and pinned a simple tune to the sapling branch. While I played, the boy and the girl climbed down, around, and over the redwood log. I felt comforted to have them near, as though they linked me to this ground and this moment. I welcomed their presence in my music.

We talked some more, and then through the trees I could see a man looking at us. "Ben!" he called. "Alice!"

"That's our dad," said Alice. "We need to go. Bye."

Ben and Alice ran back to their father. In the dusk I played a nocturne to close the day, gathered my music and clothespins into the soft horn cover, and went back to my campsite. Day one of my odyssey was complete.

Other moments of my trip were like this, where my horn would be the bridge between other people and me. Near Cleveland, Ohio—some 2500 miles from that first evening in California—I played one morning in a deserted schoolyard. A man and his young son appeared.

"My wife plays that on the piano," said the man, referring to the piece I had just finished, a Liszt transcription. "She sent us to find out where it was coming from. Would you like to come to our house for a cup of coffee?" I said that would be great, and so spent an agreeable morning with the Blakes of Eastlake, Ohio.

Not all encounters were so agreeable. Indeed, some people at some campgrounds were not enthusiastic auditors, having instead hoped to escape the sounds of culture for the sounds of nature. They wanted to hear the wind through the trees, not the wind through my silver York. At Crater Lake National Park, in Oregon, one nice woman walked up to me at the campground's fringe, where I tried to be unobtrusive, and asked if I played in the Portland Symphony. (Either she didn't see the condition of my horn, or mistook it for some valuable, if eccentric, instrument.) In retrospect, I think she was trying to butter me up before asking me to quit filling the Cascade Mountains' silence with Gallay. I apologized and quickly closed up.

Many days on this bicycle trip I played alone. On those days the value of my horn was in its ability to relax and comfort me. A solo cross-continent ride can be lonely, especially out in the big West of the United States, where the range and breadth of the landscape can be matched only by the range and breadth of the well-played horn. At Craters of the Moon National Monument, a wasteland of volcanic clink in southeastern Idaho, I spent one such comforting hour on the horn, playing with reassuring ease and strength after a hard 80-mile day. I played in a bowl; the acoustics of the surrounding igneous formations were flattering. It was like singing in the shower. I was fortified for another day.

Another time that the horn was a comfort to me on this long trip was in the Badlands of South Dakota. There, in the vast openness of western South Dakota, out on the short grass prairie where weather systems are empty of the yearly rainfall needed for trees (having dumped it all on the Rocky Mountains to the west), I battled into a neck-tightening, 25-mile-per-hour headwind that made me feel as though I were biking through hot tar. As the afternoon progressed, angry clouds plumed higher and thicker into flashing thunderheads. In the distance, a little bit to the right of the middle of nowhere (and I mean nowhere, as in no people, no buildings, no traffic, only sky and grass rolling like the ocean to the horizon), I saw the steeple of a church. With a rush of new energy fueled by anxiety about the impending storm, I battled through the headwind toward the steeple. As I approached the church, I could see that it was as solitary and deserted as it had appeared to me from miles away. An eerie stillness accompanied my walk up to the front door: the wind had suddenly become dead calm. Lightning flashed behind the church; I barely reached the count of "2" before the sharp crack and roll of thunder shook the ground: the strike was less than half a mile away.

I pulled on the door. It was unlocked. I quickly wheeled my bike inside, and pulled the door shut behind me. A blast of wind made the church framing creak, and then the rain poured on the roof in torrents. Blue flashes lit the smoky windows like strobes, and the thunder growled and snapped. I unstrapped the old silver York from my bike, and pulled out the Mason Jones book of solos. "Kirchen Aria"—that was the one. I played for the church and for the thunder and the rain; I played to ease my fear of the lightning flash and of the swirling wind. The more I focused on my breath and tone, the calmer I felt, despite the storm. The horn has that kind of power, almost as though it can call down spirits of divine protection.

Five months after I pedaled the last of the 3600 miles to Portsmouth, New Hampshire, and dipped my bike in the Atlantic Ocean—the ritual act that signifies the completion of a cross-continent ride—I bought a Paxman. I don't play the old silver York anymore: it sits up in the attic, in its soft black case, waiting patiently for another ride. As I think about that horn, it occurs to me that it might have more miles on the back of a bicycle than any horn in history: in addition to the 3600 miles from California to New Hampshire, it also rode 1000 miles around Nova Scotia, Canada, as well as another 2600 miles from Texas to New Hampshire. That's a long distance traveled.

The other great distance which that horn helped me travel was from the unforgiving terrain of "rank beginner" to the sunnier hills of "advanced amateur." Before I played the silver York, I was without music. Now, however, wherever I go, I know I can make music. I am deeply thankful for that joy. What else do you need for the long journey?

Chris Owen studied privately with Laura Klock (of the University of Massachusetts at Amherst) for 5 years, and also attended Kendall Betts' Horn Camp for the first two years of its existence. His "day gig" has been as a high school English teacher, though currently he is studying at Andover Newton Theological School, in Newton, Massachusetts, for a qualification as a pastoral counselor. He is married with a son aged seven months. This article is an excerpt from a yet-unpublished book entitled Pumping Through The Heart: A Bike Ride Across America.

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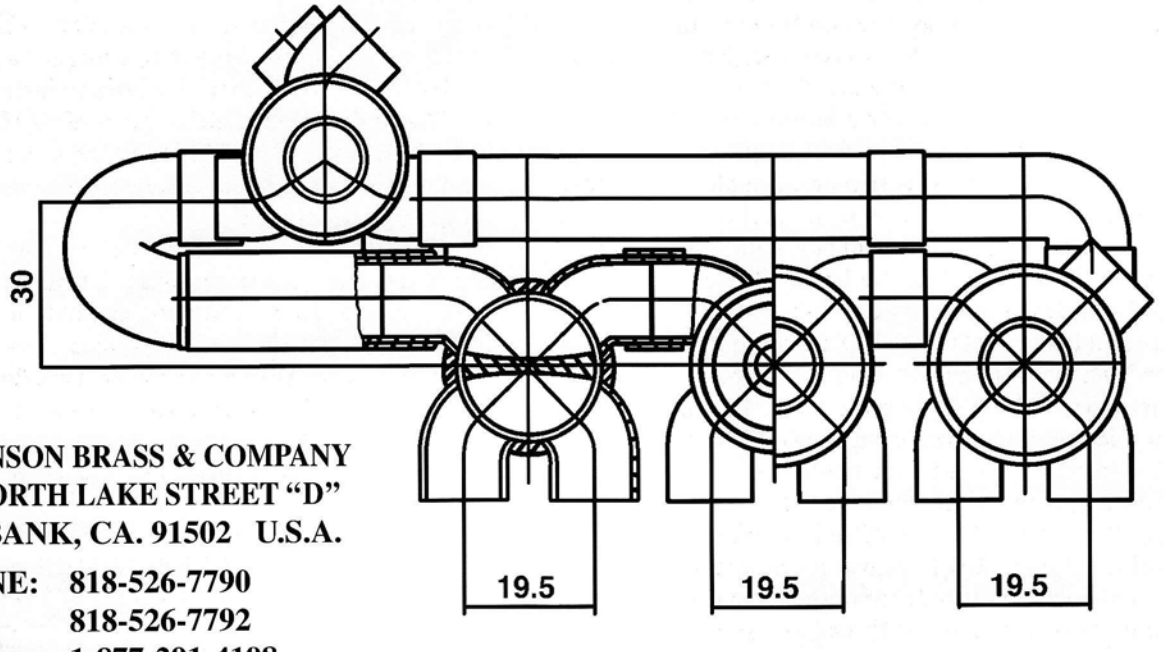

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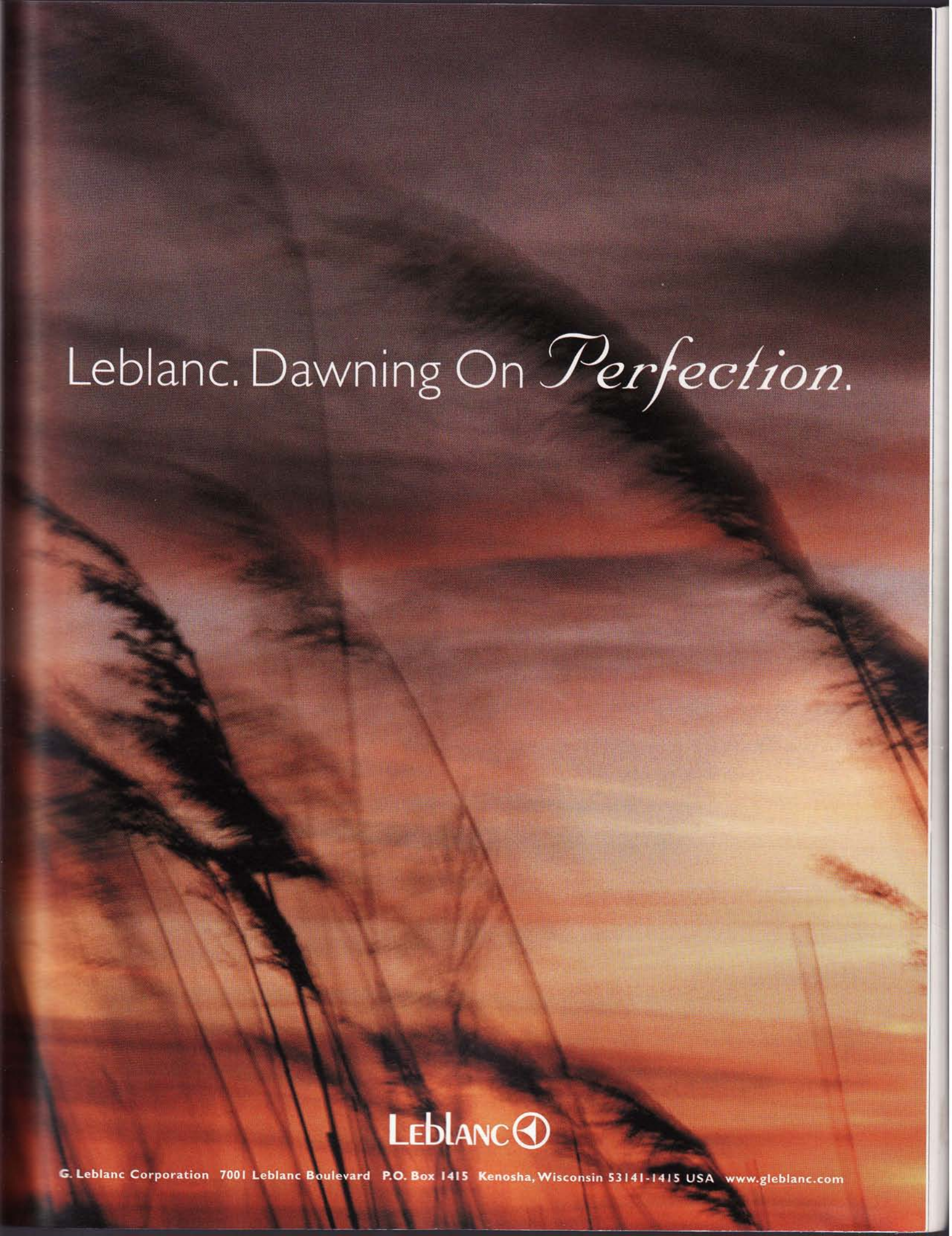
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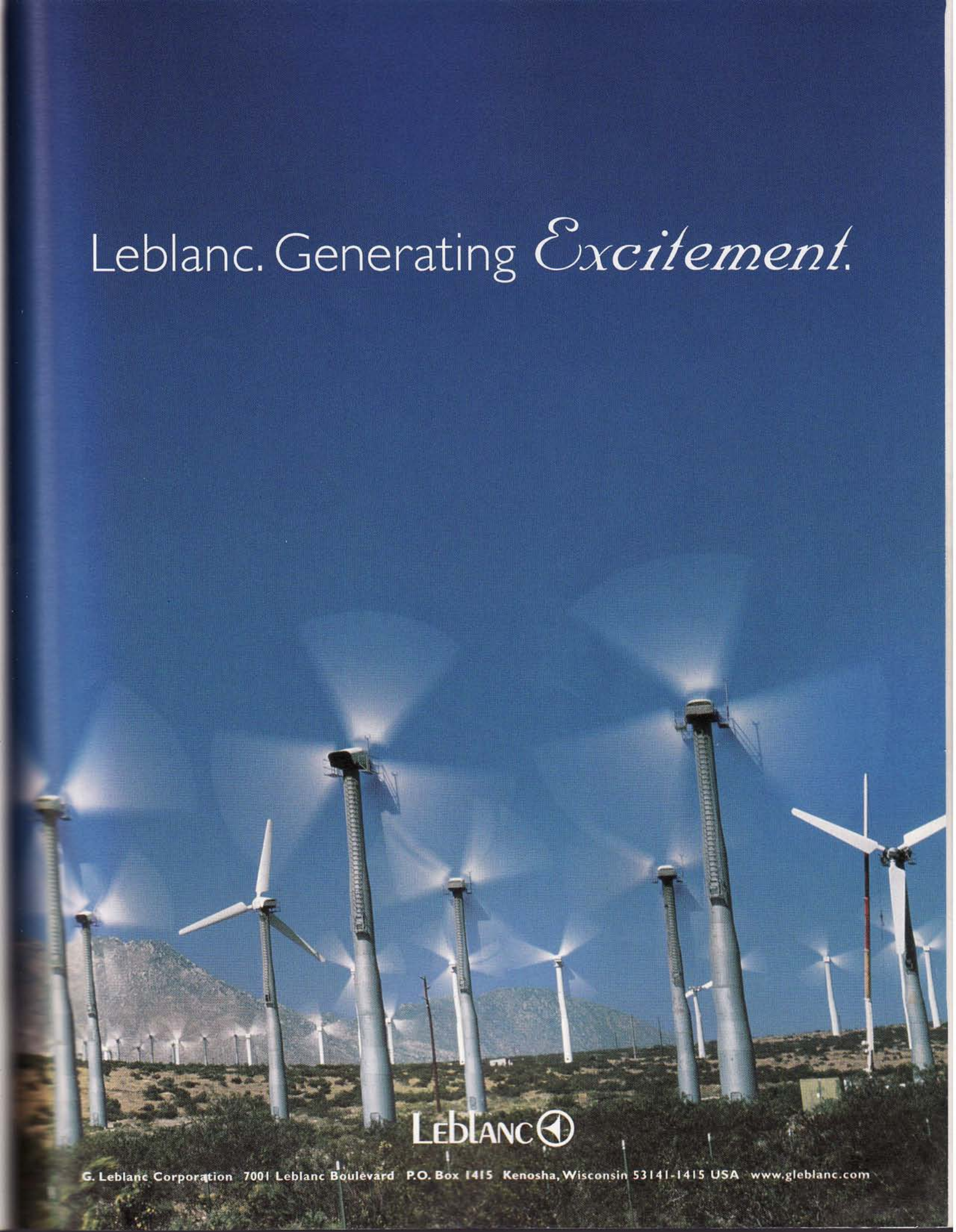
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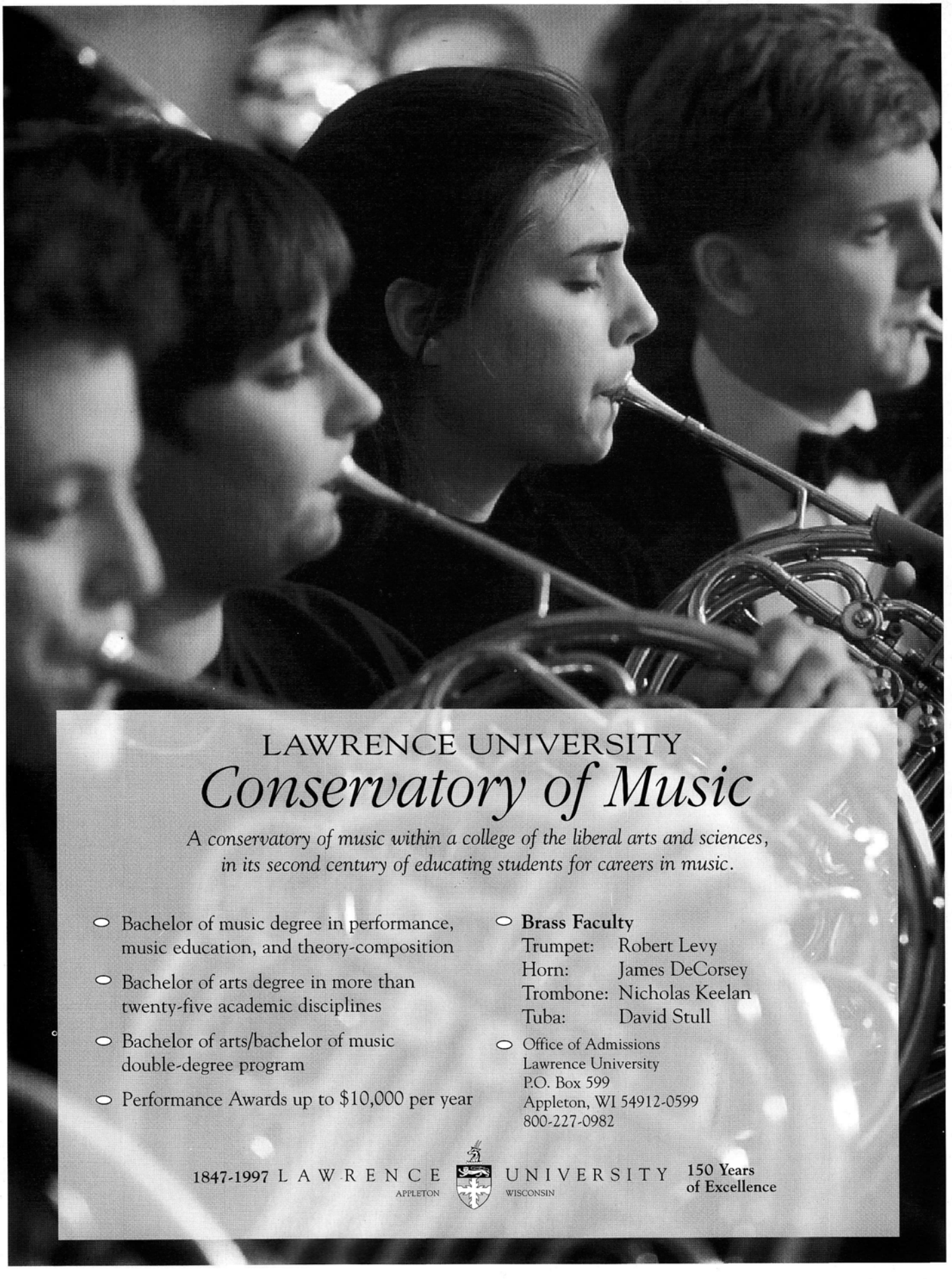
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You're Going To Do *What* To My Horn?

by Christopher M. Smith

"I noticed the notes just sort of popped out with an ease of playing that surprised me..."
"Another improvement was the absence of 'flat spots'... at all dynamic levels..."
"I found that the horn had much improved pitch centering... cleaner slurs..."
"The process expanded the registers, and made the horns freer blowing..."

These are just a few comments made by professional musicians after subjecting their instruments to a one-time, permanent process known more formally as "deep cryogenic tempering." This article is a brief overview of the process and its results, desired and actual, from my own experience. I would like to offer special thanks to Pete Paulin, President of 300 Below Inc., of Decatur, Illinois for his personal attention and help in preparing this article.

Instruments can be unresponsive due to stress created in the manufacturing process. Brass tubing undergoes much twisting, bending, and prodding while being formed into a horn. An instrument retaining tension, especially tension that is unevenly distributed, also retains numerous playing problems and can be difficult to play in certain circumstances or ranges. One of the reasons that many players favor older horns is because as metals age they naturally de-stress, making them more responsive and easier to play. The dilemma has been: shall I play a new horn with design advancements or an older stress-free horn? Now, with cryogenics, it appears a player can have both.

For years, businesses such as 300 Below, Inc. (COOL-NOTE™) and Osmun Music (RESONANCE ENHANCEMENT™) have offered cryogenic treatment for brass instruments. Technically, the process refines and closes the grain structure of non-ferrous metals to provide stress relief, dimensional stabilization, and greater playability. The process avoids problems associated with annealing: high heat, high cost, and unpredictable results. The process does not require taking the instrument apart or damaging the finish. Processed instruments are visually identical to untreated ones.

Deep cryogenic treatment is a dry process, using no liquids. The musical instrument is wrapped in a protective blanket and then carefully placed in a cryogenic tank. The temperature is gradually lowered to around -300 degrees Fahrenheit. Slow super cooling of the brass creates a uniform crystallization and distribution of the atomic and grain structures throughout the instrument. The brass is also permanently "densified," creating a better conduit for resonance and less impedance, so vibrations are not lost by dampening or uneven stresses within the instrument.

Controlled warming to room temperature creates a smooth, uniform release of stress. A computer with process controls and space shuttle insulation is utilized to control temperature changes for consistent results and economic efficiency. The computer can duplicate the desired cooling curve, accurate to within 1/10 of one degree, every time. The computer-controlled process can be likened to aging a horn 10 years in just 30 hours.

The process is so safe, it can treat even a light bulb with no adverse affects. Horns, trumpets, trombones, euphoniums, tubas, saxophones, and flutes all show significant increase in response, tonal quality, and ease of play. My instrument responds better, encouraging cleaner articulation and a more even sound throughout the range. My horn feels more stable and controllable at both loud and soft dynamic levels. Stable pitch and easier centering are readily evident. Another major benefit is playability. Endurance is improved because the instrument is easier to play on pitch.

In the past, the process was expensive. New developments in technological efficiency have allowed cryogenic processing to become available to the general public at a more affordable price. Musical engineering is constantly striving to find the perfect sound. Hundreds of thousands of dollars are spend each year to create musical improvements, and nominal gains are often considered major accomplishments. Some say cryogenic processing is the single greatest advancement for brass instruments in the last fifty years.

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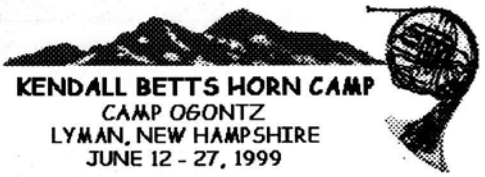
Editor's Note: *If your business offers cryogenic treatment for brass instruments, please send contact information to the Editor for publication in a future issue of* The Horn Call. *Please address it in the form of a "Letter to the Editor." We want to provide equal time and to keep our readers informed of all businesses who offer these services. Also, it is clear that more technical research needs to be done in this area – any takers?*

Christopher M. Smith received his Bachelor of Music degree from Murray State University, his Masters of Music degree from the University of Michigan, and is currently working on a Doctorate of Musical Arts degree from the University of Illinois. He is currently Assistant Professor of Horn at Eastern Illinois University, Principal Horn of the Champaign-Urbana Symphony Orchestra, Co-Principal of the Sinfonia da Camera chamber orchestra of Urbana, Illinois, the state representative of the International Horn Society and editor of the Posthorn *newsletter.*



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Advice for Amateurs

by Marilyn Bone Kloss

Continued from **The Horn Call** *XXIX/1 (November 1998): 65-67.*

Richard Pittman with the Concord (MA) Orchestra at Saints Simon and Juda Hall in Prague during the orchestra's 1998 European tour.

Ensemble etiquette

Getting along with conductors and colleagues is a matter of consideration and of being responsible. Arriving on time, stopping when the conductor does, listening (and not talking), and ways of fitting into the section are some of the standards discussed.

Conductors

Like it or not, conductors generally have absolute power over ensembles. More than once I have heard a conductor state "This is not a democracy!" Professional players used to depend on conductors' good graces for their livelihood, but now many organizations have player committees to handle disputes. The conductor's power is probably more nearly absolute in amateur organizations where such committees are not the rule. In studios, where there is time pressure to get the music recorded quickly, players who cannot get along with the conductor or their colleagues are not asked back for the simple reason that disruptions cost money. It used to be that contractors had the power to hire studio players, but now it's more often the composer (and more often than not, also the conductor) who provides a list of desired players to the contractor.

"Always speak to the conductor in a respectful way, whether or not you think that respect is deserved," writes Nancy Cochran Block.[1] "Alienating the conductor is never in a player's best interest." Specifically, she recommends that "when a conductor makes a suggestion to you or your section, acknowledge that you understand by a nod of the head or some facial response (preferably not a grimace). If a conductor usually cues your entrances, look up to acknowledge that cue." Stop playing immediately when the conductor stops. "Continuing is rude and wastes time," comments Cochran Block. Colleagues as well as conductors appreciate this courtesy.

It seems as though all conductors, after saying "Practice," say "Don't talk." Another request is to listen so that corrections have to be made only once. "Listen even when the conductor is talking to another section," says conductor Max Hobart.[2] "You might learn something about the music that applies to what you play, or at least increases your understanding of the work." Conductor Richard Pittman says, "Amateurs can be as professional in this regard as the professionals. For example, the New England Conservatory Children's Chorus is actually more professional in its rehearsal attitude than many professional organizations, including some of the major orchestras."

Place your stand so that you can see the music and the conductor at the same time. "Know the music well enough so that your eyes don't have to be glued to the music," says Pittman. "Be able to look up when necessary, especially at the beginning and end of a movement. The conductor prepares each musical event ahead of time, and you have to be aware of the preparation." Abby Mayer, a professional player and teacher of many amateurs, writes in *A Pamphlet for Self-Improvement on the Horn*, "Try to develop the habit of memorizing the first notes of your entrances and looking at the conductor before you enter. Your glance lets him [or her] know that you are prepared, even if he does not give a cue. Your visual attention will signal that he can depend on you, and it will also give him confidence in your performance."[3]

Asking questions of the conductor can be disruptive of the rehearsal and lead to confusion for other players. It's best to check within the section first; often the question can be resolved without involving the conductor. Rather than impede a rehearsal about a particular note, wait for the break or the end of the rehearsal to ask the conductor or check the score. However, sometimes it is appropriate to ask a quick question. In some situations (studio sessions, for example, or with certain conductors), it is customary for only the section principal to speak directly to the conductor. In most amateur orchestras, however, if the question applies only to one member of the section, that member can ask the question directly.

"If a conductor is any good," says Pittman, "the way he or she conducts is the way they want the music to be played; for example, how loud, soft, legato, articulated — the char-

acter in general. The better the conductor, the more music shows up in the conducting style and the easier it will be to follow. And the better the orchestra, the more sensitive it will be to the conductor; an amateur orchestra struggling to play the notes is likely to be less sensitive to the conductor than a first rate professional orchestra. Assume that everything the conductor does has a meaning. Also, realize that conductors are human beings, trying to do their best; be cooperative, show good discipline, and help make rehearsals more efficient."

Colleagues

Getting along with colleagues contributes to the pleasure of ensemble playing. Here are some generally accepted standards of behavior regarding warming up, watching others, counting, and making comments on colleagues' playing.

Warm up with exercises that get you ready to play. Avoid showing off with excerpts that are irrelevant to the works on the current schedule. A big taboo is practicing someone else's solo. "No first horn will want to have you around if you play flawlessly the solo that is giving him [or her] problems," comments Cochran Block.

Don't watch others while they are playing. In fact, writes Cochran Block, "when someone in the section or sitting near you has a solo, don't make any sudden movements which might startle or distract the player. Even emptying your horn can be done slowly if it is absolutely necessary to do it at the time." Some assistants have been known to finger a solo along with the principal; this is guaranteed to drive the principal crazy and should certainly not be done.

"'Lighthouse' is jargon for anyone who is always looking around," explains Jeffrey Bryant, principal horn of the Royal Philharmonic, in *The Business*. "Try not to turn around and look at anyone, keep your head forward — especially if there are any mistakes being made by other players. This is an important part of orchestral etiquette."[4] Don't let on if you make a mistake, either, since doing so only embarrasses your colleagues.

Some players pick up their instruments long before an entrance; others wait until just a few beats before. Follow the practice of the section leader as much as possible to minimize distraction. Mayer writes, "In some horn sections I have played in, all the players bring up their horns one full measure before the entrance. That confirms the count and insures time for preparation."[5] Whether it is one measure or more or less obviously depends on the time signature and tempo.

The following anecdote illustrates how timing of picking up the horn can be distracting. The principal in my amateur orchestra picks her horn up only a few beats before an entrance. It took me (the second horn) a while to get used to this and follow along, but now it's automatic. Recently I played second in another orchestra. The principal took much longer to get set, and when I didn't pick up my horn as soon as he did, I had a definite feeling that he worried whether I was ready for the entrance. Some first horns may not notice or care about this, but be prepared to adjust.

Count carefully. Use fingers, but discreetly. Cochran Block recommends giving a hand or finger motion at rehearsal letters. "This allows all the players in the section to double check that they have the correct count." However, don't count aloud under any circumstances as others may have a different number of measures to count. The assistant must always know the count, ready to cue the principal at any moment if necessary.

If another player turns to you, panic-stricken, and asks "Where are we?" Bryant advises that you stay calm, keep counting, nod, and give the count as soon as possible. Don't say anything except the relevant bar number, otherwise you both will be lost.

Don't tap your foot. "If you must tap," writes Mayer, "do it inside your shoe so it is not seen."[6]

Don't make comments to other players about their playing, except for section leaders making points about section playing. Pittman describes an exceptional situation with the members of the Boston Musica Viva, a small ensemble specializing in contemporary music. "They feel free to say anything to the conductor and to each other. It is a strength of the group and works only because they are all excellent players and musicians, they are all nice, and it is done in a constructive way. It is perhaps even necessary in putting together new works for which there is no history of performance. This approach doesn't work in a larger group, especially where some members are weaker musicians but feel as though they know it all. The proscription is necessary then, and any instructions should be left to the section leader or conductor."

Section leaders of professional orchestras may actually say more than leaders in amateur orchestras, contends Pittman, "because there is a higher standard of performance and more emphasis on section unity of style. They are more meticulous, and everyone is intent on 'getting it right'."

Balance

Balancing dynamics and sound is difficult at best, partly because the bell of the horn points backwards, often into sound-absorbing curtains. However, even under these adverse conditions, everyone should try to balance both within the section and with the rest of the orchestra.

Retired Boston Symphony Orchestra player and IHS Honorary member Harold Meek was long a proponent of the lower horn parts coming up in dynamic level to support and balance the first horn. In his book *Horn & Conductor*, Meek discusses a section in the second movement of Debussy's *La Mer* in terms of balance.

> Problems of balance beset many conductors during this passage. Too often it is a first horn solo accompanied by some kind of indistinct rumbling from the other two players. If Debussy's dynamics are followed and the lower voices are brought out, a satisfactory balance can be obtained, and it is up to the conductor to do this. Players do not always know how their sound is projecting. Yet, some conductors tell the musicians that it is their problem, not his! The result is blame heaped on players — not where it belongs.[7]

Listen to the other horn players and try to achieve correct balance within the section; also seek and graciously accept help from the conductor.

Meek continues, "It is sad to report that many conductors think of the horn section as consisting of a first horn and 'the others.' Nothing is further from the truth. Each part is a specialty unto itself."[8] He quotes from an article in the first issue *of The Horn Call*, at which time he was the editor. The author was Patrick Strevens, of the London Philharmonic and Royal Opera House.

> I make no apology for ensuring that our new journal puts the spotlight on that unsung hero, the fourth horn. It has even been said that one of our former British orchestra makers coined the phrase, 'Find me a good fourth and I'll build you a good horn quartet.' The purpose of the fourth horn is to provide a firm foundation for the rest of the quartet. However good the upper three players, they cannot possibly play in tune if there is the slightest wavering of the bass line.[9]

Meek also quotes Virgil Thomson about Americans showing off the wind soloists. "We allow our first ... horn to dominate colleagues simply because he is usually a more accomplished player and able to produce by legitimate means a larger tone. All this adds to the decibel count, though not necessarily to richness of effect."[10]

Listening

Playing all the right notes is not enough; they must also be in tune. Playing in tune starts with tuning up. Most large ensembles tune by section. If yours does, refrain from playing while other sections are tuning. In any case, wait for the tuning note to be sounded before playing and refrain from noodling around during tuning.

"Many individuals, especially amateurs, don't even play in tune with themselves," says Pittman, "and playing in tune is one of the most difficult things to do well because there is not an absolute pitch. Players have to always adjust to others. Section players should adjust to their section leader. There is always compromise, especially in the woodwinds, who are constantly adjusting. Sometimes there is a leader to whom the others in the organization look to for the pitch during ensemble passages. The Lydian String Quartet, for example, tunes to the cellist, who reputedly has the best intonation. When Harold Wright was playing clarinet in the Boston Symphony, he was the standard. In many orchestras, it is the first oboe. In the Concord Orchestra, it is the first flute."

"Unisons and octaves have their own obvious difficulties," he continues, "but in chords, which horn sections often have together, the section members should listen to each other and tune to the section leader. If the line has been played by someone else before, it is the responsibility of the following player to match the intonation of the previous player, and of course to match style as well."

"Listening plays an important part in maintaining the balance of sound in section playing," comments British freelance and studio player John Pigneguy in *The Business*. "The first horn is the leader, whatever you may think of his or her ability, and the dynamics of the section will be governed by how the first horn plays them. The same applies to both phrasing and note lengths. I have heard horn sections where it was quite obvious that one player was taking no notice of what was going on in the rest of the section, with the result that the balance of chords and harmony parts was complete nonsense."[11]

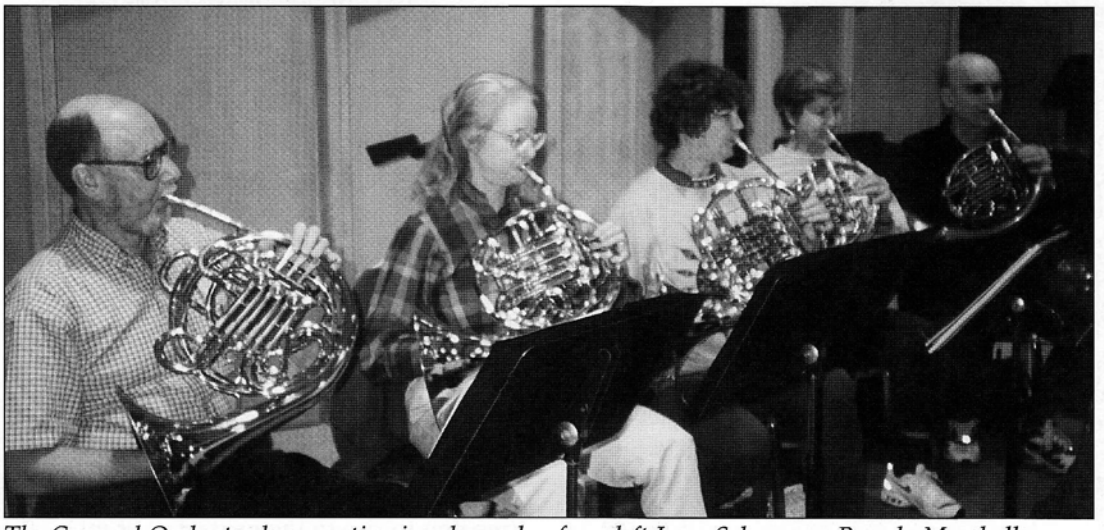
Pittman goes further. "Listen to the rest of the orchestra, not only to your own section," he says. "Listen to what goes before and carry on, being sensitive to how your part fits into the other parts. Match the character, react, be sensitive to what is going on around you." Professionals usually understand this to be part of their job, but amateurs often struggle just to play the notes. Good preparation can help free you to rise to the next level of musical sophistication.

Attendance

No one is going to miss a concert if they can help it, and most players are diligent about attending rehearsals. However, Cochran Block makes a special point about not missing rehearsals "except for very extreme emergencies. A player who is ill frequently will be avoided because he [or she] will be considered undependable." She also makes a point about fulfilling commitments: "Once you have accepted an obligation to play a concert, it is not wise to cancel that commitment, even if the opportunity to do something more important or more rewarding is offered to you. Would you be anxious to play in a group where people honored their commitment only if nothing better came along?"

Studio players juggle requests for services all the time, and they have to be careful how they handle commitments. Joseph Meyer, a busy LA studio player who is also a regular with the Long Beach and Hollywood Bowl symphonies, says that accepting jobs is mostly a matter of "first come, first served." There are special circumstances; for example, if you have a session playing in a section and are offered another job as principal, you can reasonably ask to be released from the first contract. "Timing is important," says Meyer. "There are some circumstances where you can send a substitute — naturally someone you trust to do a good job — and other times you contact the contractor to see if they want to find the substitute. It's all about being responsible."

It is perhaps not obvious that unpaid amateurs will be avoided if they are undependable, but such is in fact the case. The group suffers when players miss rehearsals. In addition to the players themselves losing the opportunity to become more familiar with the music and improve their performance, it's not fair to the other players for voices to be missing, making it harder to learn the music. Horn sections often have an assistant and/or utility player who can fill in for a missing player; if not, and there is not a regular substitute list, the absent player should take responsibility for providing a substitute. Not only does sending a substitute help in the short term, but it is also an opportunity to assess a player for possible future emergencies.



The Concord Orchestra horn section in rehearsal— from left Leon Schnepper, Pamela Marshall, Marilyn Kloss, Jeanne Paella (principal), and Robert Pyle.

Being on time is part of responsible attendance, and it means being in your seat, warmed up, and ready to play when the rehearsal begins. "If you're not warmed up and ready to play at the downbeat, then you're late," asserts Pittman. "Always arrive early enough so that you are warmed up and ready to play at the starting time of the rehearsal," echoes Cochran Block. "And bring a pencil," says Hobart. Colleagues who are on time tend to resent those who are always late.

Equipment should be in good condition, the horn oiled before leaving home, mutes and other accessories available. One way to be sure a pencil is always handy is to use the little plastic pencil clips that are available at most brass shops. These attach to a section of tubing on the horn, and then a pencil (wooden or mechanical) fits into the clip. There are now also devices that attach to a chair and hold mutes for easy access.

Music

As an orchestra librarian, I have particular interest in music being handled properly. This means keeping it in your case, or in a music folder, to protect it from the elements and from being crumpled.

Everyone knows not to write in ink on music, but what should you write with the ever-present pencil? Don't be afraid to make helpful notations, such as corrections (especially required in some editions), reminders of accidentals, eye-glasses and other cautionary marks, circling a dynamic to emphasize that the conductor has commented on it, changing a dynamic or articulation if necessary in accordance with the conductor or section leader's directions. All these marks should made as lightly as possible, while still being readable, and except for such things as accidentals, marks should not be made on the staff itself. For example, don't make big X's through first endings, or run cut marks across the staves. When these are later erased, some of the printing is erased as well. Be considerate of the next person reading the music.

Fingerings worked out for a stopped passage or alternate fingerings for a difficult spot are appropriate, but normal fingerings should not be necessary. Sometimes you see incorrect fingerings in a part and wonder what that concert sounded like! A big no-no is writing notes on the staff for transpositions. Even writing the names of transposed notes should be done in only extreme circumstances. Many players have commented to the Internet horn discussion group how difficult it is to read the music if transposed notes are written on the staff; some have described their painstaking erasures, and their frustration at the loss of printed notes.

Professionals advise writing in anything needed to avoid making mistakes; they particularly don't want to repeat any error that has caught the conductor's attention. Amateurs don't play under the same pressure; on the other hand, they may need reminders which professionals don't find necessary.

Performance etiquette

The audience is the reason for the performance and should be appreciated by the ensemble members. Dress appropriately, arrive on time, and acknowledge applause graciously.

Invest in the proper clothes for concerts. For men, this is usually a tuxedo with black bow tie and black shoes; sometimes a dark suit with long dark tie is required. For women, a long black outfit is the usual attire; sometime white blouses are required. The outfit can be a dress, skirt and blouse, or pantsuit, but should be appropriate; i.e., dressy but not flashy. Long sleeves are best. Jewelry should be unobtrusive.

As with rehearsals, players should arrive at performances in good time to warm up, get settled, and be ready (physically and mentally) to perform at the scheduled time. Warm-ups should be focused on getting the embouchure, tongue, etc. ready for the music to come.

Most ensembles rise as the conductor approaches the podium. Watch the concertmaster for cues to rise and be seated again. When the conductor gestures for the ensemble to take a bow at the end of a piece, stand immediately and smile as though you enjoyed the performance — whether you actually did or not. The audience deserves your best performance, and it also deserves appreciation of its applause.

Verne Reynolds, performer, composer, and retired professor at Eastman School of Music, writes in *The Horn Handbook*, "Stage deportment consists mainly of good manners." Reynolds is speaking specifically about recitals, but the sentiment applies to any performance.

> The bow should communicate our thanks to each audience member for taking the time, making the effort, spending the money, leaving the comfort and safety of home, and postponing work or other pleasures just to see us and hear us. We routinely thank others for simple courtesies extended. How rude it would be, then, to respond to the applause accompanying our entrance with a curt nod of the head. How civilized it is to signify with our bow that we genuinely value their efforts made on our behalf.[12]

In the same sense, it is rude for orchestra musicians to look disappointed, talk with their colleagues, or shuffle their music rather than graciously acknowledge the audience.

"A concert is to some extent a ritual in which both musicians and audience participate," writes Paul Pritchard, an active British freelancer, in *The Business*.

> The sight of an orchestra in full evening dress is an integral part of the experience. At the end of the piece, to see them stand and bow together to acknowledge the applause is a much more impressive sight than having them lumbering hesitantly to their feet a few at a time, grinning sheepishly at the audience, or even worse, fixing them with a stony stare that seems oblivious to their presence. The general rule is to watch the leader of the orchestra and stand up when he does; at the same time, be aware of the other members of the orchestra and stand up with the majority.
>
> If you have played a solo and the conductor gestures you to stand up on your own, do so quickly and give a small bow to the audience and smile if you can. Sometimes you can get a bow even when you think that you have not played particularly well. It is times like these when you must behave as though you had turned in your best performance. This is because if there were any small slips, the audience will have noticed them a lot less than you, and your composure might just persuade them that they did not hear any mistakes at all.[13]

Conductors and soloists routinely receive audience members after a concert. You can help your amateur organization by encouraging family and friends to attend your concerts; then seek them out at the concert and make them feel welcome. This has the added benefit of making you feel as though you have fans in the audience for whom you are performing specially.

Conclusion

Pittman has conducted both amateur and professional ensembles. "Amateur orchestras are a little more difficult to conduct," he admits, "because they require more teaching and the players take longer to learn the music. But on the positive side, you rarely find anyone in an amateur orchestra who hates music; they are there because — as the name implies — they love music. Some professionals are very unhappy. In the radio orchestras of Europe, the musicians are civil servants who cannot be dismissed, and it seems that there is always one, sometimes several, who are extremely bitter, uncooperative, and unhappy." Hobart agrees that working with amateurs is rewarding for the spirit the players bring to the music making.

"On the other hand, some amateurs excuse their lack of practice on their not being professional musicians, that they work full-time at some other profession," adds Pittman. "These players have a responsibility to keep up with the level of the ensemble." So it comes back to practicing!

Practicing intelligently, working out difficult passages with a teacher or colleague, and keeping up skills and level of playing are ways that amateurs can contribute the most to their organizations and also get the most out of their playing. In the ensemble, listen to colleagues and watch the conductor for balance, intonation, and style. Punctuality, cooperation, and respect for the conductor, colleagues, and audience are all part of making an ensemble work smoothly.

"Being an amateur musician is not all that different from being a professional musician," concludes Pittman. "We are all striving toward good performances, toward making the best music we can."

Notes

[1]All quotations of Ms. Cochran Block in this article come from Nancy Cochran Block, "Ensemble Etiquette", *The Horn Call* XVI/2 (April 1986): 51-53.

[2]Quotations in this article by Max Hobart, Richard Pittman, and Joseph Meyer, are taken from personal conversations and/or interviews with the author.

[3]Abby Mayer, *A Pamphlet for Self Improvement on the Horn* (Cornwall, NY: the author, 1997), 14.

[4]Jeffrey Bryant, "Your First Professional Symphonic Date," *The Business*, ed. Paul Pritchard (self-produced, 1992), 8.

[5]Mayer, 14.

[6]Ibid., 15.

[7]Harold Meek, *Horn & Conductor: Reminiscences of a Practitioner with a Few Words of Advice* (Rochester, NY: University of Rochester Press, 1997), 81.

[8]Ibid., 7.

[9]Originally in Patrick Strevens, "A Firm Foundation, *The Horn Call* I/1 (February 1971): 8.

[10]Originally in Virgil Thomson, *The Art of Judging Music* (New York: Knopf, 1947), 230.

[11]John Pigneguy, "The Horn in the Studio," *The Business*, 46.

[12]Verne Reynolds, *The Horn Handbook* (Portland, OR: Amadeus Press, 1997), 102-103.

[13]Paul Pritchard, "General Freelance Work," *The Business*, 109-110.

Marilyn Bone Kloss earned BME and MM degrees in horn at Indiana University, taught public school music, and freelanced. Later she earned a degree in engineering from Northeastern University in Boston while working at Raytheon Company. She now works as a technical writer, plays in a community orchestra, edits a newsletter for hornists in the New England area, and is an IHS Area Representative and Advisory Council member.

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Of Needles and Haystacks

by L. Curtis Hammond

This second and final installment of this article contains information on selected doctoral dissertations, treatises, and theses completed in the United States between 1932 and 1990 that contain horn-related information about solo, chamber, and orchestral literature, as well as some miscellaneous items of interest. After each title entry there is a brief description of what is in each document. As mentioned in the first installment (see *The Horn Call* XXIX/1 (November 1998): 69-74), many of the documents listed below have a *UM#* in the title entry; this is an identification number for UMI and indicates that the dissertation is available for purchase. Contact UMI at 1-800-521-0600 and give them the author/title/UM# and, for a fee, they will send a copy to you. Allow two to four weeks. Also, the International Horn Society Thesis Library at the University of Iowa has a large collection of doctoral documents (see *The Horn Call* XXVII/1 (November 1996): 55-57 for a recent update on materials that are available and how to get them). Remember that some of these dissertations have been published as books or articles that are more readily available. Also, remember to check the dates of these dissertations carefully— some material may have been updated since the original documents first appeared. This article was derived from my thesis "Horn Source Materials: An Annotated Bibliography of Selected Doctoral Theses and Dissertations from the United States (1932-1990)," completed at Florida State University in 1997.

Solo Literature

Barford, David Christopher. "The Horn Concertos of Antonio Rosetti." (D.M.A. thesis, University of Illinois, 1980). *200 pp. UM#80-26450.*

This document contains a biographical sketch of Rosetti and information about hornists and performance practice during his life. There is also some discussion of concerti by Rosetti's contemporaries, including Graun, Quantz, Förster, Reinhardt, Knechtel, Röllig, Scheibe, Gehra, L. Mozart, F. J. Haydn, Albrechtsberger, M. Haydn, Stamitz, and W. A. Mozart. He also discusses ten solo concerti and five double concerti by Rosetti, including analytical observations and a thematic catalog.

Chesebro, Gayle Margeret Kompelien. "An Annotated List of Original Works for Horn Alone and for Horn with One Other Non-keyboard Instrument." (D.M. thesis, Indiana University, 1976). *98 pp.*

This annotated list contains two main sections: music for horn alone and music for horn and one other non-keyboard instrument. Each annotation contains composer's name, dates and nationality, composition title, publisher or location information, availability, date of composition and/or publication, level of difficulty, range of the horn part and the accompanying instrument, duration, movement titles and/or tempi indications, brief analytical observations and performance suggestions.

Faust, Randall Edward. "A Comprehensive Performance Project in Horn Literature with an Essay Consisting of Three Original Concertpieces for Horn and Electronic Media, an Explanation of Techniques Used, and a Listing of Relevant Literature." (D.M.A. thesis, University of Iowa, 1980). *150 pp. UM#81-14321.*

This document contains three original compositions using horn and tape or electronic media. For each piece, the compositional techniques are explained and relevant brass works using similar styles are listed. There is also a list of works for solo brass instruments and electronic media.

Hale, Thomas Zilmer. "The Horn Sonatas of Alec Wilder from a Performer's Point of View." (D.M.A. thesis, University of Texas at Austin, 1988). *86 pp. UM#89-09774.*

This thesis contains a biography of Wilder, as well as a thematic and formal analysis of each of his three sonatas for horn and piano. The appendix contains a list of inconsistencies between the piano score and the horn parts with the necessary corrections. It also includes a discography of these works.

Horn, Geoffrey Clark. "Dual 'Urlinien' in Concerto Practice of Wolfgang Amadeus Mozart, as Demonstrated in the Three Concerti in E flat for Horn and Orchestra: K. 417, K. 447, and K. 495." (Ph.D. dissertation, University of Michigan, 1989). *309 pp. UM#90-01642.*

This document contains extensive analyses of the K. 417, K. 447, and K. 495 concerti. Numerous musical excerpts and charts are included, as well as a brief history of the horn.

Johnson, Keith M. "The Classical Horn Concerto Cadenza." (D.M. thesis, Indiana University, 1976). *132 pp.*

The beginning section of this document contains a brief history of the horn to about 1800 and research on Mozart's music for solo horn. The second major section contains a history of the development of the cadenza. The last sections contain guidelines for cadenza composition for horn and a survey of five cadenzas for the *Concerto in E-flat, K. 495* by W. A. Mozart. These five cadenzas were transcribed from the recordings of Christopher Leuba, Alan Civil, Mason Jones, Ernst Mühlbacher, and Albert Linder. The appendix contains 26 examples of cadenzas transcribed from various recordings of horn concerti by Mozart and Franz Joseph Haydn.

Linder, Richard John. "A Cataloging Technique and a Computer-aided System for Retrieving Information About Brass Music." (Ph.D. dissertation, University of Iowa, 1971). *451 pp. UM#72-8281.*

This document contains a 300-page catalog of solo and ensemble music for brass. The entries are listed alphabetically by composer, providing composer name, title, number of movements, publisher, date of edition, and degree of difficulty.

Machala, Kazimierz. "The Horn Concertos of Franceso Antonio Rosetti." (D.M.A. thesis, The Julliard School, 1978). *108 pp.*

In addition to information on the solo horn concerti, this document contains biographical information on Rosetti. There is also a chapter on his predecessors and their works for horn, and a chapter on the horn in the Eighteenth Century. There is a thematic catalog and a list of available editions.

Meyer, Philip Charles. "Concerto for Horn and Orchestra." (D.A. thesis, University of Northern Colorado, 1978). 2 vols. *138 pp. UM#79-02840.*

Volume I contains brief observations on the history of horn concerto orchestration, contemporary horn concerti, and comments on the formal and compositional aspects of Meyer's own *Concerto for Horn and Orchestra*. Volume II is the score to the original work.

Nelson, Mark Allen. "The Brass Parables of Vincent Persichetti." (D.M.A. thesis, Arizona State University, 1985). *111 pp. UM#85-14323.*

This document contains biographical information and analytical observations of the four solo brass parables by Persichetti. It also offers publication information on each work, including date of composition, premiere data, commissioning data, and duration.

O'Conner, Edward Joseph Patrick. "A Recital and a Study of Paul Hindemith's Style in his Compositions for Solo French Horn." (D.E. dissertation, Columbia University, 1967). *135 pp. UM#67-12700.*

This paper contains biographical information about Hindemith and observations regarding his style of composition. There is also a section on the interpretation of Hindemith's music. There are analytical observations on three works for horn: *Sonata in F for Horn and Piano (1939), Sonata in E-flat for Alto Horn,* and *Concerto for Horn and Orchestra.*

Payne, Dorothy Katherine. "The Accompanied Wind Sonatas of Hindemith: Studies in Tonal Counterpoint." (Ph.D. dissertation, University of Rochester, 1974). *218 pp. UM#74-21530.*

This document contains an overview of the solo wind and brass sonatas with piano by Hindemith, including brief analyses of the sonatas for horn (1939) and alto horn.

Pinkow, David J. "A Selected and Annotated Bibliography for Horn and Piano with Analyses of Representative Works." (D.M.A. thesis, University of Maryland, 1983). *270 pp. UM#84-29928.*

This document contains an annotated bibliography of 82 works, including publishing information, duration, and degree of difficulty. There are also analyses of *Sonata, op. 17* by Beethoven; *Nocturno* and *Fantasie*, by F. Strauss; *Sonatine* by Eder; *Sonorities II* by Hartley; and *Sonata* by Heiden.

Rhynard, Maurice L. "The Use of Special Fingerings in Selected Solo Horn Literature." (D.M.A. thesis, Memphis State University, 1987). *98 pp. UM#87-15837.*

Through numerous musical examples, this document provides suggestions for alternate fingerings in selected passages from the solo horn literature of the following composers: Strauss, Weber, Mozart, Cherubini, Dukas, Saint-Säens, and Marais. An appendix includes a chart of all possible alternate fingerings.

Scharnberg, William Michael. "A Comprehensive Performance Project in Horn Literature with an Essay Including Performance Editions of Four Works for Horn Selected from the Manuscript *Katalog Wenster Litteratur I/1-17b.*" (D.M.A. thesis, University of Iowa, 1977). *164 pp. UM#77-28532.*

This document contains historical information on the *Katalog Wenster Litteratur I/1-17b* and on the horn and horn playing during the Eighteenth Century. Most of this work is dedicated to four previously unpublished works for horn and orchestra by Förster, Scheibe, and Graun.

Schumacher, Stanley E. "An Analytical Survey of Published Unaccompanied Solo Literature for Brass Instruments: 1950-1970." (Ph.D. dissertation, Ohio State University, 1976). *264 pp. UM#77-2497.*

This document contains analyses of two works for solo horn: *Sonatine für Horn Solo* by Hans Erich Apostel and *Fanfares for Horn Solo* by Egon Wellesz. It also includes an annotated bibliography of works for solo brass instruments from 1950-1970, including 13 works for horn alone.

Stringer, Mary Ann. "Diversity as Style in Poulenc's Chamber Works with Piano." (D.M.A. thesis, University of Oklahoma, 1986). *212 pp. UM#86-04590.*

This thesis contains information about and analyses of the *Elegie* for horn and piano and *Sextuor* for piano and woodwind quintet by Poulenc.

Watkins, David Hugh. "Teaching Baroque Style Characteristics Through Solo Literature for Horn." (D.M. thesis, Indiana University, 1985). *181 pp.*

This document has three main sections: a discussion of style characteristics and the use of the horn in the Baroque period; a discussion of Telemann's *Concerto for Horn in D Major*; a discussion of *Concerto for Horn in C Major* by Michel Corette. The latter two sections contain historical information about the composers and their work, and brief analyses and performance considerations for the works indicated.

Wise, Joseph A. "A Comprehensive Performance Project in Brass Literature with an Essay Consisting of Brass Instruments in the Solo and Ensemble Music of Latin American Composers 1900-1986: An Annotated Bibliography." (D.M.A. thesis, University of Iowa, 1987). *107 pp.*

This annotated bibliography of brass literature is arranged by: brass solos, unaccompanied; brass solos, accompanied; brass ensembles; mixed ensembles with brass instruments; chamber orchestra; and wind ensemble and symphonic band. Many of the works listed include the horn.

Chamber Literature

Andrews, Ralph E. "The Woodwind Quartets of Martin Joseph Mengal." (Ph.D. dissertation, Florida State University, 1970). *305 pp.*

The focus of this dissertation is to present scores of six quartets for flute, clarinet, bassoon, and horn by Martin Joseph Mengal: Opus 18, No. 1 in F Major; No. 2 in B-flat Major; and No. 3 in A minor; and Opus 19, No. 1 in C Major; No. 2 in F Major; and No. 3 in E Major. This work also contains biographical information about Mengal and historical and analytical observations about the quartets.

Baer, Douglas Milton. "The Brass Trio: A Comparative Analysis of Works Published from 1924-1970." (Ph.D. dissertation, Florida State University, 1970). *130 pp. UM#71-6959.*

This work studies compositional techniques used in brass trios composed between 1924 and 1970. 51 compositions are compared in terms of form, harmony, rhythm, melody, and technical treatment of the instruments.

Bailey, Shad Culverwell. "Harmony and Tonality in the Four Works for Mixed Winds by Richard Strauss (Germany)." (Ph.D. dissertation, University of Arizona, 1986). *489 pp. UM#87-04755.*

In this document, the author examines the compositional style of Strauss with analytical and historical observations regarding the *Serenade, Suite, Sonatine,* and *Symphonie* for mixed wind ensemble.

Bargmann, Theodore John. "The Solo and Instrumental Chamber Works for Piano by Roy Harris." (D.M.A. thesis, American Conservatory of Music, 1986). *158 pp. UM#86-16990.*

This thesis is an examination of Harris' compositional style with analyses of his chamber works with piano, including his *Fantasy for Woodwinds, Horn, and Piano.*

Burroughs, Mary Alice. "An Annotated Bibliography of the Works for Horn, Voice, and Piano from 1830-1850 and Analyses of Selected Works from 1830-1986." (D.M.A. thesis, University of Illinois, 1990). *386 pp. UM#90-26150.*

This document contains extensive comments concerning 57 pieces for this combination composed 1830-1850. The analyses of selected works from 1830-1986 include works by Berlioz, Cooke, Grantham, Lachner, Presser, Singer, and Strauss.

Coe, John W. "A Study of Five Selected Contemporary Compositions for Brass." (D.M. thesis, Indiana University, 1971). *209 pp.*

Of the five pieces studied in this document, two concern the horn: *Quintet for Brass Instruments* by Alvin Etler and *Music for Brass Quintet* by Gunther Schuller. The author provides analyses and addresses individual and ensemble performance problems for each work.

Croan, Robert James. "The Ensemble Song of the Nineteenth Century: A Study of Representative Repertory for Solo Voice and Two to Five Instruments." (Ph.D. dissertation, Boston University, 1968). *154 pp. UM#68-18088.*

Six works that use the horn are discussed in this dissertation: *Le Jeune Pâtre Breton* by Berlioz, *L'Amor Funesto* and *Le Départ Pour La Chasse* by Donizetti, *Die Entführung* by Kalliwoda, *Der Jägerslied* by Meyerbeer, and *Auf dem Strom* by Schubert. Each annotation contains historical and analytical observations.

Currier, Ethel R. "The History of Brass Ensemble Literature." (Ph.D. dissertation, Columbia University, 1959).

Unfortunately, this document was unavailable through the interlibrary loan process and through University Microfilms. Attempts to purchase a copy directly from Columbia University led to the discovery that it cannot be located in their library and is considered lost. It has been included in this listing to let hornists know of its existence and also as a warning of its availability (or lack thereof).

Doherty, Charles Robert. "Twentieth Century Woodwind Quintet Music of the United States." D.M.A. thesis, University of Missouri-Kansas City, 1971). *139 pp. UM#72-198.*

This thesis contains a list of woodwind quintets by American composers written between 1900 and 1968, including composer, title, year of completion, availability, performance time, recordings, information about the premiere, and comments about the works by the composers.

Fenske, David Edward. "Texture in the Chamber Music of Johannes Brahms." (Ph.D. dissertation, University of Wisconsin-Madison, 1973). *540 pp. UM#73-28915.*

This document includes a large section of historical and analytical observations on Brahms' *Trio in E-flat, op. 40 for Horn, Violin, and Piano.*

Gibson, Oscar Lee. "The Serenades and Divertimenti of Mozart." (Ph.D. dissertation, North Texas State University, 1960). *385 pp. UM#60-2791.*

Most of this dissertation is an annotated bibliography of Mozart's serenades and divertimenti. Many of these works use the horn, in some cases quite prominently. Each annotation contains historical data, instrumentation, identification of formal structure, and analytical observations.

Hedlund, Harry Jean. "A Study of Certain Representative Compositions for Woodwind Ensembles *ca.* 1695-1815." (Ph.D. dissertation, University of Iowa, 1959). *215 pp. UM#59-01683.*

This document is a study of ensemble music of three or more wind instruments (some including horn) from England, Germany, Austria, and France. There are also two listings of compositions: alphabetically by composer, and according to instrumentation. Mozart, Beethoven, Haydn, and Reicha are intentionally left out by the author.

Husted, Benjamin F. "The Brass Ensemble: Its History and Music." (Ph.D. dissertation, University of Rochester, 1955). *455 pp.*

Brass ensemble music from the Twentieth Century is the primary focus of discussion in this dissertation. There is some discussion of the use of brasses in the Renaissance and Baroque periods, as well as the changing roles of brass instruments during the Nineteenth Century. The use of the horn is discussed within a study of instrumentation and sonorities. Appendices contain lists of fanfares and music for brass bands.

Jacobs, Richard Morris. "The Chamber Ensembles of C. P. E. Bach Using Two or More Wind Instruments." (Ph.D. dissertation, University of Iowa, 1964). *293 pp. UM#64-7926.*

This document contains listings of wind ensemble compositions, in both original and alternate instrumentations. Several of these works include at least one horn. The author provides analytical observations for some of these pieces.

Jones, William LaRue. "Three Wind Divertimenti (Partitas) by Franz Asplmayr in Vienna circa 1760." (Ph.D. dissertation, University of Wisconsin-Madison, 1972). *95 pp. UM#72-23316.*

After a brief historical background of wind music in Vienna around 1760 and a brief biographical sketch, this document contains critical editions (scores and parts) of three works by Asplmayr for two oboes, two horns, and bassoon: *Partita in F, No. 2; Partita in F, No. 11;* and *Partita in F, No. 20.*

Kiser, Daniel Wayne. "A Musical and Pedagogical Classification of Selected Brass Quintet Literature." (D.M.A. thesis, University of Illinois, 1987). *106 pp. UM#88-03090.*

This work contains analytical observations concerning *This Old Man March* by Nagel, *Sonata from "Die Bankelsängerlieder"* by Speer, *Contrapunctus IX* by Bach, *Four Movements for Five Brass* by Jones, *Scherzo* by Cheetham, *Quintet No. 1* by Ewald, *Two Ayres for Cornetts and Sagbuts* by Adson, and *Astral* by Barboteu.

Kurtz, Saul James. "A Study and Catalog of Ensemble Music for Woodwinds Alone or with Brass from *ca.* 1700-*ca.* 1825." (Ph.D. dissertation, University of Iowa, 1971). *243 pp. UM#72-8273.*

Approximately half of this dissertation is a catalog of music for three or more woodwinds alone or with brass. Many of these works include the horn.

Laing, Millard Myron. "Anton Reicha's Quintets for Flute, Oboe, Clarinet, Horn, and Bassoon." (D.E. dissertation, University of Michigan, 1952). 2 vols. *573 pp. UM#00-3697.*

Volume I contains biographical information on Anton Reicha. There is also historical information and analytical observations regarding quintets No. 1, 8, 9, and 21. Volume II contains editions of these four quintets based on three sources: holograph scores, manuscripts other than holographs, and original editions of the parts. For each quintet, the author provides suggestions for performance.

Lange, Stephen Reynolds. "An Analysis of 'Concerto for Brass, Organ, and Percussion' by Robert Elmore, 'Concerto for Brass and Organ' by Seth Bingham, and 'Concerto for Organ and Brasses' by Normand Lockwood." (Ph.D. dissertation, Michigan State University, 1978). *142 pp. UM#78-15143.*

Three works which include the horn (by Elmore, Bingham, and Lockwood) are discussed in this dissertation. For each, there are observations regarding harmonic structure, formal structure, and orchestration technique.

Langosch, Marlene Joan. "The Instrumental Chamber Music of Bernhard Heiden." (Ph.D. dissertation, Indiana University, 1973). *292 pp. UM#74-09431.*

In addition to biographical information on Bernhard Heiden, this document examines 45 of his instrumental chamber music compositions, including *Sonata for Horn and Piano, Quintet for Horn and String Quartet*, and *Five Canons for Two Horns*. Appendix II contains selected reviews of performances of the sonata and quintet.

Mazurek, Ronald Cazimer. "Compositional Procedures in Selected Woodwind Quintets as Commissioned by the Dorian Quintet." (Ph.D. dissertation, New York University, 1986). *212 pp. UM#86-25640.*

This document examines *Opus number zoo* by Luciano Berio, *The Cave of the Winds* by Lukas Foss, and *Delizie contente che l'alme beate* (quintet and tape) by Jacob Druckman. The author studied the rehearsal and recording process of these works. The author also traced the entire commissioning process, including the creative processes of the composers.

McCullough, David Meadows. "Performance and Stylistic Aspects of Horn Quartets by Hindemith, Tippett, Bozza, Heiden, and Reynolds." (D.M.A. thesis, University of Georgia, 1990). *127 pp. UM#91-07212.*

In addition to information about these composers, this document contains historical background on the development of the horn quartet. These five works were selected as a result of a survey of 52 experts as the most artistically significant published horn quartets since 1950. There are analytical observations about each quartet as well as suggested solutions to common performance problems.

Nichols, William Roy. "A Comprehensive Performance Project in Clarinet Literature with an Essay on the Wind Music of Alvin Etler (1913-1973)." (D.M.A. thesis, University of Iowa, 1976). *243 pp. UM#77-13154.*

This thesis contains a biographical sketch of Etler and analyses for *Quintet No. 1 for Woodwind Instruments, Concerto for Wind Quintet and Orchestra*, and *Concerto for Brass Quintet* (with strings and percussion).

Ochran-Holt, Priscilla Lenora. "Selected Woodwind Chamber Music: 1900-1920." (Ph.D. dissertation, University of Miami, 1988). *353 pp. UM#88-20792.*

This document is an annotated bibliography of selected music for two to twelve parts utilizing at least one woodwind instrument. Many of the chamber music compositions include the horn. Annotations include historical and analytical observations about each work. 116 compositions by 67 composers from 19 countries are included.

Ohlsson, Eric Paul. "The Quintets for Piano, Oboe, Clarinet, Horn and Bassoon by Wolfgang Amadeus Mozart and Ludwig van Beethoven." (D.M.A. thesis, Ohio State University, 1980). *123 pp. UM#81-00098.*

This document contains historical observations on the use of this combination of instruments and each of the two quintets. Also included are analyses and a discography.

Oosting, Stephan. "Text-Music Relationships in Benjamin Britten's *Serenade for Tenor, Horn, and Strings.*" (D.M.A. thesis, University of Rochester, 1985). *195 pp. UM#85-13630.*

This work is a study of text setting through the analysis of each song in the *Serenade* and the study of the orchestration used by Britten in this work.

Poulin, Pamela Lee. "Three Stylistic Traits in Poulenc's Chamber Works for Wind Instruments." (Ph.D. dissertation, University of Rochester, 1983). *281 pp. UM#83-15558.*

In addition to biographical information on Poulenc, this dissertation contains analyses of *Sonata* for brass trio, *Sextuor* for winds and piano, and *Elegie* for horn and piano.

Price, Jeffrey Keith. "A Study of Selected Twentieth-Century Compositions for Heterogeneous Brass Ensemble and Organ by United States Composers." (D.M.A. thesis, University of Missouri-Kansas City, 1976). *290 pp. UM#76-25150.*

This document surveys the use of brass instruments with organ throughout music history, and contains analyses of 31 compositions for heterogeneous brass ensemble and organ by twentieth-century composers from the United States. Appendices list available modern editions of works cited, and twentieth-century compositions from the United States for this medium. Many of the works discussed include the horn.

Reed, David F. "Victor Ewald and the Russian Chamber Brass School." (D.M.A. thesis, University of Rochester, 1979). *186 pp. UM#80-5141.*

This document traces the development of brass chamber music in Russia from the middle of the Eighteenth Century through the early Twentieth Century. There are also analytical observations and critical comments on three of Ewald's brass quintets.

Schwarz, Boris. "French Instrumental Music Between the Revolutions (1789-1830)." (Ph.D. dissertation, Columbia University, 1950). *380 pp.*

Discussion about the horn in this document is limited to its use in the chamber music of Onslow, Reicha, and Cherubini, and in the symphonies of Méhul, Cherubini, Hérold, Catel, Lesueur, Spontini, and Boieldieu.

Shoemaker, John Rogers. "A Selected and Annotated Listing of Twentieth Century Ensembles Published for Three or More Heterogeneous Brass Instruments." (D.E. dissertation, Washington University, 1968). *292 pp. UM#69-9009.*

In addition to historical observations regarding brass ensembles in the Twentieth Century, the majority of this document is an annotated listing of music for three or more brasses, including analytical observations, musical excerpts, ranges for the instruments, and excerpts of reviews.

Starkey, Willard Arlington. "The History and Practice of Ensemble Music for Lip-reed Instruments." (Ph.D. dissertation, University of Iowa, 1954). *599 pp. UM#00-10246.*

This document traces the evolution and ensemble usage of lip-reed instruments from before 1400 to the Twentieth Century. The appendix contains a 170-page annotated bibliography of ensemble music for lip-reed instruments.

Swift, Arthur Goodlow. "Twentieth Century Brass Ensemble Music: A Survey with Analyses of Representative Compositions." (Ph.D. dissertation, University of Iowa, 1969). 2 vols. *558 pp. UM#70-4428.*

In addition to a history of the brass ensemble, this document contains an annotated catalog of works for three or more brasses composed between 1900 and 1966. There are also analyses of *Quintet No. 1* (1912) by Ewald, *Music for Brass Instruments* (1944) by Dahl, *A Requiem in Our Time* (1954) by Rautavaaro, and *Music for Brass Quintet* (1961) by Schuller.

Tritle, Thomas James. "A Comprehensive Performance Project in Horn Literature with an Essay Consisting of a Selectively Annotated Bibliography of Published and Unpublished Music, Original, Transcribed or Arranged for Five or More Horns." (D.M.A. thesis, University of Iowa, 1986). *210 pp.*

In addition to a 140-page annotated bibliography, the author provides lists of works for five or more horns including transcriptions and arrangements of Renaissance, Baroque, Classical, and Romantic music, avant-garde compositions, works using additional instruments or voices, works for trumpet solo with horn quintet or sextet, Russian horn band music, works suitable for intermediate ensembles, works for solo horn and accompanying horns, and International Horn Society Composition Competition winners.

Uber, David Albert. "The Brass Choir in Antiphonal Music." (D.E. dissertation, Columbia University, 1965). *275 pp. UM#65-11713.*

This document concerns brass ensemble roles in antiphonal music from the Sixteenth Century to the present. There is also a section on the evolution of the brass instruments, including the horn, during the Nineteenth Century to their modern versions and the role they played in antiphonal scoring for brass. The appendices list published and unpublished antiphonal music for brass choir.

Upchurch, John David. "A Manual for College Brass Quintet Performance and its Application to Selected Works of Nicola Vincentino." (D.M. thesis, Indiana University, 1970). *99 pp.*

This document contains suggestions for college brass quintets with regard to organization of ensembles, selection of personnel, seating arrangements, programming, performance practice, rehearsals, and performances. Also included are quintet settings of six pieces by Nicola Vincentino.

Wahl, Ralph Victor. "Mixed-wind Chamber Music in American Universities." (A.Mus.D. thesis, University of Arizona, 1977). *469 pp. UM#77-20632.*

This thesis contains analytical observations and performance considerations for 70 wind chamber works. The works studied are for ensembles larger than five parts. It includes a list of concert works including instrumentation, composers' names, and publishing information. A bibliography of 861 entries begins with works for five mixed wind instruments plus keyboard, percussion, strings, and/or tape and concludes with full wind ensemble (more than 23 winds).

Wallis, Billy G. "The Baryton Trio of Haydn: A Selected Adaptation for Brass Trio." (Ph.D. dissertation, Florida State University, 1968). *308 pp.*

The first portion of this work discusses the baryton trios of Franz Joseph Haydn and describes the process used for adapting several of the works for trumpet, trombone, and horn. It also contains the scores for eight three-movement baryton trios adapted for brass trio by the author.

Wise, Ronald Eugene. "Scoring in the Neoclassic Woodwind Quintets of Hindemith, Fine, Etler, and Wilder." (Ph.D. dissertation, University of Wisconsin-Madison, 1967). *274 pp. UM#67-9026.*

This dissertation is a study of the different aspects of woodwind quintet scoring. Some topics discussed are the development of the quintet in the Twentieth Century, the technical capabilities of each instrument, and issues of blend, color, and texture. The author also discusses harmonic and formal aspects of quintets by Hindemith, Fine, Etler, and Wilder. There is also a bibliography of woodwind quintets.

Yoder, David Winston. "A Study and Performance of Extended Sacred Choral Works with Brass Instruments by Contemporary American Composers." (D.M.A. thesis, University of Southern California, 1973). *226 pp. UM#74-5882.*

This document contains a history of the use of brass instruments in a church worship setting. A chapter is devoted to a work by each of the following composers: Randall Thompson, Daniel Pinkham, Ron Nelson, Fred Prentice, Halsey Stevens, and Norman Dello Joio. Each chapter contains a brief biography of the composer, description of the work, analytical observations, and suggestions for performance. There is also an annotated bibliography of published extended sacred choral works with brass instruments by contemporary American composers. Many of these works include the horn.

Orchestral Literature

Anderson, John D. "Brass Scoring Techniques in Symphonies of Mozart, Beethoven, and Brahms." (Ph.D. dissertation, George Peabody College for Teachers, 1960). *376 pp. UM#60-05858.*

This document traces the development of the scoring techniques of the orchestral brass section as demonstrated in the works of Mozart, Beethoven, and Brahms and contains numerous musical excerpts. There is a section on mechanical developments of the brasses, including a several-page explanation about the horn. Each section concerning the music contains a section devoted to the horn parts, including clefs, range, melodic use, choir use, and expressive markings. The last major section provides a survey of the stylistic development of Mozart, Beethoven, and Brahms.

Bobo, Robert P. "Scoring for the Wagner Tuben by Richard Wagner, Anton Bruckner, and Richard Strauss." (D.M.A. thesis, University of Miami, 1971). *52 pp. UM#72-12901.*

This document begins with a brief history and statement of purpose for the Wagner tuba. The main focus is interpretation of notation in the tüben scoring in works by Wagner, Bruckner, and Strauss. Included in this thesis are numerous excerpts from scores and charts explaining concert pitches for the F and B-flat tüben. Some of the charts explain the transposition for tüben parts in keys other than F or B-flat. It also contains a glossary that defines terms related to tüben and their music.

Bostley, Edward John. "The Horn in the Music of Gustav Mahler." (D.M.A. thesis, University of Missouri-Kansas City, 1980). *180 pp. UM#81-07080.*

After an overview on the evolution of the use of the instrument in the orchestra from 1680 through 1880, the author examines Mahler's writing for horn in his early, middle, and late works. While the focus is mainly on his symphonies, there are also observations concerning *Lieder eines fahrenden Gesellen, Kindertotenlieder, Das Knaben Wunderhorn*, and *Das Lied von der Erde*, with numerous musical examples.

Chenoweth, Richard Keith. "The Horn in the Opera: A Study in Orchestration with a Focus on Selected Operas by Britten and Strauss." (D.M.A. thesis, University of Cincinnati, 1988). *183 pp. UM#88-22787.*

Part I of this work discusses the early development of the horn and its uses in Baroque opera, as well as its use in nineteenth-century opera in France, Germany, and Italy. Part II of this work is a comparison of composition and orchestration styles in operas of Benjamin Britten and Richard Strauss. There is also a supplement that includes parallel timelines of the history of the horn and representative operas, 1633-1985.

Clark, Carolyn. "Hand and Valve Horn Writing in the Works of Hector Berlioz." (D.M.A. thesis, Manhattan School of Music, 1990). *122 pp.*

This thesis begins with a discussion of the history of hand horn technique and the invention of the valve, followed by an examination of the style of writing in the horn parts of works by Berlioz. *Symphonie Fantastique, Romeo and Juliet*, and *Les Troyens* are discussed in detail.

Coopersmith, J. M. "An Investigation of Georg Friederich Händel's Orchestral Style." (Ph.D. dissertation, Harvard University, 1932). *187 pp.*

Handel's orchestrational technique is the primary subject of this dissertation. An annotated list of the composer's works which utilize an orchestra is provided, with notes on instrumentation and historical and analytical observations. The author divides Handel's instrumental ensemble compositions into three categories: instrumental, secular dramatic works (including operas), and sacred dramatic works (including oratorios). The horn is mentioned in 47 annotations from all three categories.

Dressler, John Clay. "The Orchestral Horn Quartet in German Romantic Opera." (D.M. thesis, Indiana University, 1987). *115 pp. UM#95-34645.*

This document contains sections on early uses of the horn and the use of the horn in the nineteenth-century orchestra. Most of this thesis is dedicated to analyses and performance guides (with numerous examples) for *Der Freischütz* by Weber and *Der Fliegende Holländer* by Wagner.

Hansen, Wesley Luther. "The Treatment of Brass Instruments in the Symphonies of Gustav Mahler." (D.M.A. thesis, University of Rochester, 1976). *360 pp. UM#77-8313.*

This thesis contains biographical information on Mahler and a history of ensemble and orchestral usage of brass instruments up to his works. This work also examines his orchestration for uses of tutti brass section, non-tutti combination of timbres, single timbre, and solo brass instruments. One appendix identifies changes in Mahler's brass scoring in different editions of his symphonies.

Landers, Harvey J., Jr. "The Horn in Selected Symphonies of Anton Bruckner." (Ph.D. dissertation, Texas Tech University, 1990). *214 pp. UM#91-15348.*

This document contains a brief history of the horn and traces the development of the horn during Bruckner's lifetime. This work focuses of his use of horns and Wagner tüben in his first, fourth, and eighth symphonies. There are also analytical observations and score excerpts from these works.

Lee, Young-Jo. "The Horn and Opera." (D.M.A. thesis, American Conservatory of Music, 1989). *103 pp. UM#92-20098.*

After a brief history of the horn, this document surveys the role of the horn in operas by Mozart, Beethoven, Weber, Rossini, Wagner, Puccini, Humperdinck, and Strauss.

Seiffert, Stephen Lyons. "Johannes Brahms and the French Horn." (D.M.A. thesis, University of Rochester, 1968.) *220 pp.*

Johannes Brahms' scoring for natural and valved horns is the topic of this thesis. Part I contains a brief history of the horn and possible influences on Brahms' use of the horn. Works discussed in detail include *Serenades No. 1 and No. 2, Songs for Women's Chorus, Two Horns, and Harp, Trio for Horn, Violin, and Piano, The German Requiem, Variations on a Theme by Haydn*, the four symphonies, *Concerto for Violin, Double Concerto for Violin and Violoncello, Piano Concerti No. 1* and *No. 2, Tragic Overture*, and *Academic Festival Overture*. There are numerous score excerpts and charts which identify the frequency of fully-stopped notes that are employed in the use of the hand horn in the performance of these works.

Smith, John Robert. "Changes in the Musical Treatment of the Brass in Nineteenth-Century Symphonic and Operatic Compositions." (D.M.A. thesis, University of Texas at Austin, 1974). *239 pp. UM#75-4304.*

Much of this document specifically discusses horn scoring throughout the Nineteenth Century. It begins with the establishment of brass styles before 1800. Composers discussed are Beethoven, Weber, Schubert, Rossini, Meyerbeer, Berlioz, Mendelssohn, Schumann, Wagner, Liszt, Verdi, Bruckner, Brahms, Mahler, and Strauss, with numerous score excerpts included.

Wakefield, David A. "A Guide to Orchestral Excerpt Books for Horn." (D.M.A. thesis, The Julliard School, 1981). *86 pp.*

This document contains a chronological annotated list of horn tutorials as well as a chronological chart of orchestral excerpt books for horn from the United States, Germany, and other countries. The main body of this work is an index of composers and their major works with a listing of which excerpt books contain passages from these works.

Weirauch, Robert F. "The Orchestrational Style of Hector Berlioz." (D.M.A. thesis, University of Cincinnati, 1968). *99 pp. UM#69-11361.*

This work examines Berlioz' use of instruments in his symphonies, concert overtures, and opera overtures. There are numerous references in this document to his use of the horn.

Wilson, Cecil Bailey. "Berlioz' Use of the Brass Instruments." (Ph.D. dissertation, Case Western Reserve University, 1971). *211 pp. UM#71-22867.*

In this document, the author examines Berlioz' scoring for each of the brass instruments separately. Chapter 2 concerns the horn and Chapter 7 the entire brass section.

Miscellaneous

Ehnes, Fred Rickard. "A Guide to the Archive of the International Horn Society, 1969-1977, at Alexander M. Bracken Library, Ball State University, Muncie, Indiana." (D.A. thesis, Ball State University, 1982). *215 pp. UM#82-19443.*

This document contains a history of the International Horn Society and detailedannotations of items in the archives, including Society records, officers' files, issues of *The Horn Call*, written records, photographs, tapes, and recordings for the annual workshops, several instruments, and the Max Pottag Collection of methods, studies, and music.

Eliason, Robert Erwin. "Brass Instrument Key and Valve Mechanisms Made in America Before 1875 with Special Reference to the D. S. Pillsbury Collection in Greenfield Village, Dearborn, Michigan." (D.M.A. thesis, University of Missouri-Kansas City, 1968). *225 pp. UM#70-04090.*

This dissertation contains information on the acoustical function of valves and keys, and histories of the mechanisms in Europe and America. There is also a catalog of the Pillsbury Collection, which contains several horns. The appendices contain listings of collections examined, American makers, and valve and key patents from America, Great Britain and France.

Fasman, Mark J. "A Selected Bibliography of Literature Related to Brass Instruments." (D.M. thesis, Indiana University, 1988). 2 vols. *812 pp.*

This document is bibliography of selected literature related to brass instruments. Categories in the bibliography are reference and research materials, history and music literature, pedagogy, study, and technique, and acoustics and construction. This document is in two volumes: Volume I contains the bibliographic entries and Volume II contains a name and subject index as well as eight appendices. A version of this thesis is available as a published book, *Brass Bibliography* (Bloomington: Indiana University Press, 1991).

Fladmoe, Gary Gardner. "The Contributions to Brass Instrument Manufacturing of Vincent Bach, Carl Geyer, and Renold Schilke." (D.M.E. dissertation, University of Illinois, 1975). *239 pp. UM#76-6760.*

A substantial portion of this dissertation concerns the life and work of horn builder Carl Geyer. Much of this information was obtained through personal interviews with Mr. Geyer. The author not only discusses the horns made by Geyer, but also the influence that these instruments had upon the work of contemporary and future instrument makers.

Keays, James Harvey. "An Investigation into the Origins of the Wagner Tuba." (D.M.A. thesis, University of Illinois, 1977). *89 pp. UM#78-04044.*

This document contains historical information concerning the Wagner tuba. There is also discussion regarding the instrument's evolution in the works of Richard Wagner. Appendices include a reference guide to notation used in writing for the Wagner tuba, and a list of compositions including the instrument.

Krivin, Martin. "A Century of Wind Instrument Manufacturing in the United States: 1860-1960." (Ph.D. dissertation, University of Iowa, 1961). *267 pp. UM#61-5584.*

This document contains information about horn manufacturing in the United States over the period given.

Larson, André Pierre. "Catalog of the Nineteenth-Century British Brass Instruments in the Arne B. Larson Collection of Musical Instruments." (Ph.D. dissertation, West Virginia University, 1974). *158 pp. UM#75-12399.*

This document is a catalog of nineteenth-century brass instruments built by British manufacturers housed in the Arne B. Larson Collection of Musical Instruments at the University of South Dakota.

Moege, Gary Ray. "A Catalog of the Alto Brass Instruments in the Arne B. Larson Collection of Musical Instruments." (D.M.A. thesis, University of Oklahoma, 1986). *646 pp. UM#86-01147.*

This thesis is a catalog of 299 alto brass instruments in the Larson Collection at the University of South Dakota, including 73 valved and natural horns. A brief history of the horn is presented. Catalog information includes: maker, construction date, selected measurements, descriptions of engravings and decorations, and a statement on the condition of the instrument.

Pressley, Ernest Wayne. "Musical Wind Instruments in the Moravian Musical Archives, Salem, North Carolina: A Descriptive Catalog." (D.M.A. thesis, University of Kentucky, 1975). *163 pp. UM#76-16594.*

One chapter of this thesis is concerned with the use of wind instruments by Moravian churches in Wachovia, North Carolina, briefly describing the use of the horn there before 1800. Another chapter describes the Salem Band, established in 1830, and its use of wind instruments, including the horn. An instrument catalog describes several horns, crooks, and mouthpieces in the archives, with some photographs included.

Sehmann, Phillip Michael. "A Comprehensive Performance Project in Horn Literature with an Essay Consisting of an Annotated Bibliography of the Articles in *The Horn Call* (Volumes I-XX) and *The Horn Call Annual* (Numbers 1-2) Including an Index of Literature Reviews." (D.M.A. thesis, University of Iowa, 1990). *394 pp.*

This work contains annotations of every article published in *The Horn Call*, the official journal of the International Horn Society, Volumes I (1971) through XX (1990) and *The Horn Call Annual*, refereed journal of the same organization, Numbers 1 (1989) and 2 (1990). The annotations are cross-referenced with indexes by author, subject, literature reviews by composers/authors and medium, and literature reviews by medium and composers/authors. A version of this thesis appeared in *The Horn Call Annual* 7 (1995).

Resources

Adkins, Cecil, and Alis Dickinson. *Doctoral Dissertations in Musicology*, 7th ed. Philadelphia: American Musicological Society, 1984.

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Coar, Birchard. *A Critical Survey of the Nineteenth Century Horn Virtuosi in France*. DeKalb, IL: the author, 1952.

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Comprehensive Dissertation Index Supplements (1973-1986). Ann Arbor: University Microfilms, 1987. CD-ROM.

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Fasman, Mark J. *Brass Bibliography*. Bloomington, IN: Indiana University Press, 1990.

Fitzpatrick, Horace. *The Horn and Horn Playing and the Austro-Bohemian Tradition from 1680-1830*. New York: Oxford University Press, 1970.

Gordon, Roderick D. *Doctoral Dissertations in Music and Music Education, 1957-1963*. Washington: Music Educators' National Conference, 1964.

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Merewether, Richard. *The Horn, The Horn*. London: Paxman Musical Instruments, Ltd., 1978.

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

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Viennese Waltzes

A Comparison of Interpretations of Waltz Accompaniments

by Friedrich J. Gabler

This article is an attempt to offer some general guide lines concerning the performance of Viennese waltz accompaniments, based on my personal experiences with this repertoire. For more than 40 years, I have been privileged to play pieces of this type under the direction of the most prominent conductors, in orchestras such as the Vienna Volksoper, the Vienna Philharmonic, the Vienna Symphony, the Lower Austria Tonkünstlerorchester, and the Johann Strauss Orchestra, among others. In connection with this work, I have been able to determine a certain consistency (or perhaps in another word, *tradition)* in the interpretation and performance of afterbeats *(Nachschläge)* inViennese waltzes. Generally speaking, the prevailing opinion has been that this accompaniment (usually assigned to second violins, violas, and horns) is invariably performed with slightly early or anticipatory second beats and third beats that are slightly delayed. As it turns out, this is not always the case.

As a basis for a discussion, I would like to call your attention to two recordings: the New York Philharmonic under Leonard Bernstein (SONY CLASSICAL SMK 47627), and the Vienna Philharmonic under Willy Boskowsky (DECCA 417 702 DM). The remarks and musical examples presented here concern exclusively the subject of the afterbeats, not general *tempi,* the use of *rubati* or *accelerandi* by the conductors. My main concern has been to try to determine why and when, in what musical situations, the quarter-note afterbeats of a waltz accompaniment might be subject to rhythmic alteration. It is worth noting that there have been other studies (yet unpublished) concerning the rhythmic alterations, however, only the rhythmic changes have been indicated, without going into the traditional reasons for their presence.

From the recordings of Johann Strauss Jr.´s waltz *Künstlerleben,* Op. 316, I have selected several measures in which the difference between the interpretations of both orchestras can actually be seen clearly using a spectroscope. In louder passages, the rhythmic alterations are less audible due to the general musical dynamic (therefore more difficult to show graphically), but in Figures 1 and 2 below, the rhythmic differences in the accompaniment are clearly recognizeable.

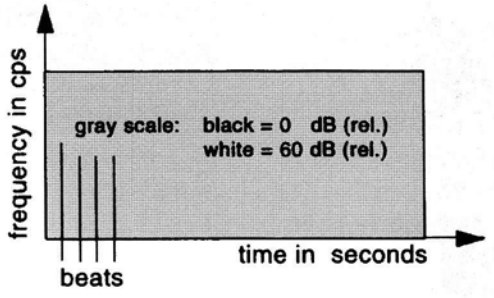
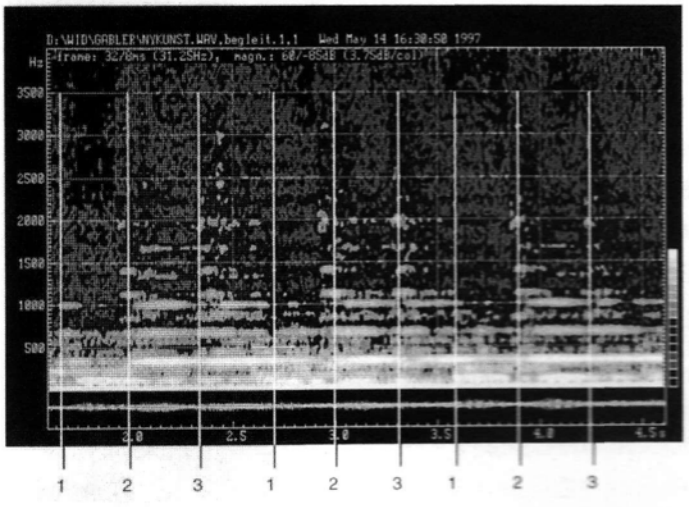


Figure 1: New York Philharmonic, L. Bernstein (SONY CLASSICAL SMK 47627): Johann Strauβ *Künsterleben.*

Introduction: mm. 19-21



Waltz 1: mm. 40-42

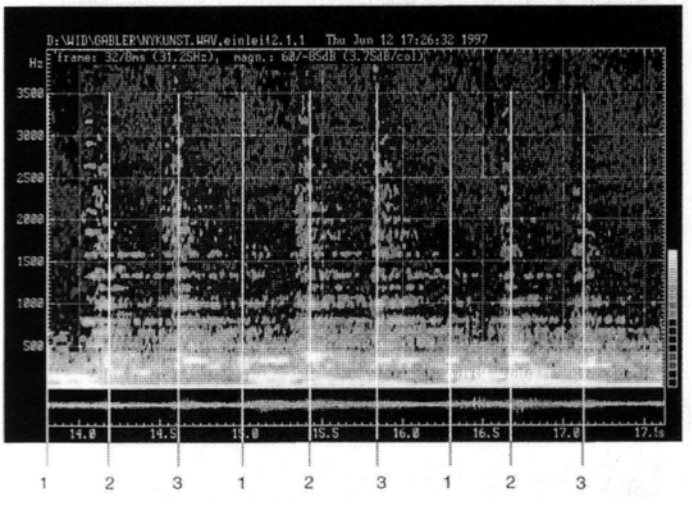
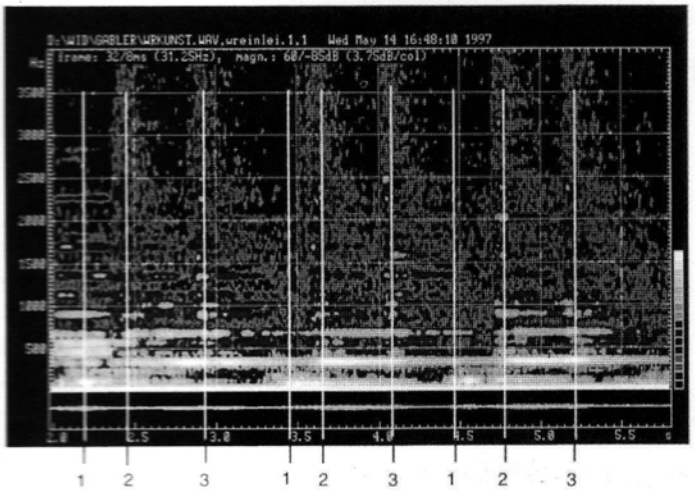
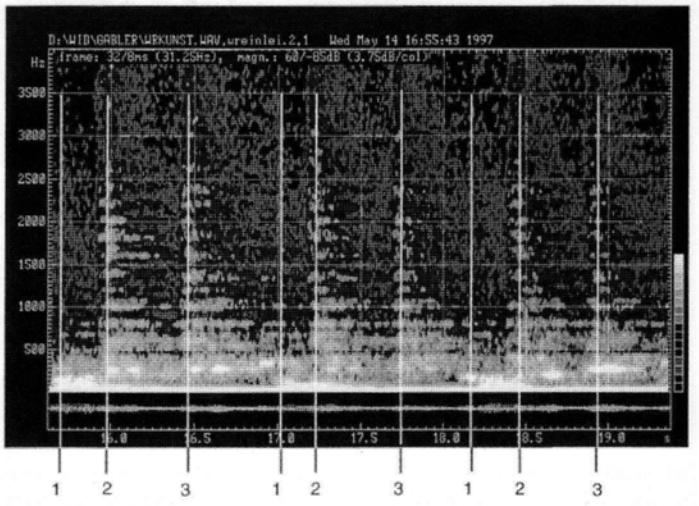


Figure 2: Vienna Philharmonic, W. Boskowsky (DECCA 417 702 DM): Johann Strauß *Künsterleben.*

Introduction: mm. 19-21



Waltz 1: mm. 40-42



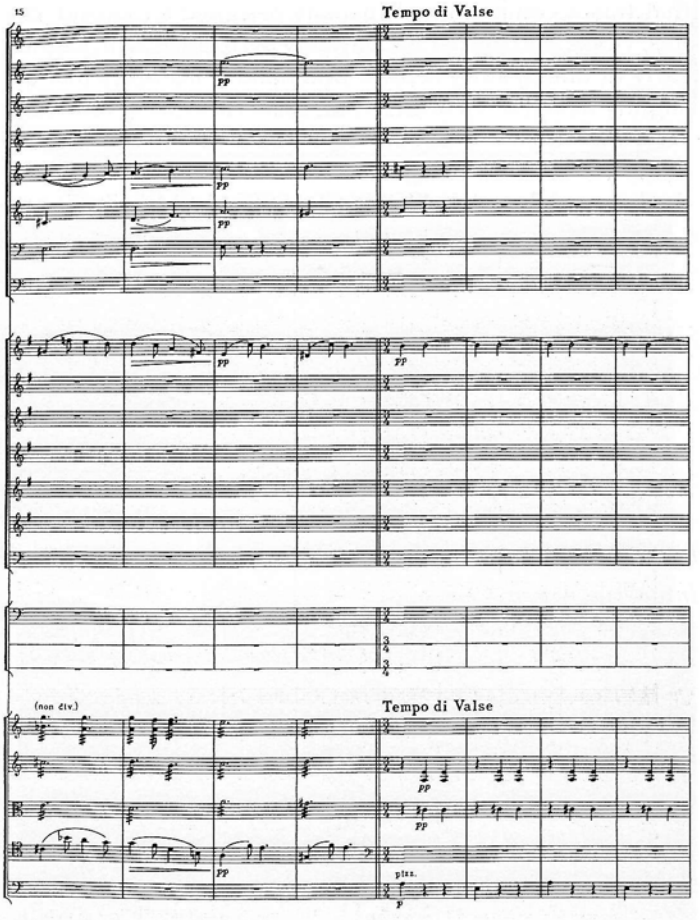
When comparing what is heard on the recordings with what is seen in the orchestral scores, one can see several examples of how these traditions are manifested. As can be seen/heard in Example 1, a Viennese orchestra will make a slight alteration in situations where the second quarter note in a measure is accented and, thus, played slightly before beat 2. The second beat in the waltz accompaniment is also performed in the same way.

In measure 27 (seen in Example 2), the oboe plays melody notes on the first and third beats, and the accompaniment follows with an anticipated second beat and delayed third beat. Typically, waltz melodies which have notes on 1 and 3 (in which 2 is a rest) receive accompaniment that is performed in this "typical Viennese" manner.

In measures 52ff. (seen in Example 3), melody notes again appear on 1 and 3 and we find another example of the anticipation of the second quarter in the accompaniment.

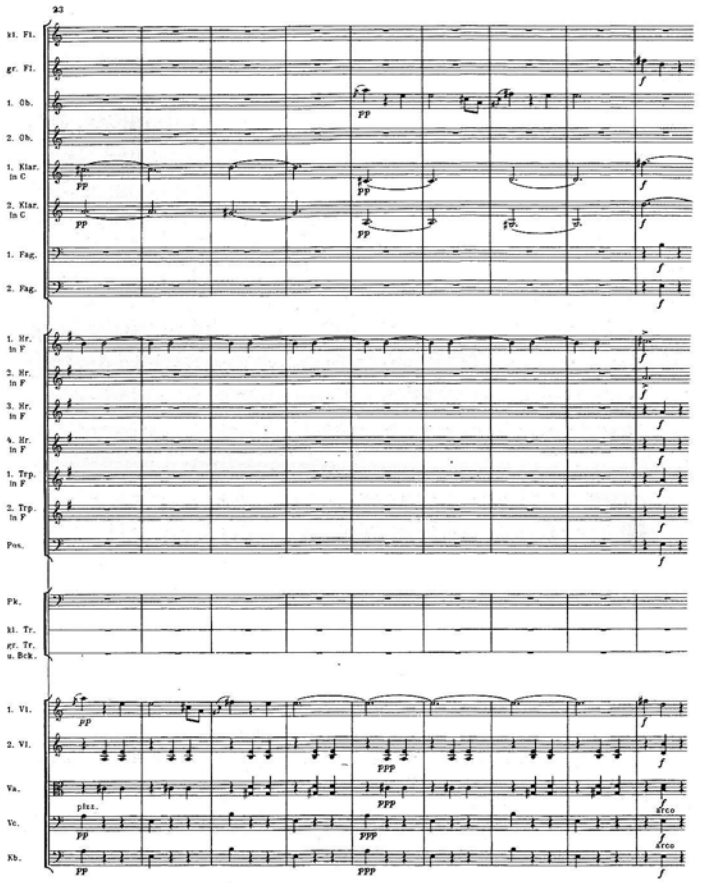
Further examples of this rhythmic displacement can be heard in the recording by the Viennese orchestra. In Waltz 4 (Example 4, measures 186ff.), the same delay is noticed. In the melody, the dotted eighth as well as the sixteenth note and the following eighth note are interpreted somewhat faster than the meter, and of course the accompaniment is drawn into this slight accelerando as well. The bassoon and cellos do not play the quarter notes metrically exact either.

In Example 5, however, a rhythmic displacement is *not* possible, due to the shape of the melody in the first horn, as well as the eighth-note motion in the flutes, which must be played exactly in tempo.

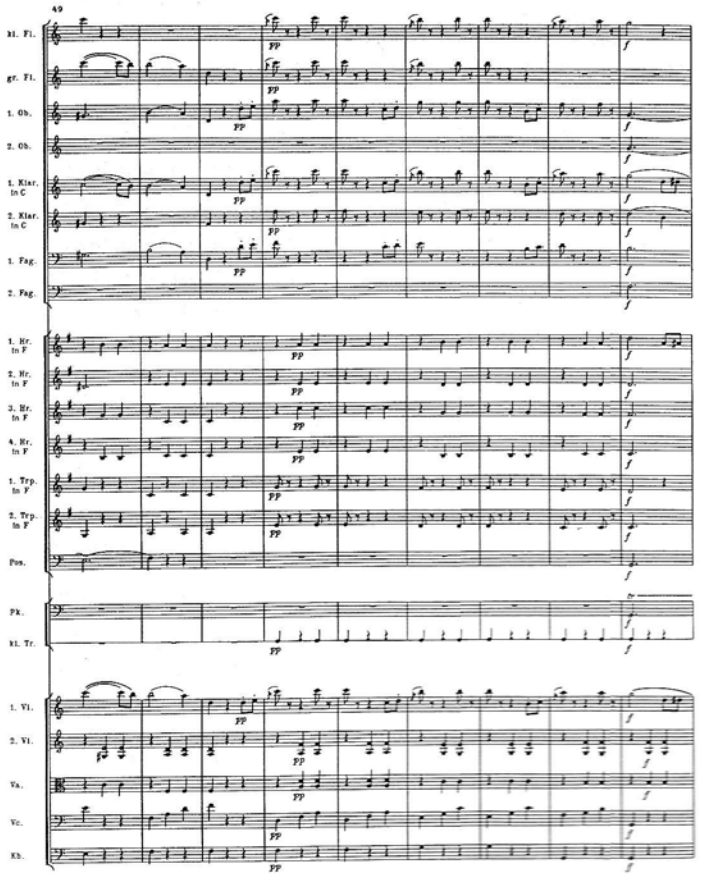


Example 1

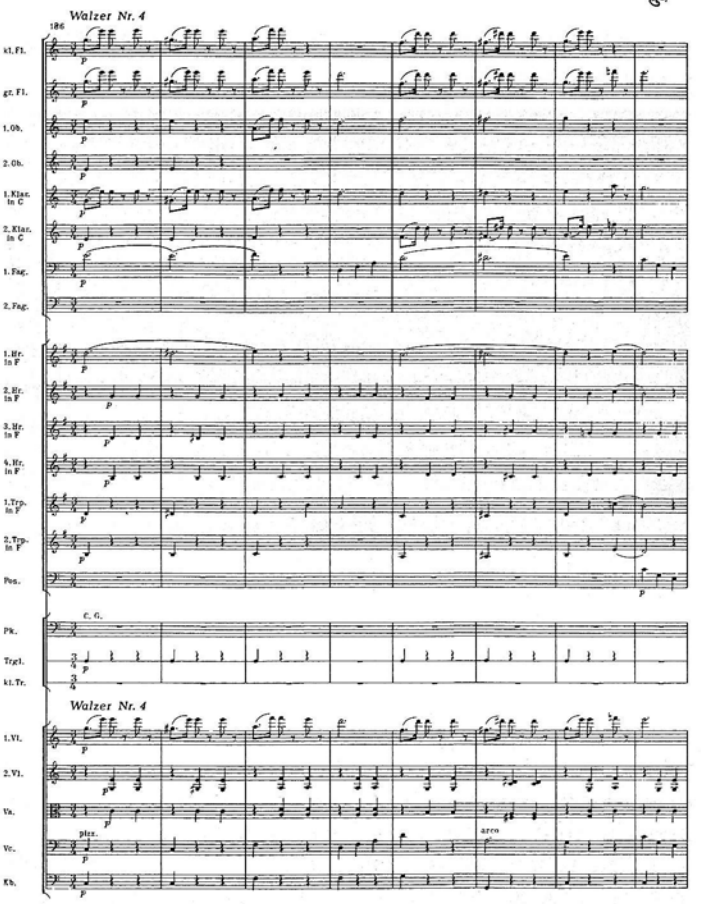
Excerpts from Künstlerleben *by J. Strauss (son), edited by Fritz Racek, ©1967 by Ludwig Doblinger and Universal Edition, Wien, reproduced with permission.*



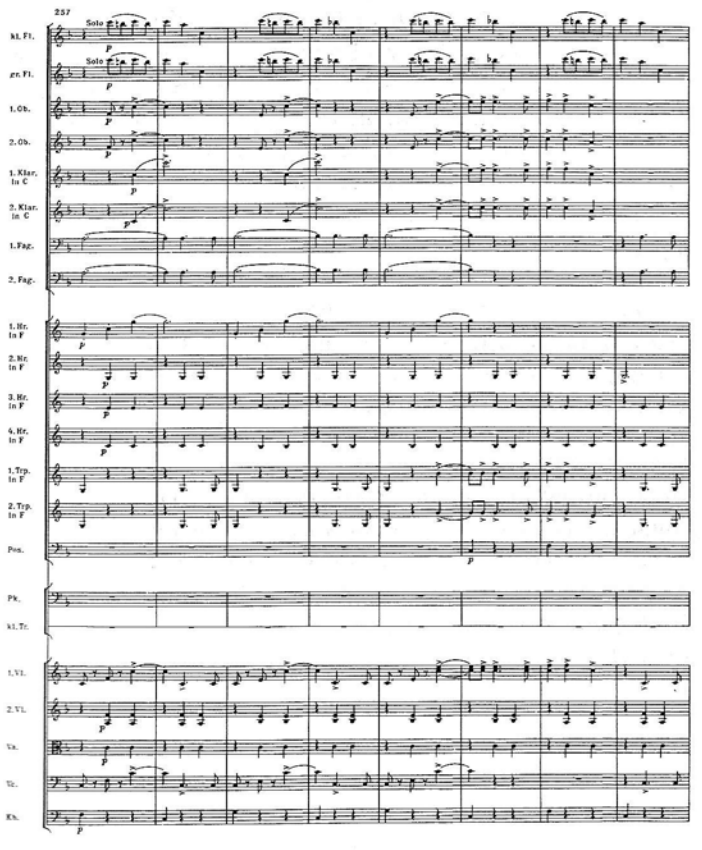
Example 2



Example 3

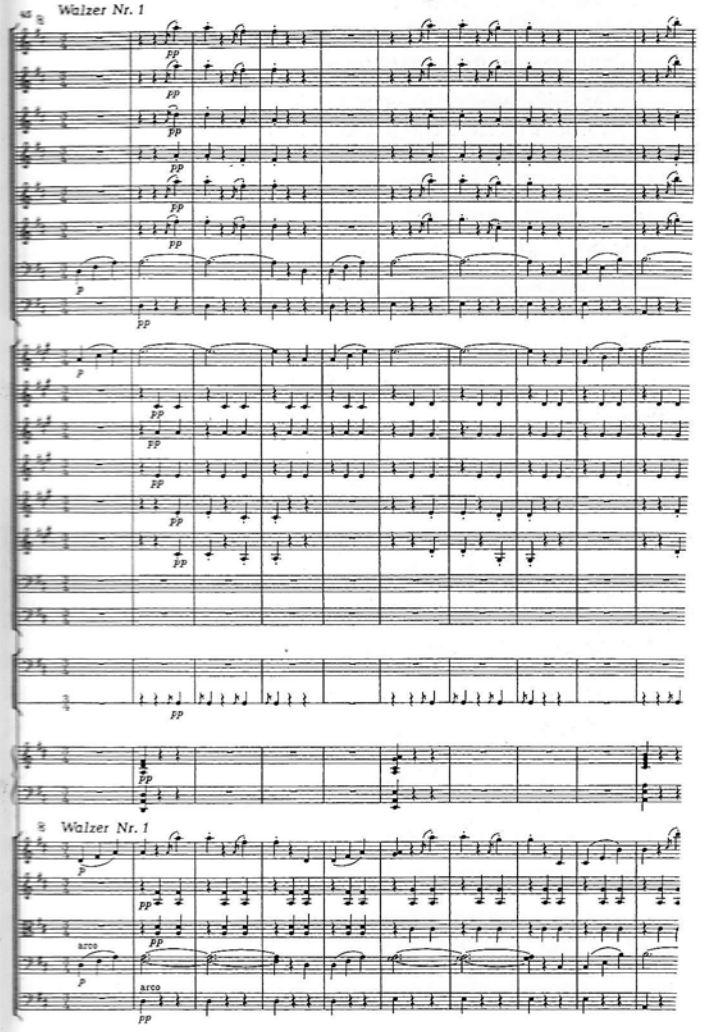


Example 4



Example 5

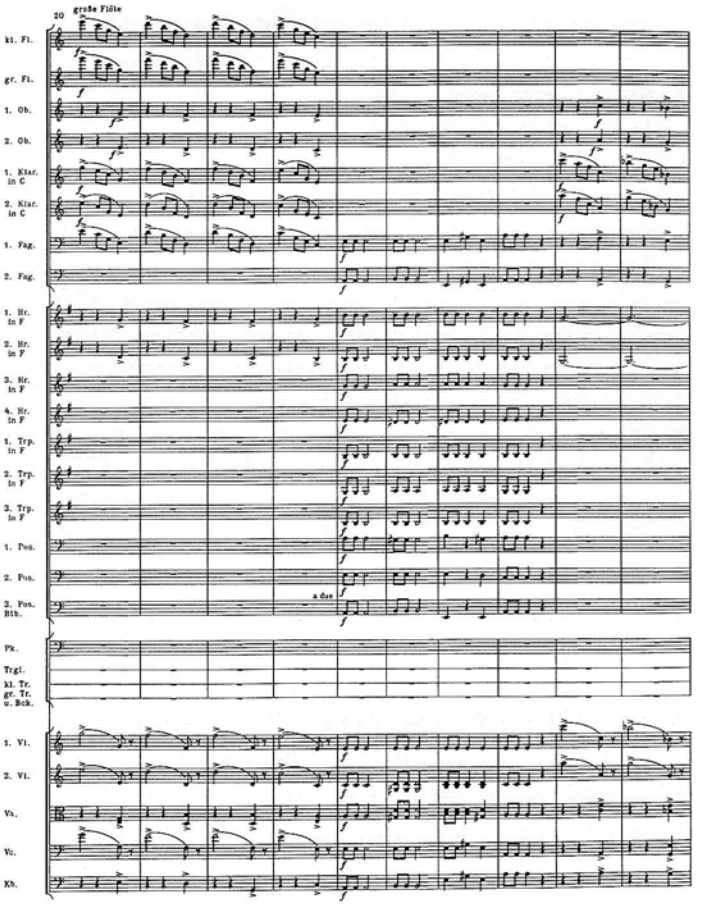
In Strauss´*Blue Danube Waltz*, Op. 314, the alteration effect is absolutely and clearly audible. In Waltz 1 (Example 6, measures 45 ff.), the melody is again limited to the first and third quarter notes, and again the accompaniment is played with an anticipated second beat.



Example 6

from An der schönen blauen Donau *by J. Strauss (son), edited by Fritz Racek, ©1967 by Ludwig Doblinger and Universal Edition, Wien, reproduced with permission.*

In *Tales of the Vienna Woods*, Op. 325 by Johann Strauss Jr. (Example 7), the Viennese perform the eighth notes in measures 24-27 almost as sixteenth notes (as Example 3 mentioned above). This practice, however, has nothing to do with Viennese waltz accompaniments, but is a general rhythmic tradition in *all* parts.

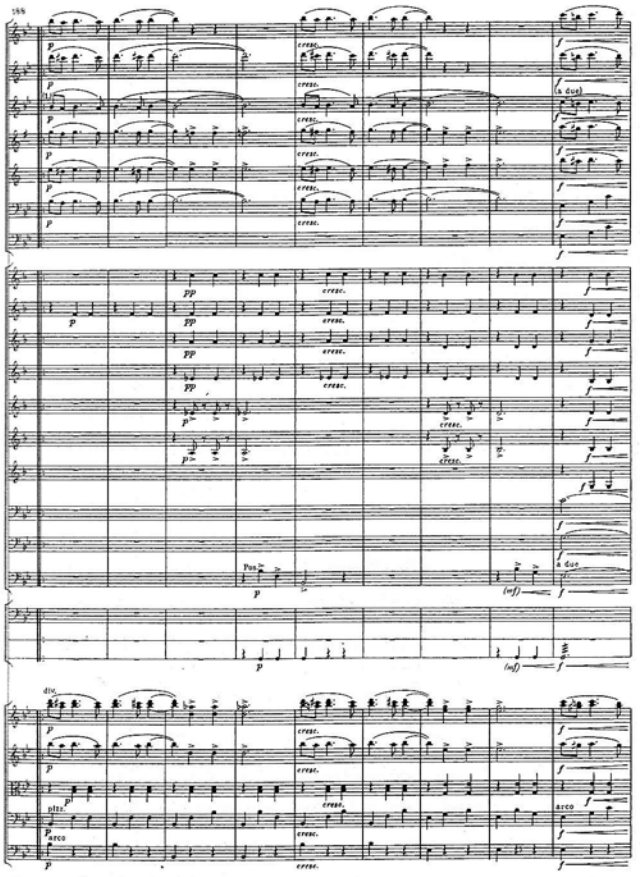


Example 7

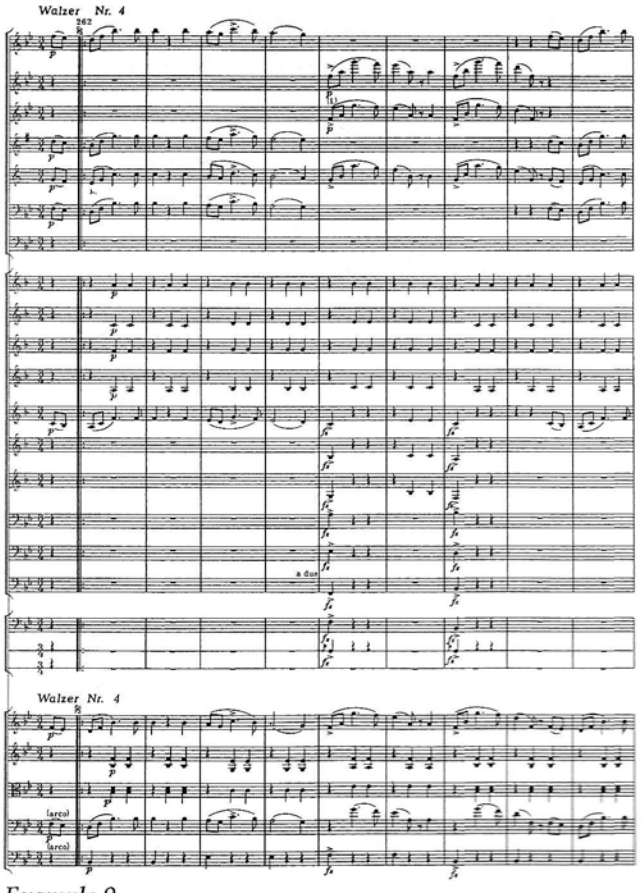
Excerpts from Geschichten aus dem Wiener Wald *by J. Strauss (son), edited by Fritz Racek, ©1971 by Ludwig Doblinger and Universal Edition, Wien, reproduced with permission.*

In Example 8 (measures 188ff.), the melodic motion with two eighth notes at the beginning of a measure, combined with the syncopated rhythmic progresson of the melody, precludes any alteration, so the accompaniment is played precisely in tempo.

In Waltz 4 (Example 9, measure 262ff.), we do hear/see an anticipation of the second quarter note (and, consequently, a rushing of the eighth notes on beat 1) because the melody generally emphasizes the second beat.



Example 8



Example 9

In conclusion, from the examples above one can notice that the traditional performance of Viennese waltz accompaniments involves certain departures from exact tempo and meter, generally accompanying melodies:

1. in whole notes (or more precisely, dotted half notes)
2. which have notes only on the first and third beats of the measure
3. that have several introductory measures of waltz accompaniment (the so-called *Vorreiter*, as in Examples 1 and 2). After the introduction, the rhythm depends on the melody.

Conversely, the accompaniment is played metrically exact if the melody moves mostly in uninterrupted eighth notes (as in Example 5). Another good example of this is the Overture to *Die Fledermaus*, in which continuous eighth-note figures appear. The nature of such rhythmic figures seems to rule out any anticipation or delays of accompanying afterbeats.

My thanks to the publishing house of Doblinger, Vienna for their kind permission to reproduce the musical exerpts printed here. My thanks also to my colleague Professor Gregor Widholm of the Institute für Wiener Klangstil, Hochschule für Musik und darstellende Kunst in Wien. Also, thanks to Richard Fuller for his original English translation.

Friedrich J. Gabler is professor of Horn at the Hochschule für Musik und darstellende Kunst in Wien, Austria.

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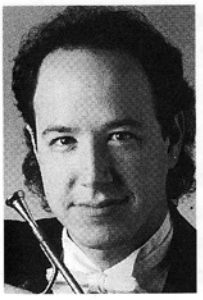
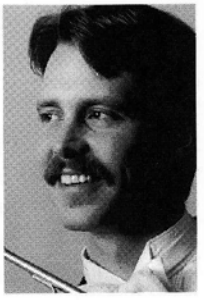
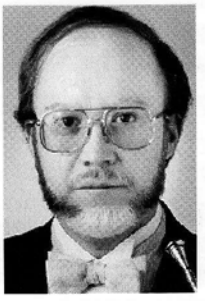


Bruce Roberts (left) is Assistant Principal Horn with the San Francisco Symphony and Principal Horn with the California Symphony since 1988. He is also horn section coach for the San Francisco Symphony Youth Orchestra. He was a founding member of the Mexico City Philharmonic, and subsequently performed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



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



Robert Ward has been Associate Principal Horn of the San Francisco Symphony since 1980. Ward is a former member of the Denver Symphony and the Atlantic Symphony of Halifax, Canada. He holds a bachelor's degree from Oberlin College Conservatory of Music and also studied with Charles Kavalovski and Kendall Betts.

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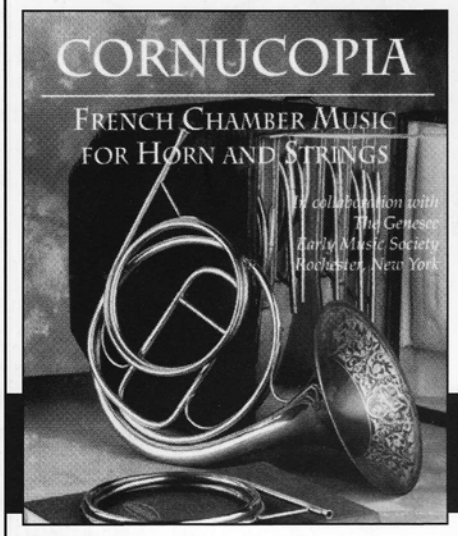

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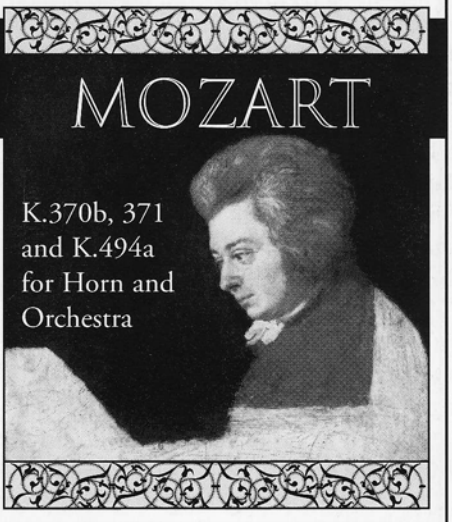
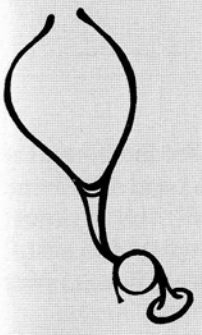




Ensemble Excerpt Clinic: Jean Martin, editor

The *Nocturne*

A conversation with Paul Ingraham

Paul Ingraham and Jean Martin recently had a conversation in New York City about Ingraham's experiences with the Nocturne from A Midsummer Night's Dream *of Felix Mendelssohn. Paul Ingraham is Principal Horn with the New York City Ballet, the American Composers Orchestra, the Brooklyn Philharmonic, The Mostly Mozart Orchestra, The New York Chamber Symphony, and the New York Pops. He is on the faculty of the Yale School of Music and the Manhattan School of Music. He will be presenting a master class at Celebration '99, the international symposium of the IHS held this coming year at The University of Georgia.*

Paul Ingraham: Before we begin, I just want to point out that this is just one article, by no means the ultimate answers to how to play the Nocturne. By no means am I an expert, I have just been lucky enough to perform it many times. A lot of horn players spend a lifetime in the music business and never get to play some of the outstanding solos (although they have otherwise complete and musical lives), but I am in a situation where I **can** do many of these works. I remember a horn player who was at the point in his career where I am now. He had always played third horn on everything and bemoaned never getting to play Tchaikovsky 5, etc. At the time I was a young player and I did not really understand what he meant. Now it makes more sense.

Paul Ingraham

Jean Martin: Tell me about the first time you performed the Nocturne.

PI: I don't want to remember the first time I played it! It was less than successful due to the fact that it was an isolated piece on a program and there were numerous speeches preceding it. I had to sit 45 minutes and not play a note before it began.

JM: That does not sound like good horn-playing conditions!

PI: No, kind of like a pinch hit! Now I would know how to handle that kind of situation—take out a mouthpiece and buzz to keep the playing apparatus warmed up; focus on breathing.

JM: The New York City Ballet frequently performs *A Midsummer Night's Dream.* Has it always been a repertoire staple?

PI: In 1965 I rejoined the NYCB as first horn. That spring we did two weeks of Midsummers, eight performances a week in those days. That is when NYCB really started playing it on a consistent basis. Most seasons we do it—frequently for an entire week, which means seven performances. Occasionally it also shows up in an isolated performance. Generally, though, it is for at least a week.

JM: I believe it is one of the few ballets at City Ballet that are scheduled in that manner.

PI: Yes, due to the stage setting, etc.

JM: Are there any particular performances that stand out in your memory?

PI: Yes—the Casals Festival in Puerto Rico. The musical situation there made it one of the more exciting performances. I have also played it with most of the free-lance orchestras here.

JM: George Balanchine was known for his knowledge and respect for the music. How did that effect the NYCB production?

PI: Yes, Balanchine made all of the musical decisions. As you know, at NYCB there are some Mendelssohn overtures interspersed with the incidental music. (JM note: these include *Athalia, sum Mährchen von der Schönen Merasine, Die Erste Walpurgisnacht,* and *Heimkehr aus der Fremde.*) Balanchine was very familiar with the

Shakespeare play; being a trained musician, he also knew the incidental music. Another memory of Balanchine—early on they did a film of it (before the days of video). It was an interesting recording situation because our conductor, Robert Irving, did not to like to spend a lot of time on things. So the first take was the first half of the solo, the second take was going to be the second half of the solo, and that would be that! Seeing it was going to go that way, I went in the control room after the first take to listen. I heard that the horn had no presence. The way we had been set up, there was a lot of space behind the horn. So they did another take. Parenthetically Balanchine was in the control room and said "You know he is right!" to Irving.

JM: Irving conducted many of your performances. Was there anything special or unique about him?

PI: He gave me a lot of freedom. One of the things I always enjoy, besides challenging repertoire, is the chance to give my own interpretation. Robert would let me do that, with never a negative reaction. He was generally appreciative of our own intuitive approaches. He was very solid rhythmically and he had a very good idea of what tempo the ballet should go on the stage. He also knew Balanchine wanted the dancers to dance musically. So sometimes that made things a little uncomfortable—he was very stubborn about tempo. I had to learn very quickly that I could not push him.

JM: Do you find a lot of variation in the tempos conductors take on this solo?

PI: Oh yes, and I found out early on that if you try to push a conductor who does not want to move on this solo, you waste your endurance. You have to lay back and let him indicate—this can also give you freedom to move sometimes. The first time out, most players want to go faster than the conductor. So, a good piece of advice for any reader approaching the first performance of the Nocturne is to practice it slower than you think you will have to perform it. Physical stamina is obviously an important consideration in your preparation.

JM: Let's get into your musical approach to the solo.

PI: First, never forget that it is a lyrical solo, *Tempo tranquillo*. Lyricism, expression, and dynamically comfortable —you should never force and produce an overabundant sound. When you start to play you are only playing with the clarinet, who is just doing some long tones, and with the two bassoons playing "Horn 2 and 3"—the actual Horn 2 does not even play at the beginning. It is not even a woodwind quintet at this point, so there is no need to force. The second time the theme enters, however, you have to be prepared to play with more sound because the orchestration is fuller.

JM: Michael Martin has been your second horn at NYCB for many of your performances. We recently had a conversation about this, and he was quite complimentary about your ability to use air and breathing to your advantage. In fact, he remarked that he thinks you sound better than ever on this piece these days! When playing the Nocturne, how do you like the second horn to approach this?

PI: Be ready to play in case I stop!! Seriously, I should mention that every performance I have ever done of this, I have never had an assistant. I will have the second horn play four measures of sustained sounds in the second statement. When the theme starts again, the second part has the lower octave, so it is best for the second player to play it as a supporting, strong sound so the first horn does not have to play too hard.

JM: No doubt with so many performances under your belt, there are some amusing stories that come to mind.

PI: Oh yes! One time I was not there at the beginning of the performance, I got there one piece before the Nocturne. No one was laughing when I showed up, but they sure looked relieved! This brings to mind the last weekend that Eddie Birdwell played at NYCB before moving to Seattle. After the Saturday night performance, he said he might have a substitute come in for the Sunday afternoon show. I encouraged him to come in on Sunday so we could toast his new life afterwards. So Sunday comes—it is very bad weather and traffic is horrible. I got stuck behind an accident. The Ravel *Piano Concerto* was first on the program. I left the car with my wife and ran to another street to get a cab. I walked in at ten minutes after the start of the performance. The conductor, the contractor, and Eddie were all pacing the hall. The third and fourth horns were not even in the building yet; they planned to come late since they did not play the Ravel. Needless to say, it was a memorable way to say good-bye to Eddie!

JM: Co-Principal Trumpet Ray Mase told me about a situation during the so-called Blizzard of 1983, a blizzard that caused a group of us, including you, to be stuck all night on the Manhattan Bridge trying to get home from a Brooklyn Philharmonic concert! The next afternoon, *Midsummer* was on the program, and it was one of Ray's first times subbing at the ballet. He had been instructed to wait in the hall outside the pit until after the Nocturne: during the applause you would make a quick exit while the trumpets made a quick entrance into the pit. The only problem was that due to the blizzard there were only about 300 people in the audience, so the applause was barely a "smattering!" In Ray's haste to get in, and your haste to get out...

PI: Oh yes! The sheets of trumpet music went flying like so many snowflakes just as the downbeat was given for the next piece!

JM: I have heard you perform this solo with some very effective, if not unorthodox, breath points.

PI: Well, I vary it sometimes to keep it interesting. But generally I tend to breathe logically, in the middle of the phrases. There is logic to other ways, however, if the conductor wants it to have more motion. At NYCB the conductors tend to pause a little more at phrase endings. It is also interesting to note that in the Dover score there is no crescendo in the first phrase, but there is one in the second. My Breitkopf part *does* have the crescendo in the first phrase. It is an expressive thing and, as in Mozart, one could make a slight increase with the ascending line, and a decrescendo with the descending of the line.

JM: The first time I performed this as a ballet, I was surprised to hear chuckling from the audience during the Noc-

turne. Then I looked on the stage!

PI: Ah yes, I had never looked on stage until we went to Saratoga [i.e., the summer home of the ballet in Saratoga Springs, NY] in the summer of 1966 and learned that the dancers call it "The Donkey"s Song."

JM: In fact, I believe that title is now penciled on the horn part!

PI: Yes, in the play Puck turns one of the actors (Bottom) into an ass and puts magic potion in one of the lady's eyes so she will fall in love with the first thing she sees upon waking. I don't think I am really aware of the laughter during the performance. It filters in and I sort of expect it.

JM: All this goes with the concentration necessary for a solo of this difficulty?

PI: Concentration—the more you have, the more successful you will be. I have heard some performances when the first horn was sick or a little fatigued and enlisted the help of others in the section, perhaps even as many as three sharing the part.

JM: What about the fatigue factor?

PI: Well, you just have to play the solo and not worry about how you feel. In fact, fatigue once taught me a wonderful thing to do towards the end of the solo. It is something I do all the time now but just happened on it one day when I was tired. When playing the repeated concert c#'s at the peak of the second solo, I always used second valve on the B-flat side. I realized as I was playing that I was getting flatter and flatter, so on the last sustained c#, I switched to a sharper 2-3 combination (decrescendo-ing too), and now I use that valve sequence all the time.

JM: What about the dotted eighth-sixteenth pickups?

PI: It's an inflection—Casals used to say "Leeeeeeeda Dum." Diminuendo the dotted note without stopping the sound. Personally, I prefer no hesitation on the sixteenth. You know, there is another spot one should pay attention to: the second time you make the octave jump (concert b-b'), crescendo, then make the p SUBITO, followed by a crescendo on the half note before you breathe on the rest, and then finish with a dimuendo at the end of the phrase. Also, in the phrase after the repeated written g#'"s, crescendo, and then let the orchestra pick that up and carry on from there. Then you come back in more tranquillo.

JM: And what about the high b" (concert e")...?

PI: Let the orchestra play the high b! The Pottag excerpt book has fooled a lot of horn students. Some players like to play that high b, but if you look at it musically, a high b would need to be followed by a c#. The strings have it. The whole solo needs to end with a woodsy, relaxed, slower mood.

JM: As you mentioned earlier, the NYCB production intersperses some Mendelssohn overtures in the first half. There is a novel tradition on how to handle those parts.

PI: Yes, in the interest of saving chops, Kathleen Wilber decided not to let the third and fourth horns have the day off when Mendelssohn was scheduled. They play the inserted pieces and head home by intermission. Before the Nocturne, the second horn and I play all the so-called incidental music, so I play the Overture, Scherzo, Intermezzo, and then the Nocturne right away.

JM: Should first-time players be concerned about getting overly tired during the Overture?

PI: Perhaps. Since I do not have an assistant, I have tried taking it easy, but I find it is actually better for me personally **not** to hold back. Play it like it is the only thing on the program. You will have enough time to rest afterwards, so a little blowing can actually help you.

JM: Since your typical day often involves rehearsals, recording sessions, and lessons before you even get to Lincoln Center, do you have to do anything differently on Nocturne days?

PI: I suppose early on I used to be more aware that I had to play it at night. If I have a couple hours rest before I have a show, I should be all right. Sometimes it makes it better to have a full day.

JM: You have certainly inspired many people by your playing of the Nocturne. Who are some of the people who have inspired you?

PI: Certainly, hearing John Barrows play it. He was always an inspiration to me... Morris Secon, as well. More recently, I heard a English brass group on radio. Marvelous playing.

JM: Elaborate on Barrows.

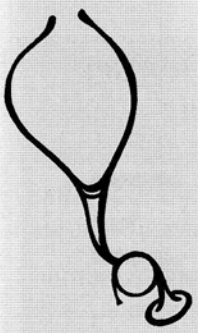
PI: What's there to say? Just listen: wonderfully expressive, very singing, very lyrical, very unique. There has not been anybody quite like him. He was an all-around strong and very, *very* musical player, as well as musically untouchable and possessed of amazing technique. Take something like the Villa Lobos quintet—he never had a problem with those types of pieces. He had a way of fast tonguing. Besides doing it well conventionally, he had a reverse flutter tongue that could sound like flying staccato on violin or a triple tongue.

JM: What do you mean, a *reverse* flutter tongue?

PI: That's what he called it. A couple of people actually went to take a lesson with him on this articulation, but he could not describe what he was doing. He just did it! At the University of Wisconsin they did a radio spoof where he plays the Mendelssohn violin concerto. Well, back to Mendelssohn Nocturne—when Chris Leuba auditioned for Chicago, he told me his audition was quite early in the morning, so he did not have luxury of a long warm-up. He sat down and played the Nocturne four times and got the job. Reflects well on him.

JM: By my guesstimation, you have performed this solo more than four hundred times. It still sounds fresh each time, but are you still enjoying it?

PI: Oh yes. The only time I get tired of it is if it is being performed or conducted badly, or the orchestra is not up to the task; but that is rarely the case. The joy of playing music is working with colleagues who are sympatico and cooperative and also feel the spirit of making music.



No Heros Needed

Advice from a Grunt in the Trenches

by "Private Corno"

I went to university. I am an educated musician—or so I thought. After years of playing the horn professionally, I realized that many of the most important things I needed to know to survive the professional world, I didn't learn at school. I learned these things from other more experienced musicians. I certainly don't take credit for these ideas. They are all borrowed or stolen!

1. No one needs heros who do everything the "right" way—just get the job done.

2. Use a mute if you can't play softly enough, conductors don't usually notice the difference at soft dynamic levels. A foam ring around the mute can also be useful. While it is nice to be able to play softly enough to join the Secret Service, it isn't always possible to play softly enough to satisfy the conductor and still be secure. Practice playing softly at home—do what you need to do at the gig.

3. Use a stopping mute when possible. Yes, it is fun to hand-stop, and you should practice it because there are times when you have to do it, but in general a stopping mute is clearer, better in tune, carries better, and sounds better!

4. Double parts up to make a bigger sound rather than blast your head off. You may feel like Arnold Swarzenegger when you "red-line" the dynamics, but if you have other players sitting in your section watching paint dry, you actually end up looking like a note-hog. Remember, two players blowing forte usually sound bigger and fuller than one trying to play triple forte.

5. If you are playing first horn and you have a reasonably reliable assistant, let them play—even some of the good parts! It will, 1) keep them more involved, (face it, playing assistant is a thankless [unless you thank them] and frustrating position); and 2) allow you to save face for the important solos. No one will care that you played like a god(dess) in the loud tutti section if you step on the solo.

6. Use a descant horn or a triple horn if you need it. You won't get any extra points from the audience (or many others) for playing Brandenburg 1 on your Conn 8D with a bored out C1.

7. Try alternate fingerings. It is not a sin to use B-flat horn fingerings in the mid-low register. You may not like the tone as much, but the audience, conductor, and your colleagues will notice the "trombone" quality of your tone a lot less than they will notice you chipping notes. Once you practice using the B-flat horn more you will gain more control of the tone. It is also possible to use the F horn in the higher register to good effect at times. Be smart and be flexible.

8. If you are working as a freelance extra, 1) keep in mind, BEFORE you teach the section how to play, that THEY DON'T HAVE TO HIRE YOU (even if you ARE the best); 2) during rehearsals, don't play other players' solos (or any solos) that you aren't required to play in the concert; and 3) let the section find out how great you are by fitting into the section and helping to make it sound good, rather than trying to show them that you are stronger and more musical than the rest of them.

9. Once in while, break down and actually go to a concert (as an audience member) or listen to a recording. You might be surprised to find out that those triple fortes in Tchaikovsky aren't all horn solos.

10. Play well the first time you play something at a rehearsal. There is nothing like stepping on a solo in the first rehearsal to get you in the cross-hairs of the conductor's baton. You may know that you'll get it in the show, but he/she won't believe it until you've played the final performance. Also, many a fine player has been 'sure' they would get a passage in the show, only to surprise themselves that they didn't play it any better than the rehearsal.

Remember, there are no prizes for doing things the "right" or difficult way. Use the resources you have, including other players in your section, to get the best possible product. People will only remember if the horns as a section sounded good, they don't care how or why it sounded good.

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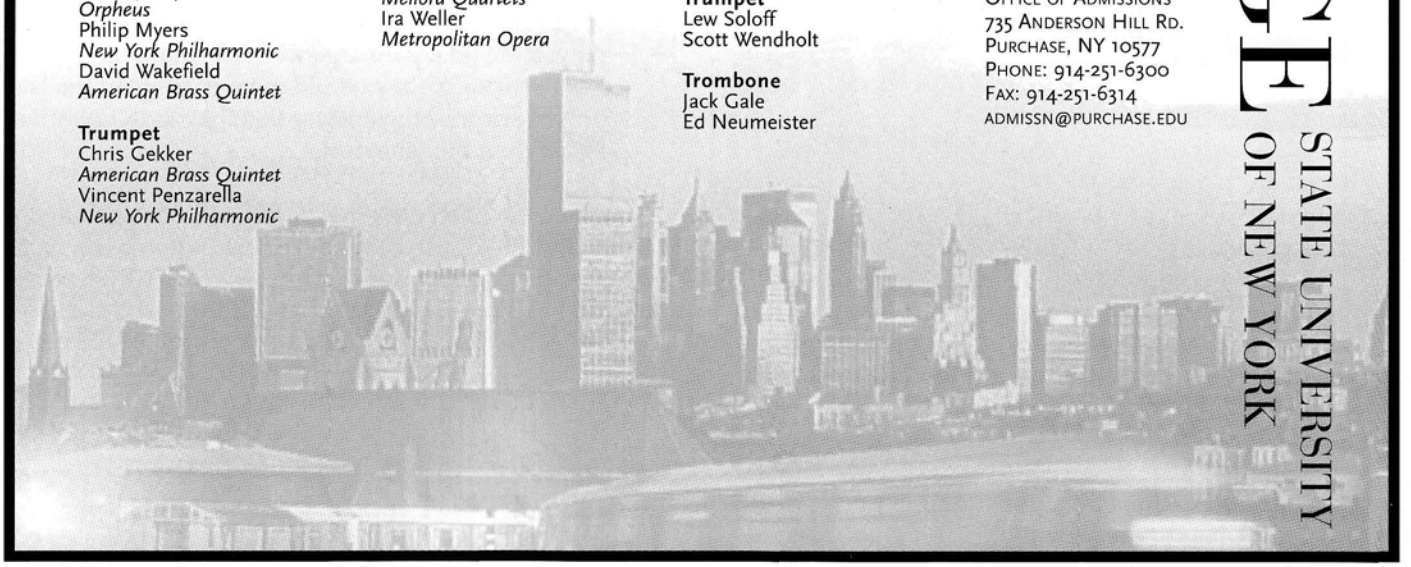

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Music & Book Reviews

Virginia Thompson and William Scharnberg, editors

***Sonata for Horn and Piano* by Eric Ewazen. Southern Music Co., San Antonio, 1998, $40.**

Eric Ewazen, Professor of Composition at Julliard, entered the woodwind and brass kingdoms over the past few years with several effective and accessible publications. His horn sonata, presumably destined to take its place among the finer ones of this century, was commissioned by Scott Brubaker of the Metropolitan Opera Orchestra. Features of the sonata include interesting rhythmic variety and adequate, appropriately spaced rest for the hornist. While lively, the harmonic language is conservative enough that the first movement could be considered in B minor (concert e minor), the second in G# major, the third in C# minor, and the fourth in B major. The first movement begins with a fourteen-bar Andante introduction, followed by an Allegro molto with rapidly shifting meters and subdivisions, a general characteristic of this composer. For the hornist, this movement is the most gymnastic yet covers a gamut of only written B to c'''. The second movement, an Adagio, contains wide intervals and fragmented but poetic melodies, with a horn range of c to d'''. Movement three is a dancing Allegretto alternating 5/8 and 3/4 meters, with a three-octave c# to c#''' range. A two-measure Lento begins the fourth movement that leads to an Allegro molto featuring eighth-note triplets, one trip to a d''' and two to c#'''. A Presto coda allows the performer the option of double-tonguing or displaying a fast single-tongue. One assumes the high notes were encouraged by Mr. Brubaker and we thank the composer for sprinkling them through the last three movements. A strong hornist, with a good command of the sharp keys, will find that the flexibility and mechanical requisites are quite reasonable for this level. Interestingly, there are no stopped horn passages and only two brief muted ones. The piano part, although difficult, is not beyond what one would expect for a contemporary sonata. It is in order here to predict multiple hearings of this excellent sonata over the turn of the century. *W.S.*

***Sonata for Horn and Piano* (1997) by David Maslanka From the composer: 2625 Strand Ave., Missoula, MT 59804, $40.**

I am very proud to have commissioned this sonata from one of America's premiere wind composers, with financial assistance from the International Horn Society's Meir Rimon Commissioning Assistance Fund. This fund was begun years ago to nurture the composer-musician relationship from which arose many great works in the history of music. In the horn world, the Mozart-Leutgeb bond quickly comes to mind as a prime example of this type of association. Upon hearing *A Child's Garden of Dreams* for band, I was immediately attracted to the music of David Maslanka. Clearly this composer has a poweful sense of spiritual universality that he is able to articulate with a convincing voice. While purchasing his two woodwind quintets and one brass quintet, I inquired if he would be interested in writing a horn sonata. To my delight, he responded very positively, thus beginning a process that took well over a year. Before putting pen to paper, the composer requested performance tapes to hear what was possible on the horn. In each of my letters to him describing technical parameters, I returned to one statement: "anything but sustained playing in the high range." Predictably, the result was three movements each including high sustained passages. For those of you who have suffered through the first horn parts (without an assistant) to *The Nutcracker* or the opera *Hansel and Gretel*, remember how your embouchure felt before programming this composition. Nonetheless, the musical result of the twenty-minute sonata is very dramatic and worth every ounce of physical effort. The first movement opens with a distant evocation and continues to build, over one hundred and twenty-five bars, to a tremendous climax. In the spring of 1997, during rehearsals for the sonata's premiere, the composer realized that performing an extended fortissimo passage to e''' after roughly seventy-five measures of non-stop playing was only marginally successful. He kindly rewrote that passage the evening before the premiere and has subsequently included that and many other modifications, primarily for musical reasons, before releasing the current version. The second movement, subtitled "she was among the lilies," was inspired by an image recounted by his daughter who had been rowing on a pond. It features long, sustained, romantic horn lines over gentle, modal harmonies; the central song of the movement is slightly reminiscent of a Beatles' tune. If the mark of a master composer is an ability to write a fine slow movement, David Maslanka has attained that goal. The third movement is packaged in a standard ternary form, the central section of which has an Eastern European flavor, characteristic of many of Maslanka's other works. At the time of this review the final movement has been technically simplified from the original, with its very rapid triplet patterns and range from pedal E-flat (now up an octave) to c'''. Slated to perform the current version of the sonata in the spring of 1999 and possibly at the International Horn Celebration in May, I have already warned the composer that I may revert to at least a portion of the original gymnastics. The first and

second movements were printed using Finale software by the composer's teenage son on an IBM computer, while I am responsible for producing the third movement on the same software but on a Macintosh computer. The discrepancies in the print should not be more than slightly noticeable to the performers. This is a dramatically powerful sonata, not for the faint of heart or lip, with a piano part that is equally virtuosic. It is hoped that it will soon take its place beside other fine horn sonatas of this century. *W.S.*

***Sea Dreams for Two Horns and Wind Ensemble* (1998) by David Maslanka. Score and parts rentable from Carl Fischer; the fee varies contingent upon the performance circumstances. Contact Bill Rhoads in the Concert Music Department, Carl Fisher Inc., 62 Cooper Square, New York City, NY 10003 or at 1-800-762-2328 for more information.**

Tom Bacon is responsible for spearheading the joint commissioning of this concerto. His initial idea was to have nine selected hornists pool their financial resources for the commission and then broadcast a simultaneous premiere of the concerto on the Internet. While, for a variety of reasons, the ingenious idea of a simultaneous premiere in three different time zones was not successful, the resulting composition is a resounding success. In a brief video, David Maslanka discusses the inspiration for this concerto, offering insight into the "mosaic of moods" behind the music. He says the work springs from four notions: the resolution of grief, the relationship of souls over many lifetimes, that two become one in love, and in love one is for the other. The composer further relates a strong connection to the ocean from his childhood in New Bedford, Massachusetts, birthplace of Herman Melville, to his fondness for the sea paintings of Winslow Homer and poetry of Pablo Neruda. The sea, both placid and violent, together with grief over lives lost and the joy of living, were powerful and mystical images that led him through the composition of *Sea Dreams*. The first movement is a double movement, "the first part serious and intense and the second a joyous release." From J. S. Bach's 371 Chorales, the composer selected *Freu' dich sehr, o meine Seele* (Rejoice greatly, O my soul), which is stated unadorned in the first section by the soloists. The second section also employs that theme, now heard in a joyful variation, requiring a bit of double-tonguing from the hornists. Listeners with imagination might also sense the presense of Stravinsky's *Pulcinella Suite* and the finale of Strauss' *Der Rosenkavalier*. The second movement is subtitled "Moonlight on a Quiet Sea." Here the inspiration was Maslanka's image of "two souls opening and joining in recognition." This slow movement caused the most consternation among the hornists due to premiere the work, particularly in central section where a fortissimo sustained passage ascends to b‴ over some thirty slow measures. For the purpose of stamina, the composer graciously simplified this section and others in the outer movements, admittedly overreacting somewhat to the horn players' pleas. Like the first, the third movement is also a double movement, opening with a slower "serious and intense" contrapuntal introduction before beginning a "rousing dance." There are some jazz-style moments later in this movement and it ends with a few trips to c‴ for the first horn and one for the second. As one can imagine from the composer's intense meditations prior to and during the composition, the effect of the concerto is quite dramatic; in his personal images, the performers and audience sense a universal consciousness. To put it simply, whether you agree with him or not, this composer has something to say. Like all of Maslanka's works, the rhythmic interest and harmonic color is brilliant but essentially traditional. In addition to two equally strong horn soloists, the concerto requires a cracker-jack wind ensemble including a first trumpet with a very strong high range, woodwinds with excellent manual dexterity, a world-class harpist, and a plethora of percussion. While the second horn need not have a tremendous low range, with only one section in the third movement down to c#, both require good endurance and fine high ranges. The requisite technique is only difficult in a few measures in the outer movements. This concerto is very highly recommended! *W.S.*

***Suite for Unaccompanied Horn* by Jeffrey L. Snedeker, JOMAR Press, 6005 B Cameron Road, Austin, TX 78723, 1998. $12.50** "Rainier Fanfare" (approx. 5'; range, c–g"); "Chorale" (approx. 2'30"; range, *see notes–may be transposed*); "Waltz" (approx. 1'30"; range, F–a#"); "Blues" (approx. 2'40"; range, f–a").

This suite is a 1995 collection of four highly contrasting and imaginative works titled "Rainier Fanfare," "Chorale," "Waltz," and "Blues" that, at Jeff's suggestion, may be performed individually or as a suite. Each movement has a lot of character and appeal, and Jeff provides interesting and helpful performance notes, sincerely commenting that "the pieces serve as musical excuses to work on certain technical problems and extended techniques such as multiple tonguing, multiphonics, whole tone scales and arpeggios, and jazz articulation." While this is a true statement, don't let this remark lead you to the inappropriate conclusion that these are like exercises whose main objectives are technical development, because they have much more artistic integrity than that.

The "Rainier Fanfare" is a well-developed and balanced composition. It begins with an unmetered section in which the Mt. Rainier silhouette motif is introduced and slowly developed. It includes some stopped echo effects. The next section begins in a very fast six-eight meter, featuring double-tongued fanfare rhythms, moves into a seven-eight meter and furthers interest with a five-eight variation on the six-eight material. The ending is rounded off with a return to the initial unmetered motif from the opening.

The "Chorale" is an attractive study in multiphonics, based on chant or organum. It begins with played chant statements, then chants are sung over sustained played pitches, then both voice and horn move together in parallel motion

through the chant melodies. The score notes that the movement may be transposed to a more comfortable singing range.

The opening of the "Waltz" features the beloved oompah-pah motif that is so humorously enhanced by very large leaps. The melody is a graceful tune that occasionally wanders into a whole-tone scale and is contrasted by a short theme based on disjunct and awkward tritones and sixths.

The "Blues" is an effective combination of simple multiphonics, swing rhythm, jazz articulation, and even a little solo that Jeff improvised and carefully transcribed for those of us who like to read that vocabulary but can't create with it. *V.T.*

***Goodbye to a Friend* for natural horn by Jeffrey Snedeker. Birdalone Music, 9245 East Woodview Drive, Bloomington, IN 47401, 1997.** For natural horn in E or E-flat (approx. 4'30"; written range, G–a-flat").

This 1996 tribute, while not an elegy, is intended to specifically evoke "initial sadness, increasing frustration, pleasant memories, and resignation." While it was intended for natural horn, Jeff suggests that it may also be played on valve horn. The unmetered sections at the beginning and end feature an effective sense of rhythmic proportion and color change. The two inner sections, both in a relatively relaxed six-eight meter, explore a subtle contrast in style. *V.T.*

***Four Peaceful Pieces* for horn in Eb or F and piano, by Victor Brightmore. Emerson Edition 253, 1994.** Theodore Presser Company, 1 Presser Place, Bryn Mawr, PA 19010. "Pastorale" (approx. 3'; range, c–g"); "Barcarolle" (approx. 2'50"; range, a–g"); "Lullaby" (approx. 3'35"; range, g–e"); "Rêverie" (approx. 3'40"; range, c'–f").

***Sicilienne* by Victor Brightmore. The Taurus Press, Emerson Edition 229, 1986.** Theodore Presser Company, 1 Presser Place, Bryn Mawr, PA 19010 (same work as "Pastorale" in *Four Peaceful Pieces).*

***Intermezzo in A Minor: Allegretto* by Victor Brightmore. The Taurus Press, Emerson Edition 228, 1986.** Theodore Presser Company, 1 Presser Place, Bryn Mawr, PA 19010 (approx. timing, 2'; range, b-flat–f#").

The 1994 *Four Peaceful Pieces* edition includes a warm and brief biography of Victor Brightmore (1902–1994), who wrote a number of joyful little songs for horn and piano. I believe that each one of these compositions has its own appealing sparkle that gives an aesthetic value to a simple song. The melodies are easy, yet charming. The rhythms are not complicated, but sometimes include little surprises. The piano accompaniments are very accessible, yet contain enough rhythmic independence and harmonic color to keep them very interesting. These are some of the most well-crafted works of this style and level that I have seen. *V.T.*

***Five Bagatelles* for horn & piano by Paul Harris. Associated Board of the Royal Schools of Music, 1992.** Theodore Presser Company, 1 Presser Place, Bryn Mawr, PA 19010 (with parts for F and Eb horn, approx. 6'; range, b-flat [optional f]–d"); "Fanfare"; "Cavatina"; "Slapstick"; "Meditation"; "Toccata."

This suite of very short movements would be a colorful recital or "jury" piece for a fairly sophisticated beginner or "doubler" with very limited horn technique. Although it features an extremely limited range, it boldly introduces changing meters (albeit with pretty straight forward constant quarter-note counting), a five-eight meter in the toccata, and very independent accompaniment. The hornist also never gets any piano introduction to help set pitch or tempo and, while the melodies are simple, there are lots of little chromatic surprises. The contrasting styles of the movements contribute significantly to the value of the piece. *V.T.*

***Pallas* for horn in F or Eb and piano by Désiré Dondeyne. Editions Robert Martin, 1995.** Theodore Presser Company, 1 Presser Place, Bryn Mawr, PA 19010 (approx. 3'15"; range, c' [optional f]–c").

For a "very first solo with piano," this work offers a musical and reasonable reading challenge in a very limited range. In a three-four meter, it includes eighth- note motion, dotted notes, ties, slurs, and rests on the downbeat. The accompaniment features a reassuringly constant eighth-note rhythm and just enough harmonic interest to add a little color without confusing the very young student. The horn solo is very attractive and not particularly repetitive while maintaining its simplicity. *V.T.*

***Scènes Paysannes* for horn in F or Eb and piano by Pascal Proust. Editions Robert Martin, 1994.** Theodore Presser Company, 1 Presser Place, Bryn Mawr, PA 19010 (approx. 3'; range, b–c").

Another "very first solo with piano," this work also offers a very limited range, a lovely little melody, and is slightly simpler than Dondeyne's *Pallas* (above) from a reading standpoint, and a little more repetitive. The accompaniment exhibits the same strengths. *V.T.*

***J'Apprends Le Cor, Volume 2* by Pascal Proust. Éditions M. Combre 24, Boulevard Poissonnière, 75009 Paris, 1998.** Theodore Presser Co., 1 Presser Place, Bryn Mawr, PA 19010.

This volume is designed as a continuation to Proust's first method book for the beginning hornist, reviewed in a

previous issue of *The Horn Call*. It is an intermediate book, well-organized and thorough, designed to reinforce fundamentals more than to take the hornist to a much higher technical level. None of the etudes, exercises, plus a duet on every other page, extends beyond three lines or the major and minor keys of two flats and two sharps. However, the author does recommend the transposition of regular arpeggio exercises in a variety of keys. The range merely ascends to g" near the end of the volume, where the composer also includes two trios and six quartets in score form. Unique features include three etudes written in spatial notation and two brief stopped passages (with fingerings listed). Mr. Proust obviously worked from clear ideas of what he believes the younger hornist at the end of this century should be able to accomplish.

Understandably, most of the material is similar to what was also considered important at the end of the 19th Century. *W.S.*

***Pour une Aventure (petite suite pour Cor seul)* by Pascal Proust. Éditions M. Combre 24, Boulevard Poissonnière, 75009 Paris, 1998.** Theodore Presser Co., 1 Presser Place, Bryn Mawr, PA 19010.

These are six brief solo movements totaling three minutes, with a range of c' to e". They introduce the young horn player to contemporary notation and style in a non-confrontational manner. There is some proportional notation, two stopped notes, and instruction to use hand vibrato on one pitch. Although not suitable for solo contests in the public schools where piano accompaniment is required, these are fine introductory etudes to a contemporary idiom. *W.S.*

***Quinze pièces en forme d'études* by Pascal Proust. Éditions M. Combre 24, Boulevard Poissonnière, 75009 Paris, 1996.** Theodore Presser Co., 1 Presser Place, Bryn Mawr, PA 19010.

That these fifteen advanced etudes come from the pen of a French composer will be obvious to all who examine them. Similar to the etudes of Barboteu and Bitsch, they feature light quick technique, wider skips and leaps, and an extensive range, particularly featuring the higher tessitura. The two-page etudes cover a variety of styles, are rhythmically clever, harmonically colorful, and vary in duration from only a minute-and-a-half to slightly over three minutes. Those rather stodgy Maxime-Alphonse etudes of yesteryear have been surpassed by several fine books by a variety of talented French composers. If you have already plowed through the others or are simply looking for a refreshing challenge, try these! *W.S.*

***Quartets, Volume 2* by Lowell E. Shaw. The Hornists' Nest, Box 253, Buffalo, NY 14226-0253, $6.**

It has been over thirty years since Lowell Shaw's first Fripperies and Four Quartets (now Volume 1) appeared, launching The Hornists' Nest as an important source of excellent horn ensemble literature. Now, at long last, we have a second volume of five quartets suitable for an intermediate through advanced quartet. They include three transcriptions of works by J. S. Bach: *Nun ruhen alle Wälder*, "Sarabande" from *French Suite No. 1*, "Chaconne in d minor" from *Partita II*, plus "Chorus of Kidnappers" from Verdi's *Rigoletto*, and "Achieved is the Glorious Work" from Haydn's *The Creation*. These are first-class in every way! Buy them today! *W.S.*

***Varianti for Four Horns* by Henri Lazarof. Merion Music, Inc., 1998, $12.** Theodore Presser Co., 1 Presser Place, Bryn Mawr, PA 19010.

Henri Lazarof is a Professor Emeritus of the University of California-Los Angeles and has many awards and commissions to his credit. The composer's style is moderately dissonant with periodic cadential consonance (or lesser dissonance). The tessitura of the entire work is rather high. The first horn part hovers around the top of the staff, ascending to b" several times and one c'''. The fourth part is notated in the treble clef with an e below the staff as the lowest pitch. The slow, cantabile theme is subjected to three variations (fast-slow-fast) over the course of seven minutes. Rhythms and intervals are complex, particularly in the final variation. An abbreviated version of the theme is heard at the close. Although the performers may enjoy the challenge, it is quite possible that the effort will not be appreciated by a general audience. *W.S.*

***Italian Concerto, BWV 971* by J. S. Bach, arranged for Woodwind Quintet by Jack Graham.** International Opus, P. O. Box 4852, Richmond, VA 23220, $29.

Inasmuch as the works of Bach generally transcribe well for a variety of mediums, it was perhaps only a matter of time until this keyboard concerto was arranged for woodwind quintet. The transcription by Jack Graham, Professor of Clarinet at the University of Northern Iowa, is suitable to a college-level or professional quintet, and appropriate for a variety of occasions, either in its fifteen-minute complete form or as single movements. The outer movements of the typical fast-slow-fast concerto are similar in their quick motor rhythm. The flute dominates the first movement while all voices are on equal footing in the third, perhaps with the exception of the horn, who has the fewest technical flourishes throughout the transcription. Each member of the quintet must be able to perform mechanically demanding passages in a rhythmically stable fashion. Inevitably, most rehearsals and individual practice of these movements will include the use of a metronome. The second movement is unique in that it is entirely an oboe solo accompanied by the three lower voices, with the flute tacet. A very fine oboist is a prerequisite here, one who is an excellent musician and has a strong command of the instrument, especially in the

low register to c#' and d' (one can almost hear the oboist whining). This is a very fine transcription, priced perhaps somewhat high but worth the long-term investment. The publisher went to considerable trouble to avoid awkward page turns and for this we performers are thankful, however it is BWV (Bach-Werke-Verzeichnis) not BMV. *W.S.*

***The Brass Instruments: A Reference Manual* by John Swain. Manduca Music Publications, 1997.**

John Swain, of California State University, Los Angeles, explains in his introduction, "This text is designed to be a reference text for brass teachers and students. It does not discuss brass performance techniques or pedagogy other than to discuss the specific effects of performance on the principle being discussed. As much pertinent information as possible about modern instruments and their design and construction is provided. This includes fingering charts which exceed those normally found in the standard references. Also, an attempt was made to provide information about historical instruments which the modern performer may encounter, without making the document an historical text."

The Brass Instruments: A Reference Manual features eight chapters: Acoustics; Instrument Design and Construction; The Brass Instruments; Intonation Problems and Compensating Mechanisms; Mouthpieces, Mutes and Maintenance; Nomenclature, Pitches and Transpositions of the Brasses; Fingering Charts for Commonly Used Instruments; Fingering Charts for Infrequently Used Instruments.

While some of the specific information about the horn may seem somewhat naïve to IHS members familiar with the heated debates and controversies that have appeared in *The Horn Call* and on the IHS E-mail "Horn List," the great strength of this reference is that it is well-organized, especially for finding or double-checking quick answers to the occasional nagging little questions (particularly about brasses outside of one's area of specialty) that would have taken far too much time to find in the older references we already have. It is interesting to note that the bibliography of this 1997 publication lists mostly the same old brass texts that have been around for years (as well as standard texts on acoustics), but the value of this manual is the effective manner in which Swain has compiled all of the information. There is no index but, with the excellent and detailed Table of Contents, the List of Figures, and the List of Tables, one is not needed.

The first chapter, "Acoustics," which is actually only eleven pages, is an efficient and well-organized essay with appropriate citations. In Swain's introductory remarks, he describes his organization of the information, which is unique to this particular chapter of the manual: "An attempt has been made here to present the information in the most complete format possible within the scope of the text and to do so in a manner which would allow the reader to select the level of information they wish to explore. Consequently, this chapter is divided into two sections. The first part presents basic information on acoustics while the second part more fully explores aspects of each topic."

The other chapters provide very concise descriptions (from a paragraph to a page or two) of topics listed as subheadings of the chapters, making this manual a practical and quick reference tool as well as an initial source of bibliographic information for further study. *The Brass Instruments: A Reference Manual* is a concise and useful reference for all serious brass students and teachers. *V.T.*

Friends of James Winter

January 4, 1998

Dear Friend,

It gives us great pleasure to share with you the Fresno Philharmonic Board of Directors' unanimous decision to elect Dr. James Winter our first Director Emeritus.

Jim Winter has dedicated a remarkable amount of time, energy, and expertise to serving the people of Fresno through the Fresno Philharmonic Orchestra. Please join us in celebrating a great horn player, generous humanitarian, and important friend of the Fresno Philharmonic.

In addition to his twelve years on the board, Dr. Winter was a member of the Orchestra from its inception in 1954 until his retirement in 1997. Professor Winter, voted "Outstanding Professor" and a Professor Emeritus of Music at California State University, Fresno, taught many of the Fresno Philharmonic's brass players, and at one time all but one of the brass section were his students. He also authored our excellent concert program notes for twelve years. Finally, in 1994 Jim Winter became the founding member of a group of 25 patrons who donated $5,000 each to financially rescue the Philharmonic. He has renewed his membership in this "Circle of 25" each year since.

It is fitting that our concerts on Saturday, February 13 and Sunday, February 14, 1999 honor Dr. Winter as Director Emeritus and celebrate his contributions to the Fresno Philharmonic.

We encourage you to send your congratulations to Jim (in care of the Fresno Philharmonic), and to consider participating in our tribute to him as well. This tribute will be a gift to the orchestra from the *Friends of James Winter*. As a contributor to this fund your name will be included on a special listing to be presented to Dr. Winter, along with your cards and letters, at a reception following the February 14 concert.

Your help in making this a heartwarming tribute will be greatly appreciated. If you have any questions, please contact Robert Lippert at the Fresno Philharmonic.

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Recording Reviews

John Dressler, editor

Readers interested in obtaining compact discs in this column are urged to place orders with dealers or record stores in your area. Should none of those dealers be able to assist you, try contacting one of two larger USA suppliers [Compact Disc World, Tel. 1-800-836-8742 or H&B Recordings Direct, Tel. 1-800-222-6872] or the distributors themselves. In this issue we welcome some contributions from guest reviewer Calvin Smith (C. S.) *of the University of Tennessee-Knoxville, solo recording artist and former member of the Westwood Wind Quintet and the Annapolis Brass Quintet, among many others. J. D.*

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Cerminaro Plays Mozart. **John Cerminaro, horn**. Seattle Symphony Orchestra, Gerard Schwarz, conductor. Crystal Records CD-515. Timing: 61:02. Recorded September 1997, Seattle Opera House, Seattle, Washington.
Contents: *Concerto No. 1* in **E-flat**, K. 412,*Concerto No. 2* in E-flat, K. 417,*Concerto No. 3* in E-flat, K. 447,*Concerto No. 4* in E-flat, K. 495

I recently reviewed Mr. Cerminaro's epic readings found on the disc titled *Screamers*, tours-de-force like none others, played in awesome manner consistent with the virtuosic demands required of the soloist. In contrast comes his latest disc of the ubiquitous four Mozart concerti. What is remarkable here is the level of sensitivity and grace in an understated yet so satisfying presence. As a sexagenarian, Cerminaro is approximately the same age as Leutgeb was when these concerti were conceived. One senses that the smooth gliding on scale passages, the wonderful echo effects of repeated material, and the deliberateness demonstrated on this disc was perhaps Leutgeb's own approach to these works in his twilight years. This is a seasoned performance here, one illustrating a beautiful mellow tone, utmost refinement and experience rather than youthful exuberance, knowing them from a long career of playing them by memory in public. Cerminaro delivers his own cadenzas in these works, adds just a hint of vibrato now and then on notes of longer duration, performs spirited rondo movements, and lengthens downbeats in phrases immediately preceding cadenzas, all of which add degrees of freshness to these interpretations. Musicologist Alfred Resch comments that the first concerto (which was really the last one composed) was originally in E-flat; Mozart transposed it down to D in an effort to accommodate Leutgeb's tiring lip. Left unfinished at Mozart's death, Leutgeb reportedly performed the middle movement of the *Horn Quintet*, K. 407 as a second movement to this work, and so Cerminaro has done that here. E-flat certainly makes the strings sound brighter, but the horn sounds perfectly at home in this version. The whole-step/half-step technical spot near the end of the first movement seems much more comfortable in this key on first hearing. Tempi employed on the disc are quite common except for the first concerto, which is rendered more deliberately than most performances. *J.D.*

Le Cor romantique français. **Claude Maury, natural horn.** Other assisting natural hornists: Teunis van der Zwart, Rafael Vosseler, Gilles Rambach, Denis Maton, Piet Dombrecht. Ricercar 206672. Timing: 71:57. Recorded in 1998; venue unknown.
Contents: *Le Rendez-vous de Chasse* G. Rossini
Caprices, Op. 32: 1,3,7,8,10,12, J.-F. Gallay
Nocturne No. 2 in E-flat, F. Duvernoy
Prelude, Theme and Variations G. Rossini
Six Sextets L.-F. Dauprat

This expertly-played disc of natural horn repertoire has just been released in France. Maury uses an early 19th-cen-

tury Raoux on this recording. Also featured is a Broadway pianoforte of the same period. This is an absolutely brilliant recording demonstrating hand-horn technique, with Maury and his collaborators showing quite dramatic changes of dynamics and presence at all times. Especially notable are the technical spots using many half-steps in Caprices 8 and 10, and the beautifully-crafted slow movements of numbers 1 and 3. The *Nocturne*, which uses harp accompaniment, is a fine piece for those just beginning to perform on a natural horn as it does not call for too many stopped notes. It is a three-movement design but only lasts about 7 minutes. Rossini's *Prelude, Theme and Variations* has many challenges for the advanced player. The quartet which opens the disc and the sextets which close it explore the most difficult writing for hand-horns. While the Rossini work calls for D horns, thus not requiring too "stratospheric" of playing, the Dauprat work is quite the opposite. And, uniquely, it calls for horns in different crooks (in all parts, all pieces) to achieve the fullest of chords with remarkable results for 1817. The second sextet, the *Minuet and Trio*, is particularly devilish technically, and the *Adagio* which follows it is so totally different in character and demands of the players that one marvels at the work when it is performed straight through: all six movements, lasting nearly 32 minutes. This is an important disc illustrating early 19th-century hand-horn literature and technique. *J.D.*

The Glass Bead Game. **Kent Leslie, horn**, with Thomas Harvey, percussion; Sheryll McManus, piano; Wendy Muston, harp. Self-produced. Timing: 51:43. Recorded at the Lodge Recording Studio, Indianapolis, Indiana in 1997. Order directly from: Hard Cor Music, 4811 E. 64th Street, Indianapolis, IN 46220 USA. $16 US, which includes postage.

Contents:
The Glass Bead Game (1997) James Beckel
Fanfare for Horn and Timpani (1985) Susan Salminen
Festive Rondo (1988) Richard Cioffari
Blues and Variations for Monk (1982) David Amram
As You Like It (1980) Jody Nagel
Dragons in the Sky (1989) Mark Schultz

Dramatic works open and close this new disc of contemporary music by free-lance artist Kent Leslie. The outstanding piece of chamber music composed recently by Indianapolis Symphony Orchestra principal trombonist James Beckel takes as its program Hermann Hesse's novel by the same title. It is a tightly-constructed piece, juxtaposing tonal centers of E-flat and A in representing Hesse's existential philosophy of life: the conflict between man and his environment. Performers most familiar with the novel will undoubtedly understand the underlying leitmotif ideas about characters James Knecht, Father Jacobus, and the Music Master. However, audiences and performers not as familiar with the literary background to the work will still be struck by the musical content. The work utilizes rising 5ths (each note of the 5th repeated before going on in a manner similar to the opening of Britten's *Serenade*), motivic repetition and ostinato, oscillating figures, many meters, whole-tone scale fragments, and bitonality. It is in three-movement design and lasts nearly 20 minutes, making this a major work for recital programs. A great variety of percussion instruments add drive and mood to the work: piano, harp, xylophone, chimes, glockenspiel, marimba, bell tree, triangle, timpani, vibraphone, drum set, gong, and wind chimes. A gamut of moods from the most subtle to powerful and angular keep the listener's attention throughout. This is a marvelous new work that deserves to be explored further. Salminen's *Fanfare* opens in a style similar to that of Beckel's work, with rising 5ths and motivic repetition. However, the stately nature of the work, with its underlying triplet figures in the timpani, characterize its conception as a ceremonial march. As a concert piece, it provides a captivating dialogue between two players. The *Festive Rondo* was commissioned by students of Louis Stout on his retirement from the University of Michigan. Hunting-type figures in compound duple meter are contrasted by a lyric second theme which utilizes rubato and interruptions of quarter-note rests, and in general recalls a Romantic flavor akin to lieder by Brahms. The opening section returns toward the end, followed by a short coda based on the opening motive—quite a well-rounded piece. It is good to hear Amram's musical thank-you to Monk here. It combines jazz techniques, rhythmic tapping on the instrument, and multiphonics in a very convincing manner. The composer had been exploring improvisation himself as a member of the Charles Mingus Quintet in the mid-1950s and wanted to write a piece to demonstrate how Monk was a role-model to him. *As You Like It* is a sensuous, veiled, atmospheric, aubade-like work. It features pentatonic elements and is quite tonal. A lilting, oscillating motion between the horn and piano make this work resemble a Sicilienne. Leslie is most convincing here with his warm tone and delicate, sensitive realization of the melodic lines. By now, most listeners are probably familiar with Tom Bacon's recording of *Dragons in the Sky*. It is important that another recording with a different interpretation of this work is now available, especially since the work has had over 300 performances over the past 8 or 9 years, making it a staple in horn chamber music. It was originally written for horn, percussion and tape, but the composer has recently orchestrated the piece, substituting orchestra for tape through a commission consortium which includes the two artists on this disc. The inspiration for this work is again literary—J. R. R. Tolkien's *The Silmarillion*, a story which includes a character called Morgoth, a bad guy who used winged dragons, thunder, lightening, and fire against the good guys. As one might expect, the hornist uses several mutes, note bending, abrupt changes between high and low registers, and highly emotional realizations of angular lines juxtaposed with more lyric ones. Leslie captures completely the cadenza-like freedom as well as the solid metric playing throughout. This is a terrific disc of new music for players and audiences alike. All works are published with that specific information contained in the liner notes. *J.D.*

Caged. Skyline Brass, **Jody Schmidt, horn**. Self-produced, SBCD001. Timing: 54:03. Recorded December 1997, Jacoby Auditorium, Umpqua Community College, Roseburg, Oregon. For ordering info, see http://members.aol.com/SkylineBrs
Contents: *A Brass Menagerie* John Cheetham
Quintet No. 1 Victor Ewald
Caged Don Maske
Colchester Fantasy Eric Ewazen

This group is one of terrific potential, but potential that is not yet realized. I expect to hear more from them in the future and also expect them to ripen into a fine ensemble. They are a "bass trombone" quintet, following in the line of the American and Annapolis Brass Quintets and the New York Brass Society. The program they present is a delightful hour of listening featuring three relatively new works and an old quintet chestnut, Victor Ewald's *Quintet No. 1*. The Ewald is well done, marred only by the use of a bass trombone on a part which just doesn't sound right to me without a tuba. The other works, John Cheetham's *A Brass Managerie*, Don Maske's *Caged*, and Eric Ewazen's *Colchester Fantasy* are splendid recent additions to the brass quintet repertoire. Hornist Jody Schmidt is a wonderful performer. She shows a wide range of dynamics, lyric expression and power when needed. *Calvin Smith*

Gunther Schuller Three Concertos. GM Recordings. GM2044CD. Timing: 69:10.
Contents: *Concerto No. 1 for Horn and Orchestra.* **Richard Todd, horn.** Gunther Schuller conducting the Saarbrucken Radio Symphony Orchestra. Recorded February 1992.
Concerto for Piano and Orchestra. Jeanne Rosenblum Kirstein, piano. Max Rudolf conducting the Cincinnati Symphony Orchestra. Recorded October 1962.
Concerto for Bassoon and Orchestra. Kenneth Pasmanick, bassoon. Gunther Schuller conducting the Saarbrucken Radio Symphony Orchestra. Recorded February 1992.

This and Richard Todd's jazz CD (*Rickter Scale*; see below) are amazing treats for the listener! Let me begin by saying these two recordings are full of superlative horn playing—I am nearly at a loss for words. The horn concerto is an extended work, almost 23 minutes long, and calls for great expressive control, facility in all registers, and strong technique. Nothing here seems difficult for Richard Todd, a performer who has distinguished himself highly in a very wide range of styles and venues: orchestral, chamber music, solo, jazz, and studio work. The concerto, a seldom-heard 20th-century masterpiece by a multi-talented composer, conductor, hornist, educator, administrator, musicologist, and author, is an impressive early work by Schuller. I have heard and performed quite a bit of his later music, and it was interesting to hear a very different sound from him. This early work is highly influenced by Romanticism and Impressionism. There are bits and pieces and sounds reminiscent of a number of composers that predate Schuller. His experience to that point allowed him to create his own, wonderful music. Get this CD. *C. S.*

Rickter Scale. **Richard Todd, horn,** with Billy Childs, piano; John Clayton, Jr., bass; Ralph Penland, drums. GM Recordings. GM3015CD. Timing: 48:34. Recorded on September 30 and October 1, 1989, at Mad Hatter Recording Studios, Los Angeles.
Contents: *Got a Match?* Chick Corea
Cipriana Steve Huffsteter
Rickter Scale Richard Todd
Our Waltz David Rose
Melancholia Steve Huffsteter
Anthropology Dizzy Gillespie/Charlie Parker
In a Mellotone Duke Ellington, arr. Wamaar
A Time for Love Johnny Mandel

In a growing list of hornists who are fluent in jazz, Rick Todd is extremely high on that list. Rick Todd is an extraordinary player and when he turns his efforts to jazz the result is extraordinary, too. I have had the pleasure of hearing him perform live in a wide variety of situations and knew what to expect. I played this CD for some of my jazz colleagues—they didn't know what hit them! I suppose that there are some out there who will find something they don't like about this disc, but that will be their loss. Rick Todd, backed by these other great players, doing these terrific tunes—sounds like a hit to me! Sit back, relax, and listen. *C. S.*

The Window Up Above, American Songs 1770-1998. **Tom Varner, horn,** with Pete McCann, guitar; George Schuller, drums; Lindsey Horner, bass; Mark Feldman, violin; Dave Ballou, cornet; Steve Alcott, bass; Thirsty Dave Hensen, vocals. New World Records 80552-2. Timing: 65:48. Recorded May 7 and 8, 1998 at Sound on Sound, New York City.
Contents: *Stone Grinds All* (traditional)
The Window Up Above George Jones
I Got It Bad Duke Ellington/P.F. Webster
Kingdom Coming Henry Clay Work
Over the Rainbow Harold Arlen/E.Y. Harburg
My God is Real Kenneth Morris
The Man I Love George and Ira Gershwin
When the Saints Go Marching In (traditional)
Lorena J.P. and H.L. Webster
Till I Get It Right Red Lane/Larry Henley
Memories of You Eubie Blake/Andy Razaf

Battle Cry of Freedom George F. Root
All Quiet on the Potomac J.H. Hewitt/E.L.E. Beers
Ramblin' Man Hank Williams
Abide With Me W.H. Monk/H.F. Lyte
When Jesus Wept William Billings
With Every Wish Bruce Springsteen
The Best Thing Tom Varner
There is a Balm in Gilead (traditional)

Call me biased if you wish, but I think the horn is the most versatile of instruments, especially with regard to its tremendous expressive range. It can fit perfectly in a wide range of styles and types of ensembles. This disc by Tom Varner is a gem for several reasons. A survey of American songs from 1770 to 1998, it is a soulful collection of Americana. No single recording can come close to being a comprehensive collection on this topic but this one is a great start. America's song tradition is one of the richest on the planet. The cultural melting pot brought music from many sources to us. Tom Varner provides us with Revolutionary and Civil War songs, gospel, country, jazz standards, even a song by Springsteen and one of his own. The treatment of these songs is also wonderfully varied. Some of the songs are played "straight" for their melodic beauty; some are sung by Thirsty Dave Hansen with Tom accompanying the voice with full counter lines or short licks interjected; some are blues; some are as "punk" as the horn may be able to get. The result is a variety of moods on a heartfelt historical tour. His tone is clear and singing at times, dark and almost "bass-trumpety" at others. If you have a set concept of what a horn should sound like, loosen up! Don't let your concept get in the way of your enjoyment! He sounds just right for what he wants to say. We play the most expressive instrument—let's enjoy the full range of that expression. Bravo, Tom Varner. *C. S.*

***Hornithology*. The NFB Horn Quartet: Ricardo Almeida, William Hoyt, David Kappy, Jay Wadenpfuhl, with special guest, Barry Tuckwell, horn, and Gunther Schuller, conductor**. GM Recordings. GM2062CD. Timing: 36:05. Recorded on May 27 and 29, 1993 at the Campion Center, Westin, Massachusetts.

Contents: *Five Pieces for Five Horns* (1952) Gunther Schuller
Sonata for Four horns (1957) Sir Michael Tippett
Textures (1988) Jay Wadenpfuhl

This CD contains three sterling examples of 20th-century horn writing and equally splendid recorded performances. The horn quartet (and in one instance here, the horn quintet) seems to be in a growth period of popularity, much like the brass quintet experienced in the 1960s, 70s, and 80s. Until that time, the bulk of quintet literature consisted of transcriptions, some Ewald and some similar pieces from the 1800s, and a few original works from the 20th Century. Then, beginning in the late 1950s, things really took off. New works were written, new brass quintets became established, the literature grew, and quintets appeared like never before, touring, recording, commissioning. Just a decade or so ago it was possible to find horn quartet recordings, but your choices were definitely limited. Things have changed and the NFB Quartet has been a leader in the charge. On this recording, they have given us two earlier works for horn quartet by Schuller and Tippett which are prime examples of mid-20th-century writing and which helped get things rolling for serious horn quartet repertoire. These pieces are not performed much. They are not easy but are well worth the effort. Advanced college players with sufficient rehearsal time could successfully perform them. The fact that they are technically and musically challenging is not a reason to shy away from them. I think this recording will encourage other performances—hearing how they can and should sound will spur other quartets to put forth effort. Jay Wadenpfuhl's *Textures* is not the historical equal of Schuller and Tippett, but is clearly a descendent. This is a fun piece to hear and I bet it would be fun to play, too. It takes us through a variety of styles as the principal themes are heard in African, Latino, and American Big Band music, and the players have the option of using some percussion instruments, too. As Jay has written, "*Textures* develops thematic material in a stream-of-consciousness linear form... sometimes earthy and sometimes ethereal." I highly recommend this recording of three outstanding horn works. *C. S.*

Arnold Maurice Jacobs

Born, Philadelphia, 11 June 1915 - Died, Chicago, 7 October 1998

His Life and Work

by

André M. Smith

New York

This biography of Arnold Jacobs has been in preparation for eleven years. Based upon more than one-hundred hours of audio tape transcriptions of Jacobs and hundreds of detailed conversations during twenty-nine years between Jacobs and the author, it will be the most significant contribution in this century to the history of an understanding of the teaching and performance of the wind instruments in the United States. It therefore will be the definitive text of its kind to have come from the contemporary Chicago school of symphonic brass playing and will record the creation and development of that school in its finest form. This book will be published by

André M. Smith Music Company
Box 1595 - Cathedral Station
New York, N.Y. 10025
Telephone: (212) 222-3243 · · · FAX: (212) 222-6179
Brasswork@aol.com

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Interested readers may wish to know of two representative excerpts from this forthcoming biography that have been published previously.

"Respiration for wind musicians. From the Bronze Age to the end of the 20th century. A synoptic review." ***TUBA Journal for Euphonium and Tuba*** 20(4):28-45, Winter 1993.

"Pulmonary emphysema and the playing of a wind instrument. Is there a correlation?" ***TUBA Journal for Euphonium and Tuba*** 21(1):46-58, Fall 1993.

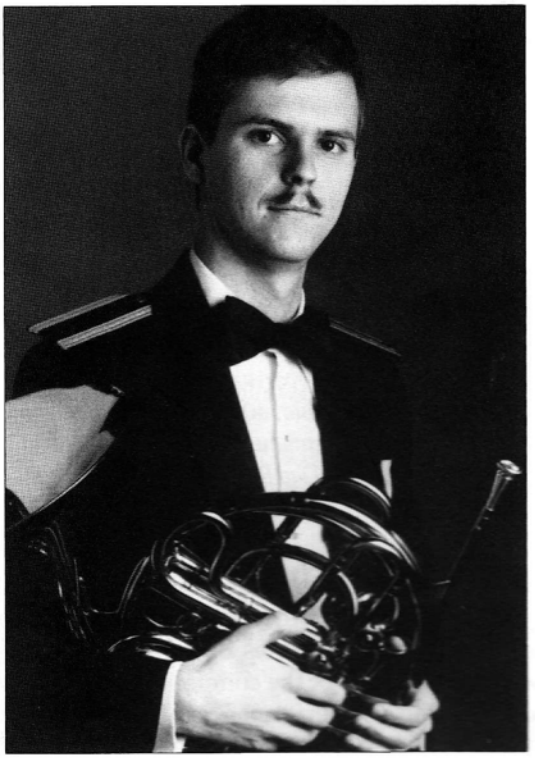
1999 IHS Scholarship Program

Virginia Thompson, Scholarship Committee Chair

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

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

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



Jon Hawkins, 1965-1991

The Jon Hawkins Memorial Scholarship

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

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

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

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

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

Symposium Participant Awards

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

Conditions for the awards are as follows:

1. To qualify, an applicant must:

a. Be a student of the horn who is no more than twenty years of age as of May 18, 1999.

b. Write a short essay (at least one page long) describing the importance of the horn in his or her life. The English language must be used for all written information accompanying the application.

c. Show a financial need by including with the above mentioned page, letters from parent/guardian ***and*** teacher attesting to the applicant's interest in the horn and to his or her financial situation. *N.B.* Parent/Guardian letter must include permission to attend the Symposium if the applicant is under the age of majority.

d. Include his/her name, address and telephone number with the application.

2. Winners will be chosen on the basis of their applications and indication of financial need.

3. Application letters with supporting material must be postmarked no later than March 20, 1999.

4. Winners will be notified by mail no later than April 15. The $200 awards will be sent directly to the workshop host and be credited to the winners to partially cover registration and/or room and board fees. If an award cannot be utilized by a winner, send notice immediately to the application address.

5. The IHS reserves the right to cancel or withhold one or more of the awards if conditions so warrant.

6. Applications should be mailed to:

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

Please allow ample time for international mail delivery.

The IHS Orchestral Audition Competition Dorothy Frizelle Memorial Awards

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

Eligibility

1. Contestants must be under twenty-five years of age at the time of the competition and must not be under a full-time contract with a professional orchestra.

2. All contestants must be registered participants of the IHS Workshop. Current registration will be checked at the workshop.

Repertory

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

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

Adjudication

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

The Farkas Performance Awards

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

Eligibility

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

Preliminary Audition

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

Application requirements are as follows:

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

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

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

Final Competition

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

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

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

Continued from Page 26

Yet with the passing of years a remarkable change was coming over Franz Strauss. Ironically, it began in the same year as Wagner's arrival in Munich, but was inspired by a very different event—with the birth of his son on 11 June 1864, Strauss began a long, slow process of mellowing.

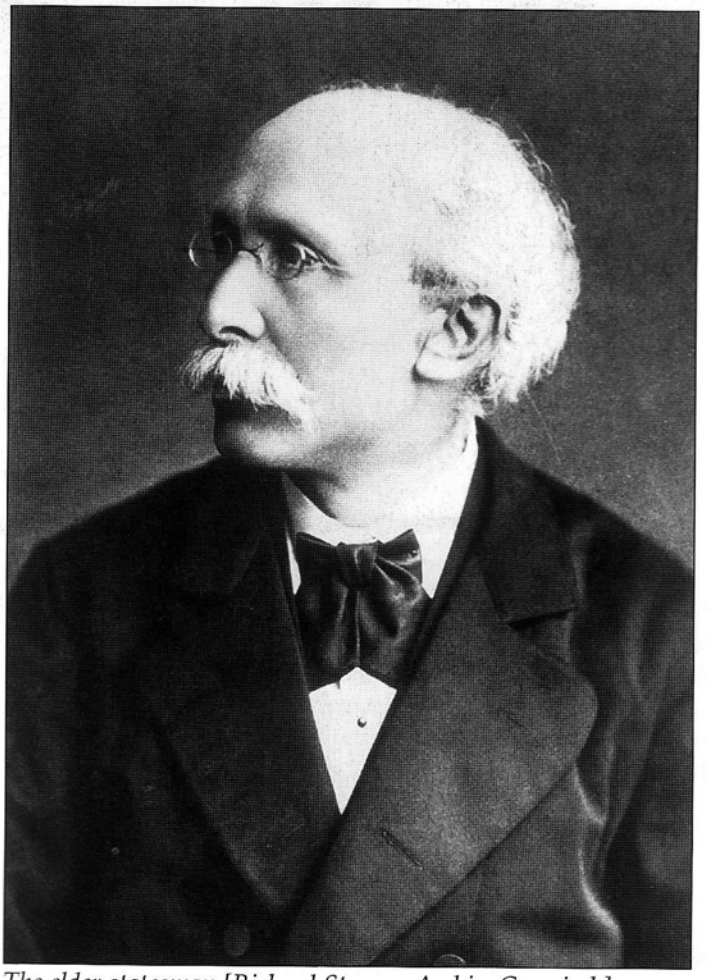
> To My Esteemed Father-in-Law,
> It is my joyous honor to inform you, dear Father, that yesterday (Saturday) at 6 a.m. my dear good wife presented me with a cute, chubby baby boy. Further, I take great pleasure in telling you that mother and son are doing fine.[67]

They named him Richard Georg. "My mother reported that I reacted in early childhood to the sound of the horn with a smile, but the tone of the violin sent me into crying fits."[68] Franz loved his little family passionately. "There is not a quarter of an hour that passes without my thinking about you and our boy and wishing that I was with you...Life only seems worth living when you have a loving wife at your side (which I am blessed to have) and the dear little boy who gives us both so much pleasure. If only the good Lord grants us continuing health, for which I pray daily, my happiness will be complete."[69] Daughter Johanna, born three years later, remembered: "He was so proud and pleased with his children, which he expressed in every letter to his wife, and exhorted often that she was to watch and raise them with great care."[70] He gave his children what he had not enjoyed himself: a firm, affectionate hand that constantly supported them. "The only thing that will sustain them through life is a solid, healthy upbringing based on loving discipline."[71] They seemed to thrive on it. He wrote his wife, away for her nerves: "Richard is tidy and diligent and the little mouse [Johanna] runs about the rooms as usual; in the early morning, when I am still in bed, she comes in three or four times and ask 'Papa, do you need anything?' When I finally answer 'Oh yes!' she dissolves in smiles, give me a kiss and then disappears again."[72] Franz kept his harsh past a secret. Richard was told that his father was the son of a respected tower musician but was orphaned early. Johanna recalled simply, "he never spoke about it to us."[73]

Franz took special care with his son's education. At four-and-a-half, Richard started piano lessons with August Tombo, harpist in the court orchestra. Another two years and the boy started composing—a Christmas carol and a polka were dutifully transcribed by his father. His cousin August Pschorr was honored with the dedication of the subsequent *Panzenberg-Polka* (AV 10,[74] 1872) written for the Wilde Gung'l (a *Panzenberg* is the mountain of empty kegs outside a brewery). When Richard was seven, he and Johanna were taken to see their first opera—*Der Freischütz*.

> Because Father was there, the tuning of the orchestra provoked his [Richard's] burning interest. The horn soli and difficult passages that Papa had specially practiced were known only too well to my brother and I. We crossed our fingers excitedly and only let out our breath when everything was successfully over. . . Into great old age, Richard lavished a very special love on the horn in all his scores.[75]

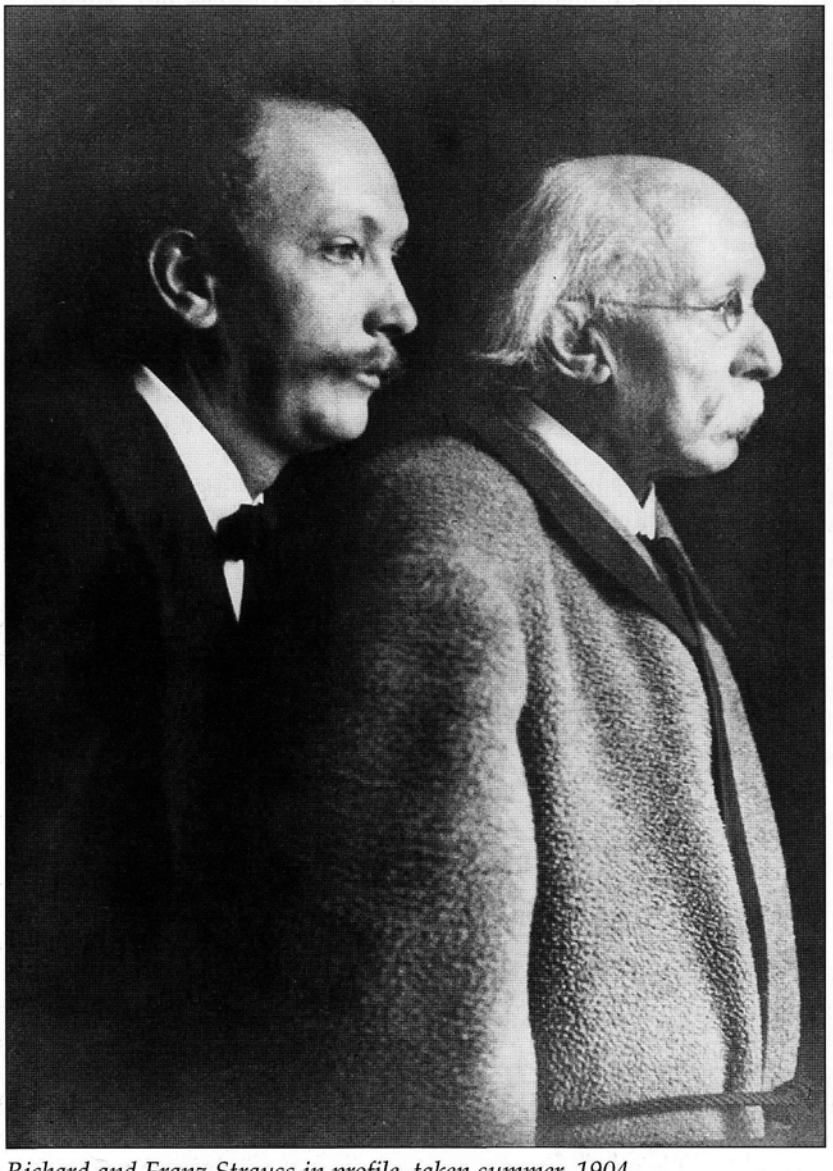
At eight came violin lessons from second cousin Benno Walter, concertmaster of the court orchestra. Richard was eager to attend a conservatory, but his father insisted on a broad humanistic grounding at the *Gymnasium*. "Then you are flexible and can choose from all possibilities. If your talent suffices, it will make itself known. Even a good musician has a hard life. It would be better to be a shoemaker or a tailor."[76] So Richard took Greek and Latin and entered into a life-long love affair with classical antiquity. Unlike many exploited *Wunderkinder*, he was allowed to ripen through his teens at his own pace. But having such musical expertise in the household was inevitably rubbing off. Richard recalled of his father: "I learned good musicianship from him by accompanying countless readings of the beautiful Mozart horn concerti and Beethoven's horn sonata."[77] The influence was felt in composition as well. "I have to take the variations for horn in E-flat major [*Introduction, Theme and Variations* for horn and piano, AV 52, 1878] that I composed last fall," he



The elder statesman [Richard Strauss-Archiv, Garmisch]

wrote Ludwig Thuille, "and rewrite them for human lungs and human lips; as is they are almost unplayable."[78] As Franz was one of the few private subscribers to the first complete Mozart Edition, his son had the riotous luxury of poring over that composer's complete works.

In October 1882, Richard joined the first violins of Wilde Gung'l and got orchestral experience firsthand.[79] "His father would fiercely whisper 'Quiet!' from the conducting podium when he constantly checked his violin tuning in soft pizzicato, all the while watching the old man to see if he heard it."[80] At the end of the eighties, Richard stood before the group as conductor of his own *Festmarsch* (his Op. 1, 1876), dedicated to the Wilde Gung'l.



Richard and Franz Strauss in profile, taken summer, 1904 [Richard Strauss-Archiv, Garmisch]

> Behind him sat his father. I can still remember how he followed his son's every movement. No one who had seen them together could ever forget the tableau: the father, his heart brimming with pride; Richard's exuberant temperament, intentions far exceeding technique; his father's subtle corrections, and if I may say so, tightly-reined restraint.[81]

When the group premiered Richard's *Serenade in G major* (AV 32, 1877), the score and the parts were copied out by his father. Franz did the same service for the *Symphony in D minor* (AV 69, 1880), as well as playing the first performances of Richard's works up through *Aus Italien* (Op. 16, 1886). This help was not given without commentary. "You rascal!" Franz once told his son on looking through a new orchestral score. "So you persist in writing for flute up to high B-flat? If Mozart and Beethoven could get along without the B-flat then you certainly can too!"[82]

Richard returned the loyalty. Etudes in E-flat and E major (AV 12, 1873?), the song *Das Alphorn* (AV 29, 1876, with an unplayable horn part revised by Franz), the afore-mentioned *Introduktion, Thema und Variationen* in E-flat, and the piano version of the first horn concerto were all "dedicated to my dear father."[83] Franz's house gods became Richard's. Richard was enthusiastic after hearing Clara Schumann play Beethoven and observed that "Brahms' Third is not just his most beautiful symphony, but the most important composition of our time."[84] He warned Ludwig Thuille against modern orchestration manuals: "I advise you not to buy any of them. My father only knows the one by Hector Berlioz, who is just a clumsy amateur..."[85] Wagner's *Lohengrin* was "terribly saccharine and morbid"[86] and *Siegfried* bored Richard "so awfully, that I cannot begin to describe it."[87] He sent Thuille a veritable catalog of inanities he had found in the *Ring*, complete with notated musical examples, and fearlessly predicted "You can be sure that ten years from now, no one will remember the name of Richard Wagner."[88]

Then the youngster heard *Tristan und Isolde*. In the winter of 1880/81 he secretly got hold of the score. One afternoon as he was playing it quietly for schoolmate Karl Aschenbrenner, Franz burst out of his practice room, horn in hand, bellowing "what is going on here?" He was still upset when he went to the opera that evening, complaining to colleagues, "the boy is going astray!"[89] Richard tried to reason with his father; "Just consider. You sit in the middle of the orchestra playing your horn part, but the impression given by the whole is completely different out front."[90] Franz continued to hope Richard would outgrow this new, insidious influence. "There are other composers besides Liszt, Wagner, and Berlioz whose works deserve to be heard. Have you given up on Mozart, Haydn, Spohr, etc.?"[91] Yet, a friend of Richard's remarked on Franz's "tentative approach towards his son's revolutionary path."[92] Through the loving study of Richard's scores, the older man's artistic horizons slowly changed.

After sending his son to the conservative oracles Franz Lachner and Joseph Rheinberger for early direction, Franz chose opera Kapellmeister Friedrich W. Meyer to instruct the sixteen-year-old Richard in theory. Though Meyer was a very careful and exact teacher, he was at the same time an admirer of Wagner. Franz Strauss was nothing if not practical, and accepted the convinced Wagnerian in deference to the gifted teacher. He also surprised his Wilde Gung'l by including the "Friedensmarsch" from *Rienzi* in one of their later programs. Scornful of northern Germans, he nonetheless footed the bill for his son's first, exploratory trips to Leipzig, Dresden, and, most notably, Berlin. When the Liszt disciple and Wagner in-law Alexander Ritter became Richard's compositional mentor, Franz was drawn into unusual company.

> Strauss, together with Ritter and his father Franz, spent evenings at a reserved table at Leibenfrost's little wine bar on the Promenadeplatz, cheered by the tart Serbian house wines. Someone outside their circle once interrupted Ritter's fiery monologue to say that he had actually liked the pieces by Brahms that he had taken time to study. Ritter replied: 'Yes. One should study Brahms—just long enough to realize that there is nothing to him.'[93]

If Franz could stomach such a statement, things were indeed changing. "Those who knew Franz Strauss in his later years, his mild, objective smile showing his contentment in others' company, the short, snow-white mustache set in pleasant, friendly features, the peaceful tolerance of all musical directions that was certainly prompted by his son—it was hard to recognize the notorious extremist of the sixties, the hardened champion who had battled with Wagner and Bülow."[94] His reaction when the young Ermanno Wolf-Ferrari complained that his native Venice had defiled *Die Meistersinger* by cutting the first act and putting a ballet in its place was a relatively bland, "Not a bad idea!"[95]

Hans von Bülow, at the helm of the excellent Meiningen orchestra since 1880, was still wary of the Strauss family. He censured the first of Richard's compositions that came his way: "Piano pieces by R. Str. have thoroughly displeased me—green and precocious. As far as imagination, Lachner is a veritable Chopin in comparison. They lack all youthful invention. Not a genius, I am deeply convinced, but at most a talent like scores of others."[96] But the teen-aged Richard sought out the master conductor in Berlin, and the latter was impressed with what he saw. Richard was careful to send "my father's heartiest greetings"[97] when he wrote Bülow, and the latter countered with "my most respectful regards to your father."[98] There was to be one last show of pique before the two old enemies called a truce. When Bülow was on tour in Munich, Franz approached him about playing through his son's *Suite* for winds in B-flat (Op. 4, 1884). Bülow raised the stakes—Richard would have to conduct the piece himself. The morning of 18 November 1884 he did, and with great success. Franz approached the maestro in the artists' room and thanked him for the favor. For Bülow, revenge was sweet. "You have nothing to thank me for," he screamed, "I have not forgotten the things that you did to me in my time in this cursed Munich. What I did today, I did because your son has talent and not for you."[99] Strauss was summarily dismissed as the door slammed in his face.[100] Bülow wrote his young colleague eight years later on the occasion of Richard's first *Tristan und Isolde* in Weimar: "My heartiest congratulations on your latest conducting debut, which reminds me of my own in Munich 27 years ago. No doubt your father's rumblings (he was then first horn-poet in Munich) were also most resonant in W[eimar]."[101] Bülow went so far as calling on Franz Strauss when he was in Munich in April 1892, but Strauss had already left for Aibling and the country air. Long after both elder men had died, Richard concluded that despite their disagreements "Bülow liked my father a great deal."[102]

Even the breech with Wahnfried was put to rest. Richard, who became a coach at Bayreuth, wrote Cosima Wagner from Weimar: "Now that I am taking a holiday I can enjoy an affectionate visit from my father, who attended *Tannhäuser* and was very pleased with the performance." Cosima Wagner picked up the thread:

> Is your father still in Weimar? It seems to me that you, as the son of an artist that found it difficult to follow us, embody reconciliation and understanding. It is proof to me that he was with us in his heart, but birth, habit, upbringing, the context and other such petty conventions kept us apart. There is nothing that I think about more contentedly than the quiet, inexorable weaving of fate that defies all our human prejudices in the end.[104]

Old wounds were healing, and two years later, "when Frau Wagner visited the younger Strauss at his Uncle Pschorr's in Feldafing (in 1892), he [Strauss] happened to see her walking in the garden, arm in arm with his old father."[105]

Franz's distinguished reputation guaranteed Richard a ready-made circle of partisans—hornists all over the German-speaking world. Gustav Leinhos in Meiningen, Oskar Franz and Heinrich Hübler in Dresden, Lehmann in Berlin, even fellow *Münchener* H. Dutschke in New York (who premiered the *Sinfonia Domestica*)[106] all made the son of an honored colleague feel welcome. One of the Hoyer brothers (probably Bruno) performed the young man's first horn concerto with piano at the Munich Tonkünstlerverein. Franz had practiced the piece assiduously, but decided the surplus of high concert E-flats were a bit much for him at age sixty. In the end, the work was dedicated to Oskar Franz, who played it in Dresden on 29 March 1886, though not before Gustav Leinhos and his Meiningen colleagues gave it two performances in March of the previous year.

In Richard's stream of letters back to Munich, his sympathy for horn players is evident. After the first reading of *Don Juan* in Weimar he wrote: "One of the hornists sat there out of breath, sweat pouring from his brow, asking 'Good God! How have we sinned that you should have sent us this scourge (meaning me)! We will not get rid of him so easily, either.' We laughed till we cried. Certainly the horns blew without fear of death."[107] And from a performance of *Don Quixote*: "The hornists in Hamburg, whose mutes would not

cooperate, stumbled onto the splendid idea of sticking empty beer bottles (with the typical north German shape) into their horns, which functioned surprisingly well as mutes, no alterations necessary. We had great fun!"[108]

His father wrote back with (unsolicited) advice on how to better his compositions; "Dear Richard,...I hope that the performance of your work has convinced you that you need to be somewhat more careful and frugal with the brass in the future...color should always remain a means to an end."[109] Of the first tone-poem, *Macbeth*, he advised his son to "...lose this excessive bulge of instrumental fat and give the horns more opportunity to hear what you really want to say."[110] The advice was not always appreciated, but, as Strauss' sleek, mature orchestral sound testifies, was eventually taken to heart. The son retorted at the time:

> Too thickly orchestrated you say? And I had always thought that it was so thin...If everything were as my dear, good papa would have it, the horns would count rests through the entire opera, or at the very most play a couple of held-out notes in the finale, à la 'Don Giovanni' or 'Zauberflöte.' If anything, I think I have overworked the bassoons. Of course, papa does not mind that—he is quite happy when his neighbors have a lot to play, is he not?[111]

As for *Ein Heldenleben*, Franz wrote:

> Dear Richard! Do not take it too personally if I unburden my heart to you and ask for a great favor, namely: avoid an excess of polyphony in your new works. The ear, even that of the skilled musician, is not capable of following such complicated voice-leading, which obscures a grasp of the intellectual content of the work. Give your pieces more melodic rest points and their form sharper definition. Be more miserly with the brass. You will attain more lustrous climaxes if you employ the heavy artillery with an eye to the overall effect—I will never forget the great impression made by just three trombones in the recitative from 'Iphigenie in Tauris.' Be picky in composing themes and fashion them flexibly! 'Heldenleben,' which otherwise pleased me very much, has prompted all these requests. Believe me, dear son; you have no more honest friend than your own father, who prays daily that the good Lord will bless you and who has only the warmest wishes for your artistic progress, which indeed fills him with joy. Once again! Please do not take my requests too hard..."[112]

The musical depiction of the harping critics in *Heldenleben* was beneath Richard's dignity, wrote his father, and *Sinfonia Domestica* was a puzzle—Richard's home life was not nearly as noisy. The advice to streamline accompaniments and favor melodies was doubled for opera: the singers must come through. Richard later gave his father credit, remarking about a passage in an early work: "It is shocking how banal and talentless these bars seem. My old father knew what he was saying when he insisted that paper was far too patient."[113]

Franz had the joy and worry of seeing his son installed in Munich as Kapellmeister. Richard remembered,

> when I conducted my first operas and my 65-year-old father still sat in the first horn chair he had occupied for 45 years. With legendary devotion to duty he was at his stand a full hour before performance time. He had no fear for the delicate soli in 'Cosi fan tutte'—only the green baton wielded by his unpracticed son caused him dismay.[114]

Actually, Franz was getting too old to play the increasingly rigorous schedule and had reduced his appearances accordingly. During the twenty-five years of Karl von Perfall's management at the Court Opera, 1867 until 1892, Wagner operas were performed an incredible 742 times (Mozart, in second place, scored only 240).[115] The year 1888 was a high water mark with sixty-five Wagner performances. It seemed as if the Wizard of Bayreuth had won their old feud posthumously, but Strauss had not yet given in—at sixty-seven years of age he was in his first horn chair for *Siegfried* (without cuts) in 1889. In June of that year he was playing cards at the Café de l'Opéra in the Maximilianstrasse when a colleague congratulated him on his retirement. Management, fearful of his famous temper, had pushed it through quietly and posted the decision that morning. Strauss sat stunned while friends groused that forty-two years of service deserved a better end.

He could stop battling asthma and pack away his horn, but continued to play viola for years in the well-known Mittermayer Quartet. He taught and conducted into his seventies and devoted more time to folk music on his guitar. He finally gave the directorship of the Wilde Gung'l to Richard's pupil, Hermann Bischoff.[116] His last years were spent following his son's successful career, the Munich apartment serving as Richard's unofficial south-German agency. "Father Strauss was very good at drumming up publicity,"[117] and negotiated Richard's return to a Kapellmeister position at the Munich theater under very favorable artistic conditions. Franz sent the score of the *Symphony in F minor* (Op. 12, 1884) to New York with visiting conductor Theodore Thomas, who would give many Strauss works their American premieres in the future. He also sent Richard constant advice to improve his conducting.

> Serpentine undulations are unattractive in conductors, especially in tall people like you... the essence of conducting lies elsewhere... The left hand has nothing to do with conducting except to turn the pages of the score (if there is no score on the stand then it should remain still). The stimulation of the performers is accomplished exclusively by the handling of the baton and with the eye. Dear Richard, please follow my advice and stop all the buffoonery. You do not need it.[118]

Richard often smarted for awhile, but usually incorporated the suggestions; the insights of four decades of orchestral experience were too valuable to reject. He would later advise conducting colleagues,

> Do not be too proud of your three curtain calls after the third Leonore overture! Down in the orchestra pit, expert eyes (in the first violins, among the horns, even way back at the timpani) critically follow your every quarter and eighth...They

bridle when you hiss 'pssst' and 'piano, gentlemen' throughout a performance while your right hand continues to conduct forte. They raise their eyebrows when you begin a rehearsal saying 'The woodwinds are out of tune' but cannot tell exactly which instrument is too sharp or flat. When the great master thinks they are following his baton reverently, they play faithfully on, without giving him a glance...[119]

At eighty, Franz was erect and largely unchanged. On 12 April 1897 he was presented with a grandson, who was named after him. He was immensely proud of the honorary doctorate Richard received from the University of Heidelberg in 1903, and presented his son with a prized possession, an original Mozart letter. The summer they spent together in 1904 was peaceful, though Franz was less than comfortable when his son played bits of his newest work, *Salome*. "God, what nervous music. It feels as if a June bug were crawling around inside my pants."[120] That year also saw his last composition, a set of posthorn trios that he composed for a nephew at the postal service.

Now in Berlin, *Hofkapellmeister* Richard Strauss (he would not be appointed *Generalmusikdirektor* until October 1908) was overloaded with work throughout the early months of 1905. He led the local premiere of Engelbert Humperdinck's arrangement of Auber's *The Bronze Horse* on 1 January. Then a tour of Holland conducting three early tone poems and a London performance of his *Sinfonia Domestica* kept him occupied. "There is simply too much to rehearse at the moment," he complained to composer Max Schillings, "[Hans] Sommer's *Rübezahl* and Humperdinck's *Heirat wider Willen*; the poor ensemble has barely had a chance to recover from Roland [*Der Roland von Berlin* by Leoncavallo]."[121] Meanwhile, he was frantically orchestrating *Salome*, which would not be finished until May. Eighty-three year old Franz, his health failing, was looking forward to Richard's visit the coming summer, "so we can comfortably pass some time in each other's company before I leave on the ultimate journey."[122]

The last visit was denied them. Franz Strauss slipped away softly on 31 May. At the funeral, Richard asked orchestral colleagues to play his father's favorite Mozart string quartet movements. Four years later, he had his father's two sets of etudes for horn published, but perhaps the most telling tribute was contained in the edition of Berlioz's *Treatise on Orchestration* that Strauss edited and enlarged the year of his father's death. Strauss more than doubled the space that Berlioz had allotted to the horn, praising "the only instrument of them all that invariably blends with the others...the enormous versatility and highly-developed technique...the true protean nature of the valved-horn..."[123] His sister Johanna saw her brother conduct often in the years to come, "But every time a major horn solo was played he would steal a quick glance in my direction—in remembrance of our late father."[124]

The younger Strauss' flirtation with the outward trappings of the New German School seemed to peak after his father's death with *Salome* and *Elektra*. A contemporary satire in *Die Musik* in 1909, "The 144th Cacophony Convention in Beerville," portrayed him as His Majesty Richard II, ruler of the Cacophonists. A court of law has just handed down a new ruling: as only melodies can be copyrighted, and as Richard II does not compose melodies, he does not earn any royalties. "My kingdom for a melody!" he despairs. "Oh, if I had only listened to my sainted father and remained a conservative!"[125] But the critics could not yet know that Strauss' cribbing of Wagnerian music-drama and Lisztian tone-poems was over. "Wagner is a mountain that no one can climb," he explained later, "which is why I went around him."[126] At the very time the spoof appeared, Strauss was working on a new and very melodic opera—*Der Rosenkavalier*. In this work, begun not quite four years after his father's death, he fully assimilated Franz's two great loves: Bavarian folk music and Mozart. The first became a trademark: rustic waltzes, folk-like melodies, and invariably singable instrumental lines. In *Ariadne auf Naxos* of 1912, a Mozart-sized orchestra intoned a "yodel theme that bounces upwards as if from a highly-strung feather bed,"[127] and accompanied the Harlequin troupe of the second act with a Bavarian polka. His contemporaries began to seriously analyse the "Munich-ness" of his compositional style.[128] The trend continued for forty more years, through *Capriccio* and the late works for chamber ensembles.

Richard and Franz Strauss, taken during what would prove to be their last visit together, in summer, 1904. [Richard Strauss-Archiv, Garmisch]

Franz need not have worried that Richard had "given up on Mozart." Indeed, he felt closer to Mozart than to his own contemporaries. To young composers who tried to copy his style he warned, "you could not do anything more foolish. If you want to learn something, then get hold of some symphonies and quartets by Mozart."[129] An acute Bavarian observer noted: "It is fundamentally important to see Strauss as a reincarnation of Mozart rather than the continuation of Richard Wagner, whose extensive orchestra was the only thing that he inherited."[130] This sentiment was echoed in a stream of articles comparing Strauss with Mozart.[131] Strauss himself crafted a new arrangement of the long-neglected *Idomeneo* and penned two prose tributes to the Salzburg master.

The ceaseless emphasis that Franz put on classical models had borne fruit. Glenn Gould marveled at Richard Strauss' unique "method by which the chromatic language of late Romantic tonality could be erected upon a more stable keel than that which Bruckner or Wagner had."[132] And as for counterpoint:

> Strauss is closer than any late Romantic composer, and for that matter, any nineteenth-century composer after Mendelssohn, to the genuinely Baroque technique of preserving a structural autonomy in those lines and motives that are the foundation for his vertical structures.[133]

> At every moment—regardless of the breadth of the score, regardless of its metric complexities, regardless of the kaleidoscopic cross-reference of chromatic tonality—the bass line remains as firm, as secure, a counterpoise as in the works of Bach or of Palestrina.[134]

The evolution away from Wagner and towards his father's classical aesthetic was crowned by the Second Horn Concerto, described by a recent biographer as "the culmination of a musical epoch that began with the folk craftsmanship of the former town musician and ended with Richard Strauss."[135]

Hans von Bülow called Franz Strauss "the Joachim of the horn."[136] Joseph Joachim's musical integrity had made him a legend that transcended musical and national borders. With this in mind the significance of Bülow's tribute to Franz Strauss is apparent: virtuosity coupled with high principles. As *Ein Heldenleben* exuberantly resounds into its hundredth birthday, it is an appropriate juncture to bring Franz Strauss back from the purgatory of isolated and prejudicial anecdotes and reinstate him at the forefront of the musical history of his era.

Notes

[1]Willi Schuh, *Richard Strauss. Jugend und frühe Meisterjahre. Lebenschronik 1864-1898* (Zürich, 1976), 493.

[2]His son Richard was convinced that his father had Czech ancestry. See: Richard Strauss, "Erinnerungen an meinen Vater," *Betrachtungen und Erinnerungen*, ed. Willi Schuh (Zürich, 1981), 152.

[3] Franz Trenner, "Franz Strauss (1822-1905)," *Richard Strauss Jahrbuch* 1959/60, ed. Willi Schuh (Bonn, 1960): 32.

[4]Schuh, *Richard Strauss. Jugend und frühe Meisterjahre*, 22.

[5]Ludwig Kusche, *Musik und Musiker in Baiern* (Munich, 1963), 62.

[6]Max Steinitzer, "Zur Erinnerung an Franz Strauss," *Allgemeine Musik-Zeitung* 32, no. 25 (23 June 1905): 443.

[7]Herzog Maximilian von Bayern, Karl Stiegler and Wilhelm Diez, *Posthornklänge für das chromatische Horn*, cited in: Alois Dreyer, *Herzog Maximilian in Bayern* (München, 1909), 48.

[8]Gerhard Ohlhoff, "Die Personalakte des Kammermusikers Franz Strauss," *Richard-Strauss-Blätter*, June 1980, neue Folge, 60.

[9]*Gulden*, also translated as florins, were the Bavarian monetary unit until the introduction of the *Reichsmark* in 1876.

[10]Ohlhoff, 63.

[11]Ibid., 65.

[12] Strauss took over principal duties at the retirement of Franz Moralt in 1864.

[13]See Walter Gais and Max Schüler, *150 Jahre Pschorrbräu, 1820-1970* (Munich, 1970).

[14]Also called Josepha.

[15]Steinitzer, *Richard Strauss* (Berlin & Leipzig, 1911), 21.

[16]Ibid., 20-21.

[17]Ibid.

[18]Erich Urban, *Richard Strauss* (Berlin, 1901), 10.

[19]Kusche, 62.

[20] "Litteratur" [sic], *Deutsche Musiker-Zeitung* 13, no. 8 (8 Feb. 1882): 79. In a similar vein, a Berlin review at the end of the century concluded: "Unfortunately all of the contributions of the court orchestra were not on the same level, and this is principally due to the horns, which have frankly been a calamity over the course of the season...It is fervently to be hoped that a remedy for the horn problem can be found as soon as possible. The present situation is truly unworthy of an orchestra of the high standing of our court ensemble." (Ernst Otto Nodnagel, "Musikbrief. Berlin," *Musikalisches Wochenblatt* 28, no. 25 (June 1897): 340).

[21] Hans Pizka's research into employment records verifies the depleted roster of the horn section as it looked in late 1864, following the retirement of two members (including former principal Franz Moralt) and the departure of another to the violas. Strauss' horn colleagues thereafter included Carl Ernesti, Hans Fastlinger, Josef Mühlbauer, Josef Mayer, and Friedrich Sendelbeck, who shared principal chair with Strauss. So the roster remained until the addition of Wilhelm Poetzsch in the last year of the decade. My thanks to Hans Pizka for sharing this information with me.

[22]Christian Speck, "Ein Ottensteiner-Horn aus dem Nachlaß von Franz Strauss," *Musik in Bayern* no. 41 (Tutzing, 1990): 63-64.

[23]Steinitzer, *Richard Strauss*, 209.

[24]Lindner, "Hie F-Horn - hie B-Horn - was ist recht?" *Deutsche Musiker-Zeitung* 29, no. 34 (20 Aug. 1898): 447. Linder was former solo hornist in Meiningen and professor in Würzburg.

[25]Trenner, "Der Vater: Franz Strauss. Zum 50. Todestag von Richard Strauss' Vater," *Neue Zeitschrift für Musik*, June 1955: 339-340 (a translation by Bernard Bruechle appeared in *The Horn Call* II, no. 2 (May 1972): 60-65).

[26]For the most complete list of Franz Strauss' compositions, see: Trenner, "Franz Strauss (1822-1905)," 40-41.

[27]A single exception was the Calcant (secretary) Frau Hartwig, whose attempts to dictate which hornist should play when met with Strauss' insistence on his right to divide the services among the horn section himself. Subsequent investigation by management "closed the matter without apportioning blame" (Ohlhoff, 66), but the enmity between secretary and hornist remained.

[28]Letter from Richard Strauss to Max Schillings, 12 July 1895, in: *Richard Strauss—Max von Schillings. Ein Briefwechsel*, ed. Roswitha Schlötterer (Pfaffenhofen, 1987), 34.

[29]Steinitzer, *Richard Strauss in seiner Zeit* (Leipzig, 1914), 11.

[30]Ohlhoff, 68.

[31]Forward to: Hans Diestel, *Ein Orchestermusiker über das Dirigieren* (Wilhelmshaven, 1960), 5.

[32]Richard Wagner, *Mein Leben*, vol. 1 (München, 1911), 453.

[33]Letter to Frau Lewy, 1 April 1849, in: Richard Wagner, *Sämtliche Briefe*, vol. 2, ed. Gertrud Strobel and Werner Wolf (Leipzig, 1970), 649-651.

[34]Letter to Franz Liszt, 2 May 1854, in: *Briefwechsel zwischen Wagner und Liszt*, vol. 2, ed. Erich Kloss (Leipzig, 1910), 25.

[35]Letter to Richard Wagner, 12 Dec. 1856, in: Sebastian Röckl, *Ludwig II. und Richard Wagner* (Munich, 1913), 57.

[36]*Münchner Neuesten Nachrichten*, 21 Feb. 1864, in: Max Zenger, *Geschichte der Münchener Oper*, ed. Theodor Kroyer (Munich, 1923), 452.

[37]At their fore was Carl Friedrich Glasenapp, *Richard Wagner, Leben und Wirken*, vol. 2 (Leipzig, 1882), 124-125.

[38]R. Freiherr von Lichtenberg, "Introduction" to *Der Kampf zweier Welten um das Bayreuther Erbe. Julius Knieses Tagebuchblätter aus dem Jahre 1883*, ed. Julie Kniese (Leipzig, 1931), 18-19.

[39]Otto Ursrpung, *Münchens musikalische Vergangenheit von der Frühzeit bis zu Richard Wagner* (Munich, 1927), 260.

[40]Led by Carl Friedrich Glasenapp in his *Das Leben Richard Wagners*, 6 vols. (Leipzig, 1908-1923). More objective accounts are given in Ernest Newman's *The Life of Richard Wagner*, vol. 3, 1859-1866 (New York, 1941), 371-373, and Stewart Spencer and Barry Millington's *Selected Letters of Richard Wagner* (London, 1987), 411. An idea of the invective being spewed in this overheated artistic era is given by the title of Wilhelm Tappert's *Wagner Lexikon, A Compendium of the Impolite, Expressly Rude, Insulting, Spiteful and Slanderous Expressions that his Enemies and Critics Have Used Against Master Richard Wagner, his Works and his Followers* (Leipzig, 1887). Naturally this volume only catalogues anti-Wagner quotes: the slander that he directed at his enemies has yet to be so lovingly collected.

[41]Sebastian Röckl, *Ludwig II und Richard Wagner 1864-1865* (Munich, 1903), 97-98.

[42]Letter to Joachim Raff, in: Newman, 381.

[43]Von Bülow showed much more respect than Wagner for Munich's talented, indigenous musical conservatives (Joseph Rheinberger and others).

[44]*Münchner Neueste Nachrichten*, 7 (May 1865), in: Zenger, 482. *Schweinehund* was a particularly north-German insult. Bülow's Munich barber later cheerfully explained that had the conductor used *Sauprotz*, an equally abusive but Bavarian expression, no one would have taken offense (Strauss, "Erinnerungen an meinen Vater," 155).

[45]Ernst von Possart, *Erstrebtes und Erlebtes. Erinnerungen aus meiner Bühnentätigkeit* (Berlin, 1916), 292.

[46]Letter from Hermann Levi to Anton Bruckner, in: Robert Münster, *König Ludwig II. und die Musik* (Rosenheim, 1980), 96.

[47]Kurt Wilhelm, *Richard Strauss persönlich* (Munich, 1984), 89.

[48]Strauss, "Erinnerungen an meinen Vater," 153.

[49]Ibid.

[50]James Huneker. "Richard Strauss," *Die Musik* 4, no. 8, Richard Straussheft (16 Jan. 1905): 84.

[51]Strauss, "Erinnerungen an meinen Vater," 153.

[52]Newman, 377-378.

[53]Strauss, "Erinnerungen an meinen Vater," 153.

[54]Richter furnished the kind of personal loyalty which Strauss refused to provide. This extended to little things, like supplying the Master with luxuries like cigars, Russian caviar or, as Wagner requested in the following letter: "So—now we come to the beer. There is no more *Salvator*, at least that is what they told me at Heinrich's secret beer supply in the *Franziskanerkeller*. Could you procure the best currently available beer in kegs through the requisite connection?" [*Richard Wagners Briefe an Hans Richter*, ed. Ludwig Karpath (Vienna, 1924), pp. 7-8]. It may be safely assumed that Richter did not purchase Pschorr beer.

[55]Glasenapp, vol. 4, 215.

[56]Cosima Wagner, *Das zweite Leben. Briefe und Aufzeichnungen*

1883-1930, ed. Dietrich Mack (Munich, 1980), 635. The term "post horn" is meant as a disparaging term for the smaller B-flat instrument. Richter, whose orchestral years had been spent in Vienna, had of course played an F horn.

[57]Implausible but not impossible, as Richter was a remarkably quick study. Wagner wrote him on 21 July 1868 to praise Richter's last minute substitution (without rehearsal) in the role of Kothner, saving the sixth performance of *Die Meistersinger* on 16 July 1868. See: Richard Wagner, *Briefe an Hans Richter*. Ed. Ludwig Karpath (Berlin, Vienna, and Leipzig, 1924), 5.

[58]Richard Wagner, *Das braune Buch. Tagebuchaufzeichnungen 1865 bis 1882* (Zürich, 1975), 199.

[59]Ludwig Nohl, *Neues Skizzenbuch. Zur Kenntnis der deutschen, namentlich der Münchener Musik- und Opernzustände der Gegenwart* (Munich, 1876), 361.

[60]Alfred Steinitzer, "Aus Familiengeschichte und Jugendjahren," in: *Richard Strauss und seine Vaterstadt*, ed. Egid Gehring (Munich, 1934), 10.

[61]Strauss, "Erinnerungen an meinen Vater," 153.

[62]Letter to Lorenz von Düfflipp, in: Hans von Bülow, *Briefe und Schriften*, vol. 4, ed. Marie von Bülow (Leipzig, 1895-1908), 371.

[63]Hans Pizka, *Hornlexikon* (Kirchheim, 1986), 460. Pizka postulates that euphoniums might have been used for *Das Rheingold*, the new instruments first making their debut in *Die Walküre*.

[64]Diary entry for Saturday, 24 June 1882, in: Cosima Wagner, *Die Tagebücher*, vol. 2: 1878-1883 (Munich, 1977), 968.

[65]Trenner, "Franz Strauss (1822-1905)," 35.

[66]Strauss, "Erinnerungen an meinen Vater," 154.

[67]Letter from Franz Strauss to Georg Pschorr, 12 June 1864, in: *Der Strom der Töne trug mich fort. Die Welt um Richard Strauss in Briefen*, ed. Franz Grasberger (Tutzing, 1967), 3.

[68]Richard Strauss, "Aus meinen Jugend- und Lehrjahren," in: *Betrachtungen und Erinnerungen*, 161.

[69]Schuh, *Richard Strauss. Jugend und frühe Meisterjahre*, 28.

[70]Johanna von Rauchenberger-Strauss, "Jugenderinnerungen," *Richard Strauss Jahrbuch* 1959/60, ed. Willi Schuh (Bonn, 1960), 9.

[71]Ibid.

[72]Trenner, "Franz Strauss (1822-1905)," 36-37.

[73]Schuh, *Richard Strauss. Jugend und frühe Meisterjahre*, 23.

[74]Editor's Note: Richard Strauss' works are numbered in two ways: "Op." numbers that appear to be from Strauss himself, and "AV" numbers from E. H. Müller von Asow's *Richard Strauss: thematisches Verzeichnis* (Vienna, 1959-1974). The "AV" numbers are used here when "Op." are not assigned, and are included with dates simply for clarification and perspective.

[75]Rauchenberger-Strauss, 116.

[76]Ibid., 115.

[77]Strauss, "Erinnerungen an meinen Vater," 156.

[78]Richard Strauss-Ludwig Thuille, *Ein Briefwechsel*, ed. Trenner (Tutzing, 1980), 70.

[79]A list of the repertoire that the young Richard Strauss played in his stint with the orchestra is given in: Trenner. "Richard Strauss und die 'Wilde Gung'l,'" *Schweizerische Musikzeitung* 90, nos. 8/9, 404.

[80]Steinitzer, *Richard Strauss*, 27.

[81]*Festschrift Orchesterverein 'Wilde Gung'l' 1864-1964*, ed. Trenner (Munich, 1964), no pagination.

[82]Hermann Bischoff, "Biographisches: Richard Strauss," *Musicalisches Wochenblatt* 28, no. 14 (1 April 1897): 194-195.

[83]Strauss also dedicated the *Drei Männerchöre*, Op. 45 (1899) to his father. *Guntram*, Op. 25 (1887-93) was dedicated to both his parents.

[84]Letter to Ludwig Thuille, 8 March 1884, in: Strauss—Thuille, *Ein Briefwechsel*, 80.

[85]Letter to Thuille, 31 Dec. 1877, in: ibid., 30.

[86]Steinitzer, *Richard Strauss*, 24.

[87]Letter to Thuille, in: *Richard Strauss und Ludwig Thuille. Briefe der Freundschaft 1877-1907*, ed. Alfons Ott (Munich, 1969).

[88]Steinitzer, *Richard Strauss*, 24.

[89]Wilhelm, 31. A curiosity that appeared in 1924 was a novel about Richard Strauss (ostensibly "from the Master's youth") by Hans Fischer-Hohenhausen. This fictionalized account of the composer's adolescent years is recommendable for its unintentionally comic dialogue, though not for its many factual inaccuracies (Engelbert Humperdinck is present in the book as one of the Strauss' student friends in Munich; in actuality the two first met in Cologne in 1885). The author, fully subscribing to the traditional Wagnerian portrait of Franz Strauss as gargoyle, turned the above scene into a melodrama. Karl Aschenbrenner (renamed "Hans Fischer" in the novel) and Richard are playing four-hands ("The Entrance of the Gods" from *Das Rheingold* replacing the less-dramatic pianissimo passages from *Tristan*) when Franz enters the music room:

> 'I'll cast the musical devil of Bayreuth out of you!' At these words his expression took physical form. Richard's best attempts to speak resolutely to his father were of no avail. The latter gave him no opportunity to explain, but grabbed the curly head of his musically degenerate son with one hand and a ruler that happened to be nearby with the other. This was applied to the backside of the young musical heretic, who howled and screamed, begged and entreated. But the old man continued the beating doggedly until he himself was exhausted and had to pause for air. Tears of pain and shame spurted from Richard's eyes at being so embarrassed in front of a schoolmate. The latter, however, had crawled cravenly into a corner: the fanatical virtuoso's fit of rage made him think that he might be next. And who can conceive of what might have happened if the mother had not heard the terrible screams of her son, entered the music room and interposed herself between them.
>
> 'Franz! Stop it!' she cried, 'You have gone too far.'

(Hans Fischer-Hohenhausen. *Richard Strauss. Ein Tonkünstlerroman aus des Meisters Jugend* [Frankfurt, 1924], 36-37).

[90]Steinitzer, *Richard Strauss*, 24.

[91]Letter from Franz Strauss, 20 Oct. 1899, in: Strauss, *Briefe an die Eltern 1882-1906*, 121.

[92]Alfred Steinitzer, "Aus Familiengeschichte und Jugendjahren," 10.

[93]Max Steinitzer, *Richard Strauss*, 45.

[94]Ibid., 19.

[95]Letter from Franz Strauss, 12 Oct. 1900, in: *Der Strom der Töne trug mich fort*, 133.

[96]Letter to Eugen Spitzweg, 1881, in: Willy Krienitz. "Richard Strauss im Münchener Konzertleben," *Richard Strauss und seine Vaterstadt*, 29.

[97]Letter to von Bülow, in: "Hans von Bülow/Richard Strauss: Briefwechsel," ed. Willi Schuh and Franz Trenner," in: *Richard Strauss Jahrbuch 1954*, ed. Schuh (Bonn, 1953), 8.

[98]Letter to Richard Strauss, in: ibid., 11.

[99]Steinitzer, *Richard Strauss*, 32. The paradox of the son of the arch-conservative as protégé of the arch-modernist is not the only unusual conjunction brought about by Hans von Bülow. The spectre of Franz Liszt applauding Johannes Brahms in person after an

evening of the latter's piano music played by Bülow is an even more bizarre picture, but on 2 February 1882 it did occur. Bülow's huge talent worked like a magnet, and even the worst of enemies must rest their weary hatreds, sometime.

[100]Arthur Seidl and Wilhelm Klatte, *Richard Strauss. Eine Charakterskizze* (Prague, 1896), 6-7.

[101]Letter to Richard Strauss, in: "Hans von Bülow/Richard Strauss: Briefwechsel," 81.

[102]Huneker, 86.

[103]Letter to Cosima Wagner, 3 April 1890, in: *Cosima Wagner—Richard Strauss. Ein Briefwechsel*, ed. Trenner (Tutzing, 1978), 43.

[104]Letter from Cosima Wagner, 15 April 1890, in: ibid., 45.

[105]Steinitzer, *Richard Strauss*, 23.

[106]Letter to his parents, 2 March 1904, in: Richard Strauss. *Briefe an die Eltern 1882-1906*, ed. Schuh (Zürich, 1954), 290: "The first hornist is Dutschka [Dutschke]; good, but insecure at counting." Apparently he made his entrances correctly at the premiere, because Richard's only comment referred to "...the horns, who squeezed out their high A splendidly." Letter to his parents, 22 March 1904, in: ibid., 295.

[107]Letter to Franz Strauss, 10 Nov. 1899, in: Strauss, *Briefe an die Eltern 1882-1906*, 120.

[108]Letter to Franz Strauss, 10 Nov. 1899, in: ibid., 234.

[109]Letter from Franz Strauss, 14 Nov. 1899, in: ibid., 121.

[110]Letter from Franz Strauss, 17 Oct. 1890, in: ibid., 134.

[111]Letter to Franz Strauss, 14 April 1893, in: ibid., 172.

[112]Letter from Franz Strauss, 8 Dec. 1899, in: Trenner, *Richard Strauss. Dokumente seines Lebens und Schaffens* (Munich, 1954), 93.

[113]"Anekdoten um Richard Strauss," in: *Richard Strauss und seine Vaterstadt*, 53.

[114]Diestel, 5.

[115]Karl von Perfall, *Ein Beitrag zur Geschichte der Königlichen Theater in München. 25. Nov. 1867—25. Nov. 1892* (Munich, 1894), 136.

[116]Shortly afterwards Franz Strauss' policy of slipping the better symphonic literature into the ensemble's repertory bore fruit when the eight-year-old Carl Orff received his first exposure to the orchestral works of Mozart and Beethoven at a Gung'l concert.

[117]Walter Panofsky, *Musiker, Mimen und Merkwürdigkeiten im Hof- und Nationaltheater. Eine Chronik der berühmten Münchner Oper* (Munich, 1963), 92.

[118]Trenner, "Franz Strauss (1822-1905)," 38-39.

[119]Diestel, 5-6.

[120]Franzpeter Messmer, *Richard Strauss. Biographie eines Klangzauberers* (Zürich, 1994), 324. "He was not altogether wrong," Richard Strauss admitted of his father's judgement (Strauss, *Betrachtungen und Erinnerungen*, 226). A similar Bavarian phrase, "'s is halt grad' als wenn man an Maikäfer in der Hosen hätt!" had been used by Strauss' friend Moritz von Schwind to describe *Tristan und Isolde* almost forty years previously. See: Karl Dürck, *Richard Wagner und die Münchener 1865. Eine "Rettung"* (Munich, 1904), 17.

[121]Letter from 25 Dec. 1904, in: Strauss—Schillings. *Ein Briefwechsel*, 117. Schillings did not add the "von" designation to his name until he was elevated to the personal aristocracy in 1912 for his worthy direction of the Stuttgart Opera.

[122]Letter from Franz Strauss, 3 March 1905, in: *Der Strom der Töne trug mich fort*, 157.

[123]Berlioz, *Instrumentations-Lehre*, ed. and enlarged by Richard Strauss (Leipzig, 1905), 279.

[124]Richard Stury, "Jugenderinnerungen an Richard Strauss. Gespräch mit der Schwester des Komponisten zu seinem einjährigen Todestag," *Münchner Merkur* no. 229 (8 Sept. 1950): 7.

[125]Mephistopheles (Edgar Istel). "Die 144. Kakophonikerversammlung in Bierheim," *Die Musik* 8, no. 10, Faschingsheft, 1909. Some contemporaries of Strauss were aware of his increasing distance from the New German School. See Erich Urban, *Strauss contra Wagner* (Berlin and Leipzig, 1902) and Paul Riesenfeld, *Die Auswanderung vom heiligen Gralsberge* (Regensburg, 1914).

[126]Franz Tomandl, "Familienübel wird Meisterwerk" (Program Booklet, Volksoper Wien, 1985/86), 1.

[127]Kusche, 96.

[128]Ernst Decsey, "Richard Strauss der Süddeutsche," *Die Musikwelt* 4, no. 6 (1923), and W. Schmid, "Münchnerisches bei Richard Strauss," *Schweitzerische Musikzeitung* 74 (1934): 297-299.

[129]"Anekdoten um Richard Strauss," *Richard Strauss und seine Vaterstadt*, 54.

[130]Kusche, 98-99.

[131]O. Röse, "Richard Strauss und Mozart," *Münchner Neueste Nachrichten*, 29 May 1917; L. Thurneiser, "Richard Strauss und Mozart," *Deutschen-Spiegel* 4 (1927): 88-90; F. Matzenauer, "Mozart und Richard Strauss," *Bund* 20 April 1931; K. Wörner, "Richard Strauss und Mozart," *Allgemeine Musik-Zeitung* 60, no. 40 (1933): 473-475; K. Herbst, "Das Verhältnis von Mozart und Richard Strauss—eine zeitgenössische Komponistenfrage!" *Die Musik* 28, no. 3 (1935/36): 182-188; H. Waltz, "W. A. Mozarts kleine Klavierfantasie in d-moll—eine Parallele zu Richard Strauss' 'Tod und Verklärung,'" *Völkische Musik-Erziehung* 7 (1941): 317-320.

[132]Glenn Gould, "Strauss and the Electronic Future,"in: *The Glenn Gould Reader*, ed. Tim Page (London, 1988), 97.

[133]Ibid.

[134]Glenn Gould. "An Argument for Richard Strauss,"in: ibid., 87-88. The composer took pride in his independent voice-leading. On a visit to London in 1947 Strauss told a critic: "Have you ever noticed the difference in the use of the horns in German and French scores?" The clever man had not. "The French write for four horns, the Germans for horn quartet." Smirking: "I also write for horns" (Wilhelm, 101-102).

[135]Franzpeter Messmer. "Die 'wahre Proteusnatur' des Horns. Das Horn in die Orchesterwerken von Richard Strauss," *Das Orchester* 39, no. 10 (1991): 1103.

[136]The violinist Joseph Joachim (1831-1907) was a distinguished conservative who used his talents in the service of music, eschewing virtuosity for its own sake. He was director of the Royal Conservatory of Music in Berlin, vice-president of the Prussian Academy of the Arts and a close friend of both Johannes Brahms and Clara Schumann. At a London retrospective of his career, a grateful and informed encomium was given by none other than Prime Minister Arthur Balfour (politicians of that age were often educated in things artistic).

Grateful thanks are extended to Dr. Christian Strauss, grandson of Richard Strauss and great-grandson of Franz Joseph Strauss, for his knowledgeable assistance at the Strauss Villa and Archive, as well as the hospitality shown at his own home.

William Melton, a horn pupil of Sinclair Lott at U.C.L.A., has been a member of the Sinfonie Orchester Aachen/Aix-la-Chapelle since 1982. His quartet 'Die Aachener Hornisten' played a command performance for King Hussein's birthday celebrations in Jordan in 1994 and made a seven-city tour of Australia in 1995. He is the author of Engelbert Humperdinck: A Biography, *in preparation at Princeton University Press.*

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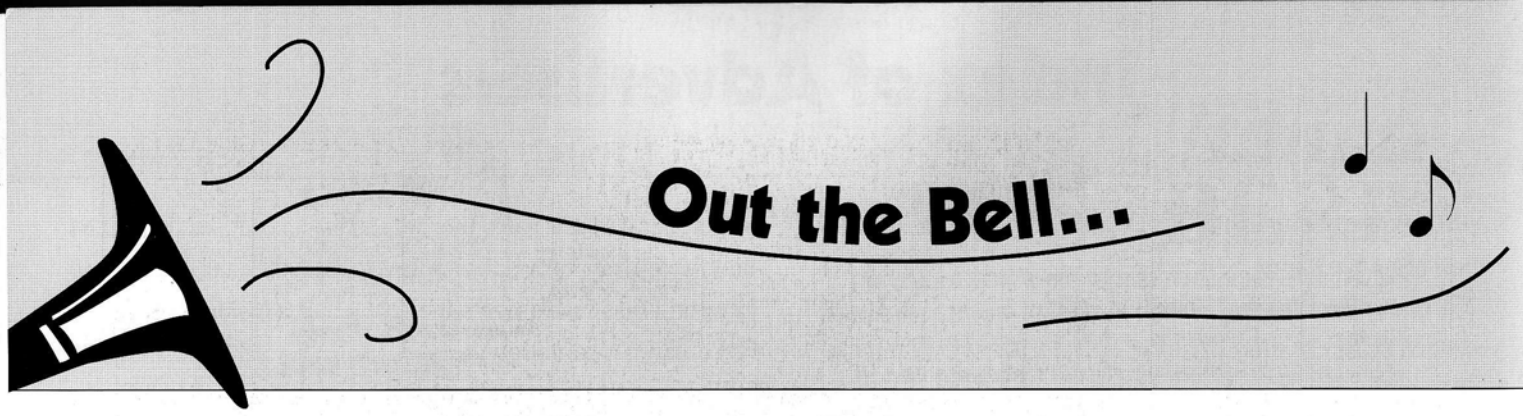

(SOME) HORN HISTORY

by Robert Kurth

The horn made its appearance in the court of Versailles,
And it was here that the term "French" horn would apply.
So used as a hunting "signal"
It eventually became musical
When composers could in time on better horn players rely.

Count von Sporck for the horn had a fascination
Thereby the horn began its Bohemian connection.
The founder of the Bohemian school, Sweda,
Was followed by another hornist Matiegka,
And Schindelarz played under Stamitz' direction.

Karl Haudek subsequently would be Johann Schinderlarz' pupil
And Joseph Matiegka was the teacher of Anton Joseph Hampl.
Haudek and Hampl would then
Play their duets in Dresden.
Remember Hampl had developed the hand-stopping principle.

For a symphonie concertante Mozart picked a horn virtuoso
Who was Europe's most famous and known as Giovanni Punto.
To play the sonata of Beethoven
Again Giovanni Punto was chosen.
Among Punto's teachers were Haudek and Hampl we now know.

Mozart's friend was Ignaz Leutgeb, a famous horn player
Who also would make his living later as a cheesemonger.
Mozart scatological phrases
Decorated the manuscript pages
Of a horn concerto left for Leutgeb to try to decipher.

Jean-Josephe Rodolphe was also of the horn virtuoso era.
He lived in Paris and was outstanding by all criteria.
For extreme ranges to cover
He would suddenly discover
That he would suffer from what was an incurable hernia.

Three hornists would have surnames beginning with "D."
Duvernoy, Domnich, and Dauprat would all be from "Paree."
It has beyond doubt been established
The greatest didactic work published
Was by Dauprat, but all wrote methods and were virtuosi.

Heinrich Stölzel is considered the valve horn inventor;
Meifred, a student of Dauprat, was the valve horn tutor.
One presently discovers
That the Lewy brothers
Were early valve horn users and there was no competitor.

Another Frenchman to whom homage we presently pay
Is the remarkable virtuoso Jacques-François Gallay.
Though his horn method
Would long be outdated
His horn studies are still being used to this day.

Among prominent horn players from Italy
We may recall the name Luigi Belloli
Because the greatest of virtuosi
Of the early 19th Century
Was Belloli's pupil named Giovanni Puzzi.

Gumpert, the horn professor at the Leipzig conservatory,
Was the principal horn for the Gewandhaus under Reinecke.
One of his timely contributions
Was to publish his collection
Of those difficult horn passages from opera and symphony.

Adolf Borsdorf and Franz Paersch were contemporary.
Paersch was a student at the Leipzig conservatory,
Under F. A. Gumpert specifically.
Whether in Manchester or Saxony,
Paersch always managed to claim a "Halle" residency.

Adolf Borsdorf became the leading London horn player.
He revolutionized horn teaching that was in bad order.
He would play under Hans Richter.
He became Aubrey Brain's teacher,
And we all know Aubrey Brain was Dennis Brain's father.

The most famous horn soloist in Vienna was Karl Stiegler
And the most famous horn composer would be Anton Wunderer
Whose pupil was Franz Liftl.
We will title Josef Schantl
A fanfare player and the Viennese Horn Society's founder.

Three students of Gumpert would not in Germany stay
And they all became renowned horn players in the USA.
Max Pottag played horn in Chicago
While to Boston Hess would go,
And hornist Anton Horner in Philadelphia would play.

(To be continued?...)

"Out the Bell" is intended for IHS members to share stories, pictures, cartoons, poetry, etc., that explore the lighter side of our instrument and music-making. Those seeking similar "creative outlets" should forward suggestions or submissions to the Editor. Suggestion: keep it to a page – there's only so much of certain things we want to come out of the bell, and what does come out is the last thing we remember...

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