

The Horn Call

Journal of the



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International Horn Society

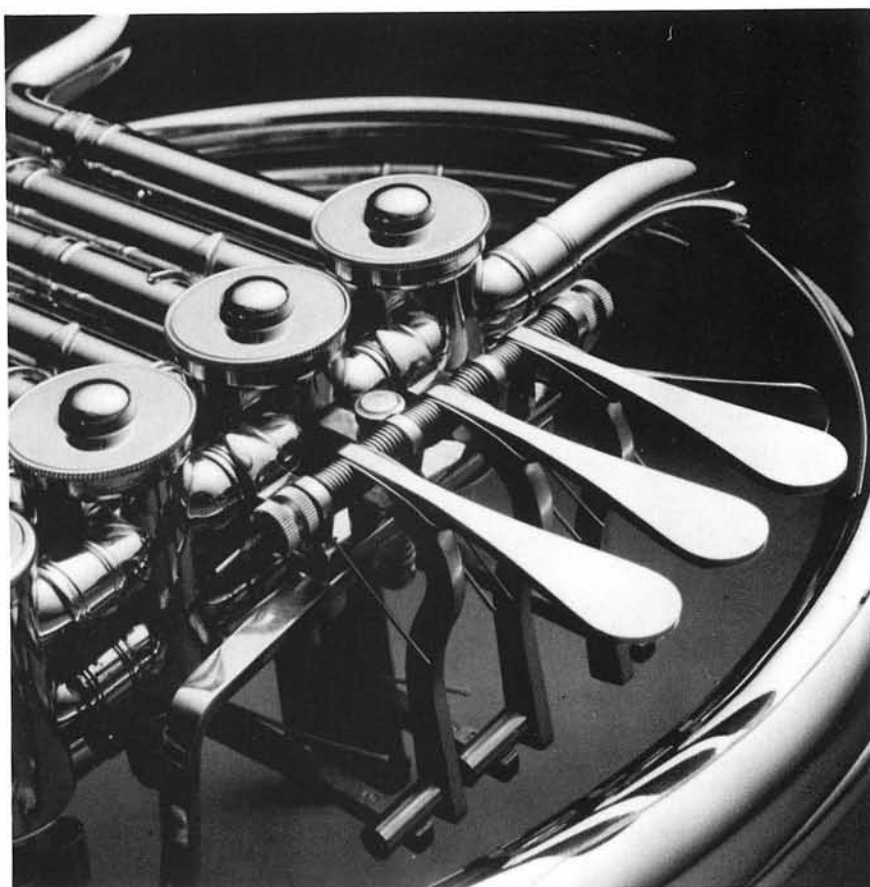
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Volume XXIX, No. 3, May 1999



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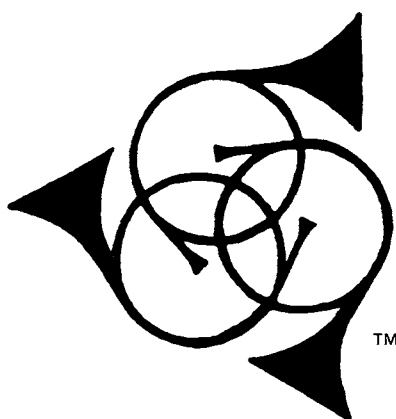
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The Horn Call

Journal of the International Horn Society

Volume XXIX, No. 3 , May 1999



Jeffrey L. Snedeker, Editor

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

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Hello everyone,

Our May issue has some interesting perspectives to offer in a wide variety of contexts. Of general interest is a very thorough article by Beethoven scholar Theodore Albrecht, who provides us with more details on the events and circumstances surrounding E. C. Lewy and the premiere of Beethoven's Ninth Symphony; he also offers some fairly concrete conclusions about the handhorn vs. valved horn question. In my February message, I invited you to send me descriptions of your experiences, and as a result we have three remarkable stories under the heading "It's Never Too Late." One of the authors points out that *The Horn Call* has occasionally strayed from one of the society's primary missions, that of providing practical information, especially at basic levels that younger or less experienced players (and their teachers) can use. All I can say is, "Guilty as charged," but with one important caveat: we must receive these types of articles in order to print them. Please feel free to contact me with suggestions for topics (and even desirable authors!) so we can find a way to address this obvious need. If you are heading to Georgia for the 31st international workshop, plan on bringing your ideas to a "chat-and-chew" session over the dinner break (5:45 pm) on Tuesday May 18. I'll be there to listen to your ideas and suggestions for *The Horn Call* as well as any other IHS publication issues and concerns you may have. I am looking forward to meeting with you and hearing what you have to say very much.

Speaking of practical information, our clinics in this issue are decidedly weighted in favor of improving your physical well-being as applied to playing. And don't miss the beautiful and loving recollection of the events leading up to the premiere of the Gliere horn concerto, contributed by the one who played it, Valery Polekh. There is also some special news and updates about new releases and pieces, as well as some insights and practical advice for those who might want to try their hand at freelancing in New York. All in all, with our regular features, there's quite a wide range of topics covered in this issue, and I hope you will enjoy a sort of "horn-buffet." Thanks John Ericson, Edward Tarr, and assistant editor Alise Oliver for their advice and help in certain parts of this issue. See you in Georgia!

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) with our permission is prohibited.

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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. 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, students, and *liebhabers* of all ages!

For many years I used to consider MUSIC as a LANGUAGE. But, come to think of it, a language in itself is not necessarily so interesting (except for the linguists). Here is maybe a better way of describing our situation:

There is a MUSICAL LANGUAGE, and then there is MUSIC. Important is what we express and how we communicate through this language of musical sounds. What kind of story are we telling, and how are we telling it? In what way can we help enriching the lives of somebody out there?

Many great minds have tried to explain with words what music is. Some of my favorite quotes are:

Music, of all the arts, stands in a special region, unlit by any star but is own and utterly without meaning... except its own. (Bernstein)

Musical training is a more potent instrument than any other, because rhythm and harmony find their way into the secret places of the soul. (Plato)

The essence of all the arts is having pleasure giving pleasure. (Baryshnikov)

There have also been attempts to explain what music can do:

Music is the medicine of the mind. (Logan)

Music washes away from the soul the dust of everyday life. (Auerbach)

After dinner I play on the flute to aid digestion. (Frederick II of Prussia)

I am not handsome, but when women hear me play, they come crawling to my feet. (Paganini)

Of course, in our lives as horn players, in various levels and contexts, we are often just contributing a very small part of the total "story" in orchestras, bands, or chamber music groups. However, this contribution, our voice (even if we only have one or two tones to add), can make a big difference. One tone! We can serve it with Aplomb, Beauty, Conviction, Direction, Energy, Fluidness, Gusto, with Heavenly Intensity, Just *Klokkerent* (Norwegian for "in tune as a clock!"), Marvelous and Natural, with an Organic, Precious Quality of a Romantic Sound, all of this in a "Telling," Unique, and *Vakker* (Norwegian again, for "beautiful") Way, with Xtra *Yoho und Zauberd!* (The alphabet can really be useful...)

So, please be sure to keep polishing you own tone, making it shiny and resonant, thus helping those musical stories to really reach out.

I wish for the world of music many happy and meaningful horn contributions in the time to come. Maybe some of them will occur in Athens, Georgia, where I hope to see (and hear) many of you who read this.

Most CORDially,

Frøydis

The Horn Call

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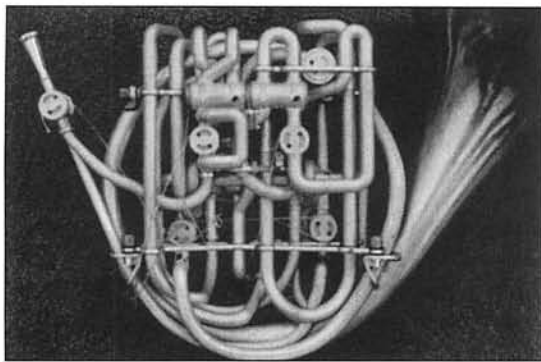
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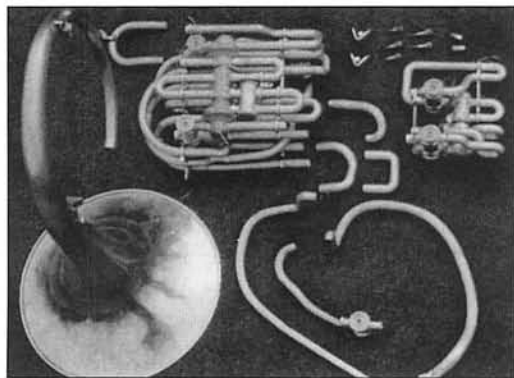
Dear Editor:

In the Barry Tuckwell Celebration Issue of *The Horn Call*, (XXVII/3, May 1997), the "Veneklasen" Horn was referred to, in regard to Mr. Tuckwell's encouragement and support of the project. I was also one of the original investors in the Veneklasen horn project having been introduced to Mark Veneklasen during a visit with Richard Mackey (now playing with the Boston Symphony) in Los Angeles in 1969.

Playing a prototype, I was impressed with the evenness of the scale, as well as Mark Veneklasen's dedication to the idea that corporate decisions in production and design would be replaced by the input of the Horn-player-investors. Additionally, I was impressed with Veneklasen's planned use of new "space age" materials and the modular assembly of the instrument. The modular aspect of the instrument implied a quick change from the conventional F/Bb instrument to a descant configuration, as well as the use of various bell-flares.



I had serious reservations, which I expressed to Mark Veneklasen, regarding the "Rube Goldberg" string arrangement, connecting the fingering keys to the valves. The following summer I was in Afghanistan and the Uzbek SSR, and I wondered how would I re-string a broken connection, there in the mountains of the Hindu Kush and the Pamirs, were I to experience a broken string? Awkward and inept as I am, I already have difficulty with the present, rather simple arrangement we already have.



The physics of the unique arrangement of the tubing were explained to me by Veneklasen, but my recall of his explanation is blurred in my memory. The concept was

based upon controlling the interaction of air flow with the required nodal points of each note being played.

Regardless of the physics of the instrument, many of the players who tried Veneklasen's instrument were so favorably impressed that they invested a considerable amount into the project. I greatly regret that a refined version was not brought to fruition.

Christopher Leuba
Seattle, Washington

Ed. Note: Interested readers can find out more about the Mark Veneklasen horn on the Internet at www.moffatt.demon.co.uk/horn/vhorn.html The site includes an article by Walter Hecht and more pictures of the instrument.



Dear Editor:

As Public Relations Director (and 2nd Horn) of the Santa Fe Community Orchestra, I developed and implemented "Orchestra Buddies" as one of our Community Outreach programs. The objective is to expose interested young children, ages approximately 9-12, to the behind-the-scenes of the orchestral experience. Once selected (from a letter of interest) our 3-4 Orchestra Buddies are invited to join us for one concert cycle (11 or so rehearsals) where they can sit and observe in the section(s) of their choice. When they first arrive, they are given a T-shirt which says "I am a Santa Fe Community Orchestra Orchestra Buddy" and taken under wing by one of our members who will introduce them around and answer any questions. The Buddies are responsible for helping to set up chairs and stands, distribute or collect music, or perform other duties which may arise. For their efforts, they are recognized in the concert program, and on-stage, before or after the intermission, they are presented with an "Orchestra Buddy" Certificate of Appreciation.

We are using this program as a model to interest other fine arts groups (theatre, dance, community bands, other orchestras, vocal groups, etc.) in implementing their own, similar program. All of the children are known collectively as "Fine Arts Buddies." If you would like further information about our program, please feel free to call me at (505) 660-2536.

Howard Pakin
Sante Fe, New Mexico, USA



Dear Editor,

In response to the interesting article on the cryogenic treatment of brass instruments in the February 1999 issue of *The Horn Call*, I have a few questions for anyone who may be able to answer them, and also a few comments.

1. The article states that the brass, during the cooling process, becomes permanently "densified." Please correct me if I am wrong, but it seems to me that this would entail either a change in mass or a change in the physical dimensions of the instrument. I would

like to know exactly what is meant by "densified."

2. The article makes very little reference to the resultant sound quality of the instrument, which is, in my opinion, very closely related to the hardness of the metal - another aspect which is not mentioned. It would be very interesting to see the results of a Brinell hardness test (which uses a small hardened steel ball under specific load to determine the hardness of soft metals) done before and after this treatment. Does the treatment render the instrument considerably softer, and if so, how will it affect sound quality, projection, etc.?

3. I would like to point out that, as other makers of hand-crafted instruments also know, not all new instruments are under severe stress, as the article would have us believe. There are methods of stress relieving which have been passed on by many generations of instrument makers. Unfortunately, some of these methods have been discarded in the age of mass production, sometimes for the sake of expediency and increased profits, sometimes out of ignorance on the part of people who deem them unimportant. In many cases, the cryogenic treatment may be of great benefit, but I cannot help but think that, in some instances, it may be a high tech solution for a problem which does not exist.

The article also says that "Musical engineering is constantly striving to find the perfect sound." Whose concept of "the perfect sound" are we going to embrace? Yours? Mine? That of an engineer who knows much about acoustics but does not trust his own ears? We each have our own very personal concept of what constitutes a good sound, as is obvious at horn workshops. *Vive la difference!* It is this diversity in sound concepts that will ensure our beloved instrument is still around a century from now. The scientific gurus of our day would like us to believe that none of what we love about our instrument would be possible without their technical advances. Certainly, there have been many beneficial advances in design, but if we were to believe all the hype, the conclusion would be that the horn of Franz Strauss' day must have been a pathetic sounding contraption, indeed! Would the composers of his day have written such incredible music for such a horn? I don't think so!

Whichever way we look these days, people are in a head-long rush to embrace the latest technology. I am certainly not a luddite, but I do not think that things are necessarily good just because they are high-tech and cost a lot of money. We are temporary guardians of a very precious tradition. Let us use technological advances, but let's make sure that they are truly beneficial. How do we decide? Our ability to listen with our own ears, trust our intuition, and do good work with our own hands are what keeps the soul in our instrument and our music-making. Let's not lose these things!

Keith Berg, Horn Maker
Dunster, B.C., Canada

Dear Editor:

I noticed a small mistake in the article "A Primer on Acoustics and Horn Design" (*The Horn Call* XXIX/1, November 1998). It is a small detail but the meaning is quite different. So, I would like to suggest a correction:

On line 2, 2nd column, page 60: "...are termed "pressure nodes" - should be "pressure antinodes" or "pressure loop"

On line 5, 2nd column, page 60: "...is a "pressure antinodes" - should be "pressure node"

Anyway, the article was very interesting and educational. I hope you continue to receive such a good scientific articles sometimes. Also, I would like to thank Mr. Lawson for the article.

Yoshinobu Ishizaki
Hamamatsu, Japan

Bruce Lawson responds:

Dear Mr. Ishizaki,

I apologize for my oversight. Even after reading an article like this one over 50 times, it's still easy to miss very simple errors. Thank you for pointing it out.

Bruce A. Lawson
Boonsboro, Maryland



Dear Editor:

Twenty years ago, I was preparing for a recital while a student at West Virginia University. It was to be my last recital at WVU, as I was getting ready to transfer to the New England Conservatory of Music. At that time, I was battling increasingly debilitating bouts of stage fright. One day just before my recital, I noticed that my lips began to turn blue while practicing. Soon the muscles around my mouth went into spasm. And since that day, I have never been able to play another note without my facial muscles convulsing madly.

I have been seen by doctors at the National Institutes of Health, Harvard Medical School (where I saw Leon Fleischer's physicians), Johns Hopkins University Hospital, Georgetown University Hospital, various homeopathic medicine clinics, and countless psychiatrists. At the advice of NIH, I recently began seeing a hypnotist. To date, no amount of poking and prodding by physicians, thermographic photographs, x-rays, biofeedback, neurological exams, psychoanalysis, acupuncture, and hypnosis has solved the problem. Whenever I even think about playing the horn, my facial muscles convulse.

I would like to play again and am determined, even after twenty years, to find a cure for this odd condition. Have you heard of such a condition afflicting other horn players? If so, please advise. Thanks.

Brian Vincent
Nevada City, California





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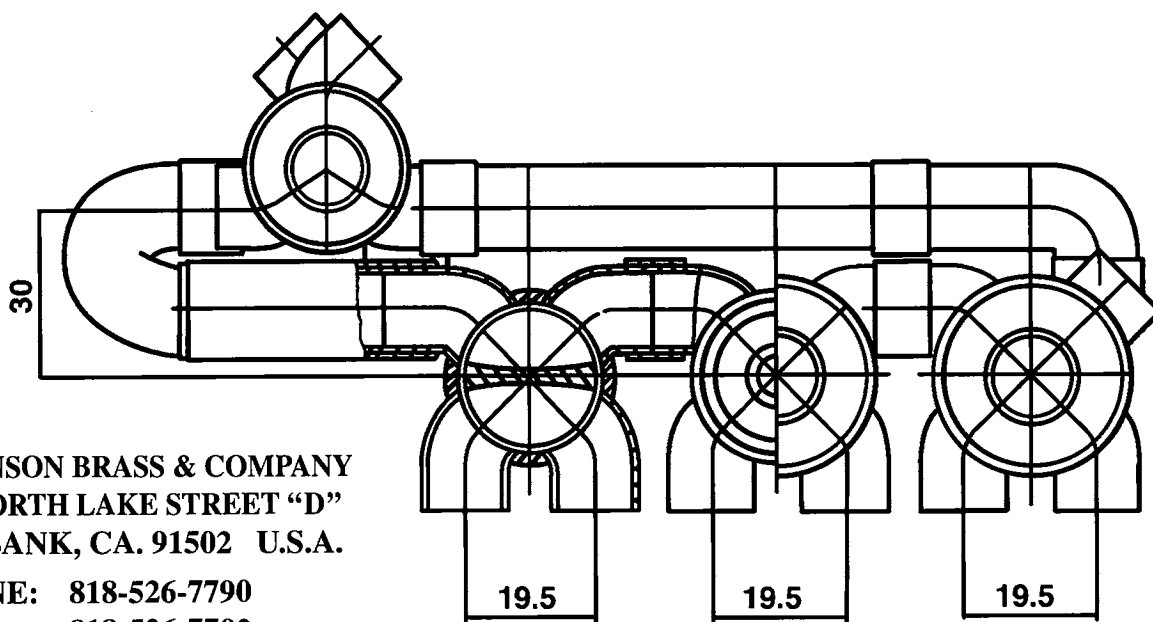
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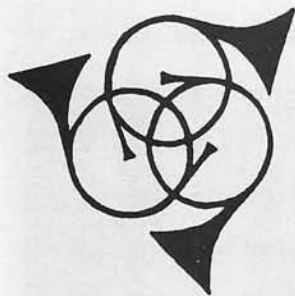
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IHS News and Reports

Heather Pettit, News Editor

Member News

On December 17, 1998 the Chicago brass community honored master teacher and former Chicago Symphony tubist **Arnold Jacobs**. The hour long program filled Orchestra Hall and featured remarks by those who knew Mr. Jacobs best, a pictorial retrospective of Mr. Jacobs' life presented over a recording of his performance of the Vaughan Williams *Tuba Concerto* and performances by the Chicago Symphony brass section, the Northwestern University brass quintet, and a double brass choir consisting of brass players from the Chicago Symphony, the Lyric Opera Orchestra, and the faculties of Northwestern, DePaul, and VanderCook Universities, conducted by CSO Music Director Daniel Barenboim. The horn section for this memorable event included **Jonathan Boen, Dale Clevenger, Daniel Gingrich, Paul Navarro, Richard Oldberg, Heather Pettit, Alice Render, Norman Schweikert, Gretchen Tate, Gail Williams** and **Kimberly Wright**.

Martin Mayes' CD *Unique Horn* 1997 is now available on-line at <<http://scary.fdgroupp.co.uk:8080/music>>.

Jim Patterson of Patterson Hornworks has established a website at <<http://www.hornworks.com>>.

Believe it or not, some horn players have a life that exists beyond playing the horn. University of Oklahoma horn professor **Eldon Matlick** also plays bass in "MidLife Crisis," an unofficial university School of Music group billed as the world's most educated rock band.



Dr. Carolyn Bremer, Professor and Chair of the Composition Department; Carl Rath, Professor of Bassoon and principal bassoon of the Oklahoma City Philharmonic; Rick Sondag, sales rep for Brook-Mays Music; **Eldon Matlick**, Professor of Horn and principal horn of the Oklahoma City Philharmonic; James Davis, computer tech at Tinker Air Force Base.

In the market to make a CD? Check out Musicians Showcase at <<http://www.musiciansshowcase.com>>. Grammy Award winner **Gregory Squires**, a former NYC horn player, is president of the production company and two other hornists, **Richard Price** and **Kathy Teck**, on board.

Editions BIM has acquired the American publishing company The Brass Press and its subsidiary Brass Music, Ltd. An important publisher of brass music, Edition BIM was founded in 1969 by Jean-Pierre Mathez and is located in Bulle, Switzerland. To order a free copy of their catalog contact either Robert King, 140 Main St., North Easton, MA 02356, Fax 508-238-2571, or Sheet Music Service of Portland, 34, NW 8th Avenue, Portland, OR 97209, Tel. 1-800-452-1133, E-mail<music@sheetmusicservice.com>.

Hooray! Robert King and *The Brass Players Guide* are on-line. Browse the over 28,000 titles at <<http://www.rkingmusic.com>>.

AC member and soloist **Gail Williams** performed in recital at a workshop held recently at Sam Houston State University. Her program included music by

Danzy, Hindemith, Plog, and Czerny, and culminated in a world premiere encore written for her by Ifor James.

News from the **American Horn Quartet (David Johnson, Geoffrey Winter, Charles Putnam and Kerry Turner)**: A three-week tour of the Midwest United States in October 1998 began with five performances of Telemann's Suite in F and Handel's Concerto in F with the St. Paul Chamber Orchestra, Alan Gilbert conducting; the horn parts were reworked for that typical AHQ flare. As a special treat the concerts also featured SPCO hornists **Herbert Winslow** and **Paul Straka** on the final movement of Handel's Water Music Suite No. 1. The recital tour that followed covered 2500 miles and Scheidt's *Canzon Cornetto*, Bach's Little Fugue in G-minor, Bizet's *Carmen Suite*, Bernstein's *West Side Story Suite*, Dickow's *Entrance Fanfare*, and Turner's *Fandango* and *Quartet No.2*. After this busy fall, the AHQ has a full slate of *Konzertstück* performances and engagements with the Washington (D.C.) Chamber Orchestra, the Brabant Orkest Eindhoven, and recitals in Brno, Czech Republic. David Johnson is organizing the Swiss International Horn Workshop, May 7-9 in Winterthur, Switzerland, and the AHQ will perform Kerry Turner's *Quartet No. 4* and the *Tippett Quartet*.



HORN RECORDINGS

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

CD515: Mozart Four Horn Concertos, with the Seattle Symphony, Gerard Schwarz conducting.

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

CD676: Beethoven, Hindemith, & Bernhard Heiden: Horn Sonatas; also Bozza En Foret, F. Strauss Nocturno, Glazunov Reverie, Faure Après un Reve, Gliere Intermezzo, Schmid Im Tiefsten Walde.



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Horn Concertos

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with Zita Carno, Piano
Sequoia String Quartet



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

CD377: Chabrier, Larghetto; Tomasi, Danse Profane & Danse Corse; Cherubini, Sonata No. 2; Schumann, Adagio & Allegro; Saint-Saens, Morceau de Concert; Sinigaglia, Song & Humoresque; Cui, Perpetual Motion

CD678: Songs of the Wolf. Trygve Madsen, Sonata & The Dream of the Rhinoceros; Sigurd Berge, Hornlokk; Andrea Clearfield, Songs of the Wolf; Stanley Friedman, Topanga Variations; Wolfgang Plagge, Sonata #3.

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



GREGORY HUSTIS, principal, Dallas Symphony

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

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

MEIR RIMON, formerly principal, Israel Philharmonic

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

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

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



**Premieres of the
Old & New
Meir Rimon, Horn**



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

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

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

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CD241: Hindemith: Sonata for Four Horns; Gallay: Grand Quartet, op. 26; Jay Wadenpohl, Tectonica for Eight Horns. "this is a gorgeous disc", Fanfare



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Geoffrey Winter, Charles Putnam, Herbert Winslow,
Paul Straka, David Johnson and Kerry Turner.

Eric Ruske performed Mozart's Concerto #4 on April 9 with the Puerto Rico Symphony, Eugene Kohn, conducting.

The 1998 Dennis Brain Horn Prize featured an all-female cast of prizewinners - **Helena Giammarco, Anneke Scott** and first prize recipient **Suzie Walker**. Walker also was awarded the Sidney Langston Brass Prize.



Helena Giammarco, Suzie Walker and
Anneke Scott (with natural horn)

The Festival City Orchestra in Milwaukee, WI performed the Schumann *Konzertstück* March 14 with soloists **Wes Hatch, Gail Polashek, Ellie Jenkins** and **Kathy Krubsack**.

Kerry Turner is in the process of recording a new album of his compositions, including some of his most recent commissioned works. The CD will be released by ebs.

Kathy Krubsack has recorded all of the Wisconsin Class A horn solos. The two-tape set, containing the Strauss #1, Gliere Concerto, Mozart #1, 2, and 4, Purcell *Sonata in g minor*, Vivaldi *Concerto*, Heiden *Sonata*, Adler *Sonata*, Dukas *Villanelle*, Custer *Caprice*, Saint-Saens *Morceau de Concert*, and *Uber Four Sketches*, is available for \$18.95 from Kathy Krubsack, 2960 S. 96th St., West Allis, WI 53227, E-mail <kakhorn@juno. com>.

IHS Website

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

On March 14, **Roberto Rivera** performed the Mozart Concerto #4, Dukas *Villanelle*, Baumann *Elegia* for natural horn, and the Richard Strauss *Andante* and Concerto #1 in recital at the Puerto Rican Institute of Culture in San Juan.

IHS Area Representatives

The updated list on page 3 of this journal includes old and new representatives and current vacancies. 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 **Ed Collins**, our new Colorado area rep. An up-to-date listing of Area Reps with addresses, phone numbers, and e-mail addresses can be found on the IHS website.

News From Across The Pond

Reported by Ian Wagstaff

Jeff Bryant Update. Former Royal Philharmonic Orchestra principal horn **Jeffrey Bryant** would like to thank all those who have supported him in recent months. Late last summer, Jeff was diagnosed with lymphoma. Overwhelmed by the outpouring of goodwill, Jeff says the support of the profession and of his students, past and present, has been of great help. After being out of action for a number of weeks, Jeff has returned to teaching at both Trinity College and the Guildhall School in London where he teaches private lessons and coaches chamber music. He is also 'doing a bit of blowing' again and hopes to be playing by April.

Royal Philharmonic With the appointments of **Martin Owen**, co-principal and **Roger Clark**, third, the Royal Philharmonic Orchestra now has a full section. Owen, after initially being hired as third horn, spent most of his time covering the first spot for Jeff Bryant. His official confirmation to that post opened the third spot up for Clark.

Paxman Windfall Paxman Musical Instruments had an unexpected Christmas windfall - an order of 34 horns for the British Army! Never facing an order of that size, with a deadline of January 31, managing director Chris Huning was at first incredulous before realizing the Army was deadly serious. However, with a little extra effort, it looks like the Army will be receiving their instruments on time.

Adolphe Goossens The talented Goossens family home in London was commemorated with a new Blue Plaque from the English Heritage Society. Anne Obermer, daughter of conductor Sir Eugene Goossens and niece of hornist Adolphe, presided at the unveiling.

A Multi-Talented Actor by Sarah Gee Eagle-eyed British horn players may have spotted Ewan McGregor, star of "Trainspotting" and "Shallow Grave," on TV recently playing the horn. *A Touch of Music* filmed in 1987 shows the much younger actor performing a creditable performance

of a Mozart concerto. McGregor stars in the upcoming Star Wars prequel. Music for this film was again provided by John Williams and the London Symphony Orchestra, the horn section led by **David Pyatt**.

Reports

University of Georgia Brass Quintet Competition

The First Annual University of Georgia Brass Quintet Competition was held March 9-13, 1999, in conjunction with the Festival of the Americas. The week included three rounds of competition, clinics with the judges, including **David Ohanian** and **Jean Martin**, and evening brass concerts featuring the Atlanta Symphony Brass Quintet, the Canadian Brass, quintets from the Army, Marines, and Air Force, and members of the jury. In the open category, the first prize of \$5000 and an invitation to the Narbonne Competition in 2000 was awarded to PRISM from the Eastman School of Music, **Erik Kofoed**, horn. A \$3000 second prize resulted in a tie between the Bulldog Brass Society from the University of Georgia (**Mauricio Soto**, horn) and West Coast Enigma (**Steven Mahpar**, horn). In the college division, the Bloomington Brass, **Judy Yin-Chi Lee**, horn, won first prize (a set of Silent Brass mutes and a scholarship to the Brass Festival at Hartwick College), Odyssey Brass, **Chris Brown**, horn, from the University of Georgia won second prize (Silent Brass mutes and a scholarship to the Mendez Institute) and the Athena Brass, **Alicia Bennett**, horn, received third prize (Silent Brass mutes). The Berkmar Brass, **Julie Fagan**, horn, was awarded first prize (scholarships to the Interlochen music camp) in the high school division. The next University of Georgia Brass Quintet Competition and Festival will be held in March 2001.

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.

The 9th International Competition "Città di Porcia"

The 9th International Competition for young players "Città di Porcia" took place from December 7-12, 1998. This year, the Competition was devoted to the horn. Although 47 had applied, only 27 actually came to compete, from Italy (4), Spain (2), France (1), Germany (4), Austria (1), Slovenia (2), Croatia (1), Greece (1), the Netherlands (1), Norway (1), Poland (1), Hungary (5), Uruguay (1), and the USA (2). The President of the Jury was the **Frøydis Ree Wekre** (Norway), who is well known in Italy for her master classes and lectures. The other jurors were: **André Cazalet** (France), **Ib Lanzky-Otto** (Denmark), **Will Sanders** (the Netherlands), **Ab Koster** (the Netherlands), and two from Italy, **Luciano Giuliani** and **Guido Corti**. The official pianists of the Competition were Leonardo Bartelloni and Franco Trabucco. The first round included the Sonata No. 2 by Cherubini and *Horn Lekk* by Berge and took place over two days.

On December 8th at noon the jury met to decide the semifinalists, according to the rules a maximum of ten contestants. Five of the semifinalists were Hungarians, one



from Ukraine, one from Poland, one from Germany, one from Italy, and one from the USA. The semifinal took place on December 9th and included the Concerto No. 2 K. 417 by Mozart and a piece to be chosen among *Villanelle* by Dukas, *Alpha* by Defaye, *Elegie* by Poulenc, and *Humoreske* by Sinigaglia.

Only four contestants managed to be admitted to the final round with piano: 3 Hungarians and 1 American. For this round they had to play: Concerto No. 2 by J. Haydn and *Preludio, Tema, e Variazioni* by G. Rossini. All contestants decided to play *Laudatio* by Krol. On December 10th, the jury admitted to the final round with orchestra, which took place on December 12th, only two contestants.

The final evening provided the real excitement of the competition. The hard selective round on December 12th created an atmosphere of suspense and anxiety. It was not the Concert of the Winners anymore, but the Concert to proclaim them. The two finalists **Laszlo Seeman** and **Zoltan Szoke** were accompanied by the Orchestra di Padova e del Veneto, directed by maestro Massimo Mazza. The former played Concerto No. 2 by Strauss and the latter, Concerto No. 4 K495 by Mozart. The jury, who had to combine the evaluation of the two final rounds, awarded the 2nd prize to Seeman and the 3rd prize to Szoke. The first prize was not given out. The other finalists were: **Peter Erdei** (Hungary) and **Kelly Daniels** (USA).

The remark of the President Frøydís Ree Wekre may be particularly interesting: "In sports, one always gets two kinds of information about a competition result: The names of the winner (who is always No. 1, regardless of level) but at the same time the actual sport-result, for example how many meters, how fast, how many points etc. So this additional information explains fully the actual level, whereas in music, it only says 1st prize and nothing more (or, like in this case, 2nd, etc). In other words, we have changed the meaning of "1st" from "the best player there at this time" to "a very good player, who was not only the best player here at this time, but also performed up to a certain (abstract, but clear in the minds if the jury-majority) artistic and technical level".

In 1996, the Competition became member of the World Federation of International Music Competition of Geneva.

Upcoming Events

(in chronological order)

Celebration '99

The University of Georgia and **Dr. Jean Martin** will host the 1999 International Horn Society Conference, May 18-23 in Athens, GA. Information and registration is available online at <<http://www.uga.edu/music/ihs99/>> or from IHS99, The University of Georgia, School of Music, 250 River Road, Athens, GA 30602-7287, E-mail <IHS99@arches.uga.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 Athens, Georgia conference. 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.

Windfest and Brassfest

Windfest and Brassfest, performance workshops designed for select, advanced horn players, are scheduled for May 31-June 20 at Winfrid Laurier University, Waterloo, Ontario, Canada. Participants will form mixed instrument chamber ensembles, study privately and present a concert. Horn players can also play in horn ensembles and attend masterclasses; a natural horn class with **Derek Conrod** (Tafelmusik) can be arranged if there is interest. Horn faculty includes **Chris Gongsos**, Toronto Symphony, **Nina Brickman**, Canadian Chamber Ensemble and K/W Symphony and **Derek Conrod**. Auditions are required. More information is available at: <<http://www.wlu.ca/~wwwmusic/windfe.html>> or contact Pauline Minevich at <pminevic@ionline.net> or Nina Brickman at <nbrickma@ionline.net>.

Northern California International Regional Horn Workshop - Hornfest '99

On Saturday and Sunday, June 12th and 13th, the California State University at Sacramento Horn Studio and the San José Horn Choir will co-host the Second Annual International Horn Society Northern California Regional Horn Workshop at CSUS. The two-day event will include workshops, clinics, exhibitors from California and Oregon, panel discussions, three public concerts, and much more.

Guest artists will be **Richard Oldberg** and **Gail Williams** (Chicago Symphony and Northwestern University), **David Krehbiel** (San Francisco Symphony), **Lowell Greer** (formerly of the Detroit Symphony and University of Michigan), New York jazz and recording hornist **John Clark** with the Bay Area's Smith Dobson Trio, Philharmonic Baroque natural hornist **Paul Avril**, and natural hornist **Ton Hiebert**. IHS past president **James Winter** will be the special guest at Hornfest '99.

The first public concert will feature John Clark and trio on Saturday afternoon. The evening concert will include a guest soloist, the massed horn choir, the Festival artist ensemble, and more. On Sunday afternoon, the workshop's closing concert will once again feature the visiting artists, the combined CSU horns and the San José Horn Choir, and a massed horn choir performing special arrangements of classical and popular repertoire. New to the Hornfest will be an appearance by the combined horn sections of the Sacramento, CA, and El Camino Youth Orchestras.

Hornfest '99 is open to hornists of all ages and abilities. The workshop and concerts are discounted for all IHS

members. The public is welcome to the Saturday afternoon and evening concerts and the Sunday at 5:00 pm performance. For more information including exact times for specific concerts and registration information, please call the CSUS Horn Studio at 916-278-2991 or email to <pete_nowl-en@macnexus.org>.

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 <ssnead@gallalee.a.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; **William Capps**, Florida State University; **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 and special guests. **Kendall Betts** is Principal Horn of the Minnesota Orchestra, instructor of horn at the University of Minnesota and an IHS Advisory Council member. 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.i axs.net/~cor-mont/KBHC.html>>.

Rafael Mendez Brass Institute

The University of Cincinnati College-Conservatory of Music will host the 1999 Rafael Mendez Brass Institute June 13-19. Participants, including advanced high school stu-

dents, college music majors, young professionals and serious amateurs of all ages attend daily activities in a friendly, non-competitive atmosphere. Institute members will perform in ensembles and individuals may choose to play in masterclasses; orchestral reading sessions and mock auditions are also planned. Faculty will be drawn from the Summit Brass. Reservations should be made by May 15. Contact Timothy J. Northcut, Tel. 513-556-9595, E-mail <Timothy.Northcut@uc.edu> for more information.

Northwest Horn Workshop

The University of Victoria, 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 with well-known horn builder, **Keith Berg** on the panel, 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@unix.ubc.ca>.

FAME Festival and School

The Fifth Annual International FAME Festival and School takes place July 25-August 8 at the Lawrenceville School. Week one, July 25-31 is comprised of institutes for all orchestral instruments while the second week, August 1-8 includes orchestra and wind ensemble institutes. There are five orchestras and two wind ensembles; faculty for this event are **Alice Render** and **Dale Clevenger** (respectively). Contact the FAME office at 732-477-7772 or E-mail <nifame@bigplanet.com>.

Fourth Annual Kammermusik Camp

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



15th Annual Early Brass Festival

The Historic Brass Society presents the 15th Annual Early Brass Festival August 13-15, 1999 at The University of California at Berkeley, Berkeley, CA. Contact **Jeff Nussbaum**, Tel. 212-627-3820 or E-mail <jjn@research.att.com> for more information. Hornists will include Tom Hiebert, Jeff Snedeker, and others.

Sillico Masterclass Series

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

1999 American Horn Competition

The 1999 American Horn Competition, **Steven Gross**, General Director, **Lowell Greer**, Artistic Coordinator, will be held August 31-September 6, at the University of Alabama in Tuscaloosa. With university and professional divisions, the American Horn Competition provides entrants with staged, full-length performances and written evaluations from each judge. Non-finalists are permitted to have follow-up discussions with adjudicators. For applications and information contact **Charles Snead**, Box 870366, School of Music, University of Alabama, Tuscaloosa, AL 35487 USA, Tel. 205-348-4542, E-mail <snead@gallalee.as.ua.edu>

Symposium for Horn and Voice

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

Next News Deadline: June 15.
Send items directly to Heather Pettit.

Puerto Rican Workshop

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

Programs

Capital University Recital

Professor **Nicholas J. Perrini** of Capital University, Columbus, OH hosted the Capital University Horn Choir and the Columbus Horn Group in recital January 24 at Mees Auditorium. The program opened with the Columbus Horn Group, an ensemble of area adult hornists, playing several of their own arrangements and a demonstration of four-part antiphonal style. The Capital University Horn Choir followed with arrangements and original compositions including *Three Miniature Frescoes for Horn Choir* by Perrini. The two groups joined forces for a grand massed choir finale. Information about the Columbus Horn Group is available at: <<http://members.aol.com/jhchg/horn.htm>>.



The Columbus Horn Group: Jed Hacker, Executive Director, Helen Doerring, Carol Hayward, Beth Jackson, Elizabeth Kinsey, Jennifer Mollenkopf, David Nesmith, Scott Storhm, Bonnie Townsend, Julie Wollam, Martin Young

The Capital University Horn Choir: Natalie Porreca, Peter Dahlstrom, Holly Foraker, Amy Stroup, Josh Barlage, Amy Giauque, Abigail Immel, Barbara Nokes, Richard Hanf, Heidi Burgett, Carol Geron, Stephanie Campbell, Lynn Coil, Bonnie Townsend, Terra Boston, Brian Barkhurst, Julia Cline, Mary Fox, Melinda Hayward, Valerie DeTray, Erin Kennedy, Jason Mertens

The Columbus Horn Group, Sidney Townsend, conductor

The Star Spangled BannerKey, arr. McCoy
Concerto for Horn QuartetTelemann, arr. King
Benedictus and HosannaBright, arr. Hayward
Amazing Gracearr. Sidney Townsend
John Peelarr. Woods

The Capital University Horn Choir

We All Believe in One True GodMueller, arr. Maxwell
Scherzo TarentellaMendelssohn, arr. Perrini
Three Miniature Frescoes for Horn ChoirNicholas Perrini,
text by Robert E. Howard, Leopold Ludwig, and H.G. Wells
I. The Horns of Conan (1972)
II. The Burning of Moscow (1977)
III. The War of the Worlds (1974)
Narration by William Florescu
Suite of Horns..... Ronald Lo Presti

Massed Choir with Guests

March BriskMilton Dieterich
Elsa's Procession to the CathedralWagner, arr. Hanson
Winter SunsetFrank Colfield
Allegro from Divertimento #2Mozart, arr. Walshe
Prelude and Fugue in A minorBach, arr. Shaw
CanonMozart

University of Northern Iowa Horn Recital

Monday, February 15, 1999, Russell Hall

Tom Tittle, director

John Holstad, piano

Joy Harrell, soprano

Angelus Domini DescenditGabrieli, arr. Reynolds
Allison Clark, conductor
Canzon per Sonar Septimi ToniGabrieli, arr. Reynolds
Mindy Coe, conductor
Suite (1955)James Winter
I. Alba
II. Dance
III. Chasse
Heather Craighton, Mark Henderson, Allison Clark, Charity
Crawford, Thomas Tittle, Melissa Lawson,
Mindy Coe and Nicki Hagen
Andrew VanHooreweghe, conductor
Foghorns WaltzMary Ann Tilford
HornissimoBurton E. Hardin
Conclusions, Op. 80Christopher Wiggins
Concerto in F for Four Horns and Orchestra ..Heinrich Hübler
I. Allegro maestoso
II. Adagio quasi andante
III. Allegro Vivace
Thomas Tittle, Amber Johnson, Jennifer Young, and Meridie
Williams; John Holstad, piano
SaudadeDeborah Thurlow
Amber Johnson, piano; Sam Oppel, drums;
Joy Harrel, soprano
Festmusic for Eight HornsRudolph Mayer



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Chicago Symphony Orchestra

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NORMAN SCHWEIKERT
Retired CSO Hornist

BRUCKNER (ED. J. DOMS): *Virge Jesse*
POULENC/HENNING: Selections from *Four Little Prayers*
from *Saint Francis of Assisi*
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Remarks: ADOLPH HERSETH
Principal Trumpet, CSO

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Remarks: HARVEY PHILLIPS
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Remarks: GENE POKORNY
Principal Tuba, CSO

VAUGHAN WILLIAMS: Romanza from the Concerto
for Tuba and Orchestra
(ARNOLD JACOBS, Tuba; CHICAGO SYMPHONY ORCHESTRA;
HENRY MAZER, Conductor)
Accompanied by a photographic retrospective
of Mr. Jacobs's life and career

Remarks: REX MARTIN
Tubist, Faculty, Northwestern University

EWALD: Two Movements from the Quintet for Brass, Op. 3
NORTHWESTERN UNIVERSITY FACULTY BRASS QUINTET

Remarks: BERNARD DOBROSKI
Dean, School of Music, Northwestern University

GABRIELI: *Canzon septimi toni*
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Special Report: The London Horn Sound

Ian Wagstaff witnesses an historic recording session

(compiled from excerpts of Ian's published report in the Spring 1999 issue of The Horn Magazine, and liner notes composed for the London Horn Sound recording itself.)

What was Anton Horner's saying? "God created some people horn players, others he made less fortunate." Now, He in his wisdom seems to have created a third category; the 30 top London-based players who performed on the forthcoming *London Horn Sound* CD, scheduled for release on the Cala label in late April.

This is, arguably, the most significant horn recording to be produced since Dennis Brain's Columbia Mozarts. All right, so it will never be as populist, but that is down to the fact that, for some unfathomable reason, tenors, sopranos, and violinists hog the limelight. Otherwise, take the Thesaurus off the shelf, look up all the superlatives and go OTT. As former Royal Philharmonic Orchestra principal, Jeff Bryant, who paid a visit to the second day's session remarked, "Absolutely blinding playing."

This is the horn world's answer to the 1957 recording, "Tutti's Trombones." In 40 years time those who have lost their original copy will commit cardinal sin for a re-release. If there is any down-side to this recording it is that horn players will demand the music and then wonder how on earth to play it.

But, for three cold and wet days in January, London, England's finest did just that. The idea originally came from leading freelance and Guildhall professor Hugh Seenan, who wanted to document the "extraordinary standard" of the current London scene. Such a recording fitted neatly into the Cala label's "London Sound" series which has already featured trombones, cellos and violas, and artistic director Geoffrey Simon did not take much persuading to adopt the project. Conducting the various sessions, his wisdom in doing so became quickly and obviously apparent.

It would be invidious to pick any one thing out from the recording sessions but, from the second day at All Hallows Church, Gospel

Oak, London revelled in Tony Halstead's low playing, specially arranged for him by Paul Pritchard in Rossini's *La Danza* or the C to C swoops of David Pyatt and Richard Watkins in the same work. From where does Tim Jones pick the quiet top C that ends *Stardust*, presumably somewhere in the soaring vaults of the church? Hugh being Hugh, there was some James Horner the previous day, and in Richard Bissill's arrangement of *Titanic* the prime mover of the project was required to go even higher.

Paul Pritchard turned up to over-see the *La Danza*. Listening to the staggering pyrotechnics coming from all eight players, he was heard to say "And I was worried that my arrangement might be too difficult..."

The various tracks are for groups of eight, 12, and 16, with the octet comprising current or former first horns with major London orchestras. Given the undoubted tradition of British horn playing, these recording sessions must be regarded in historic landmark terms. With Frank Lloyd returning especially from Germany and Tony Halstead astounding even his colleagues with his low playing, Richard Watkins was able to remark that such a section—Richard Bissill, Nigel Black, David Pyatt, Hugh



Conductor Geoffrey Simon leads an all-star octet (left to right): Tony Halstead, Richard Bissill, Frank Lloyd, David Pyatt, Hugh Seenan, Nigel Black, Richard Watkins, Michael Thompson

Seenan, Michael Thompson, Frank, Tony and Richard—would not have been possible, even for a film recording. "What other city could put together an ensemble like that?," asked Paxman managing director, Chris Huning who called in on the session.

What made Tony's playing all the more remarkable is that he was feeling unwell. When he was unable to return for the third session, Peter Blake, who had been present on the first day, was more than happy to be called in again.

For that final day, the performers moved on to the famed Abbey Road studios. From these takes indulge in the exuberant, unbridled hooliganism (to be read in the nicest possible way!) as eight horns and eight Wagner Tubas let rip in Richard Bissill's arrangement of Queen's *Bohemian Rhapsody* (Freddy who?) and then marvel as Nigel Black brings it gently back to earth on his own. Relax into Richard's own ethereal and controlled playing towards the start of another of his arrangements, that of Jimmy Van Heusen's *Here's That Rainy Day*. It is not surprising that he once wrote of this piece, "I've liked this melody for as long as I can remember."

That such a recording has been able to happen at all, gratitude must go to IHS Advisory Council member, John Wates, as principal backer. Paxman Musical Instruments, too, regards the project of sufficient importance to take the unusual step (for it) of helping to sponsor the CD, one of only two projects with which it will be involved this year. (The other will be Michael Thompson's Strauss recording for Naxos.) "Some of the most extraordinary horn ensemble playing I have ever heard," remarked Chris Huning. "This will be a CD unequalled anywhere." Hugh Seenan, himself, is a third backer.

As the players were just recording the final track so three Japanese tourists traversed that famous pedestrian crossing just outside. "Ah," said one with recognition in his voice. "Abbey Road Studios!" "Ah, STAR!" said one of his colleagues. Quite.

The London Horn Sound Conductor: Geoffrey Simon

Expected Release dates: UK April 22; US May 17, 1999.

Contents (order not yet determined):

Mozart: Rondo from *Concerto No. 4* (K495) arr. John Humphries for 8 horns
Horner: Themes from the soundtrack to *Titanic*, arr. Richard Bissill for 16 horns

The London Horn Tradition

Popular wisdom says it all started when the German player, Adolf Borsdorf arrived in London during 1879 to take up a post with the stage band at Covent Garden. Whatever, in the last hundred years, London has been responsible for some of the finest horn players and greatest sections that the world has seen.

Borsdorf's influence as a teacher and player—he was principal horn for the first Henry Wood "Prom"—was considerable. He and his colleagues, Henri Van der Meerschen and Thomas Busby were among those instrumental in founding the London Symphony Orchestra with Busby as its first chairman. With A.E. Brain, grandfather of the incomparable Dennis, they formed a section so fine that it was known as "God's Own Quartet."

Borsdorf's pupils included A.E.'s sons, Alfred and Aubrey. The latter was to dominate the inter-war scene in London, ruling the section of the newly formed BBC Symphony Orchestra and insisting that it remain loyal to the narrow bore piston valve instrument. Post war - his son, Dennis strode the London—indeed, the world—stage. He combined the positions of first horn with both the fledgling Philharmonia and Royal Philharmonic Orchestras. With the formation of the London Philharmonic Orchestra in 1932, the five great London symphonic horn sections were now in place, fed in the main by the London music colleges.

Dennis Brain's tragic accident in 1957 may have robbed the world of its greatest horn player. However, he had inspired those who followed him to maintain the unique London tradition. The presence of Alan Civil, Barry Tuckwell, Ifor James, and others indicated that Britain's capital was where the top players and teachers were to be found. That this remains so is demonstrated by the playing of their successors on the London Horn Sound. I. W.

Van Heusen: *Here's That Rainy Day*, arr. Bissill for 5 horns, 7 Wagner tubas

Queen: *Bohemian Rhapsody*, arr. Bissill for 8 horns, 8 Wagner tubas

Glinka: *Overture to Ruslan and Ludmilla*, arr. Bissill for 8 horns

Duke Ellington: *Caravan*, arr. Bissill for 16 horns

Rossini: *La Danza*, arr. Paul Pritchard for 8 horns

Berlioz: *Roman Carnival Overture*, arr. Eric Crees for 16 horns

Wagner: *Prelude to Tristan and Isolde*, arr. Crees for 12 horns, 4 Wagner tubas

Humperdinck: *Evening Prayer from Hansel and Gretel*, arr. Richard Payne for 12 horns, 4 Wagner tubas

Handel: *Entrance of the Queen of Sheba*, arr. Jim Lowe for 16 horns

Hoagy Carmichael: *Stardust*, arr. Daryl Runswick for 16 horns

Abreau: *Tico-tico*, arr. Roger Harvey for 16 horns

The horn players including their current and significant past London affiliations (* also Wagner tuba):

Steven Bell,* Principal, BBC Concert Orchestra; Solo horn, Haffner Wind Ensemble;

Richard Berry, Principal, English Chamber Orchestra (ECO); Principal, Bournemouth Sinfonietta

John Bimson,* Principal, Royal Philharmonic Orchestra (RPO); Former co-principal, London Symphony Orchestra (LSO)

Richard Bissill, Principal, London Philharmonic Orchestra (LPO); Professor of Horn, Guildhall School; Solo horn, London Brass

Special Report: London Horn Sound

Nigel Black, Principal, Philharmonia Orchestra (PO);
Professor of Horn, Royal College of Music (RCM)
Peter Blake,* Second horn, English National Opera
(ENO); Former Philharmonic and Royal Opera House
Covent Garden (ROH)
Timothy Brown, Principal, BBC Symphony Orchestra;
Principal, Academy of St. Martin in the Fields; Professor
of Horn, RCM
Nicholas Busch, Principal, LPO; Former principal, PO
Anthony Chidell, Second horn, ENO; Former LSO,
LPO, and ECO
Richard Clews,* Third horn, LSO
Laurence Davies,* Co-principal, PO
Paul Gardham, London freelance; Solo horn, Wallace
Collection; Former RPO and ROH
Anthony Halstead, International soloist and recording
artist; Professor of Hand horn, Guildhall School;
Former principal, LSO and ECO
William Haskins, Second horn, LSO
Phillip Eastop, London freelance; Professor of Horn, Royal
Academy of Music (RAM) and RCM
Timothy Jones,* Principal, LSO
Dave Lee,* Leading London studio player; Solo horn,
Nyman Band; Former principal, ROH
Jonathan Lipton,* Fourth horn, LSO
Frank Lloyd, International soloist and recording artist;
Professor of Horn, Hochschule fur Music, Essen,
Germany; Former solo horn, Philip Jones Brass
Ensemble, London Brass and Nash Ensemble; Former
principal, ECO
Robert McIntosh,* Fourth horn, PO; Professor of Horn,
RCM; Former RPO and ROH

Gareth Mollison, Second horn, LPO
Michael Murray, Second horn, BBCSO; Professor of Horn,
Trinity College of Music
Cormac O'Hadion,* Second horn, RPO
John Pigneguy, Leading London studio player; Former co-
principal, ROH; Former solo horn, Philip Jones Brass
Ensemble and Nash Ensemble
David Pyatt, International soloist and recording artist;
Principal, LSO; BBC Young Musician of the Year 1989;
Gramophone Young Artist of the Year 1997
James Rattigan,* London freelance and jazz soloist;
Former RPO
Simon Rayner, Principal, ROH; Professor of Horn, RCM;
Former co-principal, PO
Hugh Seenan, Leading London studio player; Professor of
Horn, Guildhall School; Former principal, LSO
Derek Taylor, Professor of Horn, RAM; Professor of Horn,
Royal Northern College of Music; Former principal,
BBCSO
John Thurgood, Principal, ENO; Principal, ECO
Michael Thompson, International soloist and recording
artist; Professor of Horn, RAM; Solo horn, London
Sinfonietta; Former principal, PO
Richard Watkins, International soloist and recording artist;
Professor of Horn, RAM; Solo horn, London Winds,
Nash Ensemble; Former principal, PO

Bass: Christopher Lawrence
Piano: Peter Saberton
Timpani: William Lockart
Percussion: Steven Henderson, Gary Kettel,
Greg Knowles, and Frank Riccotti
Rhythm: Harold Fisher



Standing left to right: Frank Lloyd, Michael Thompson, David Pyatt, Geoffrey Simon (conductor), Richard Bissill, and (to the right of the pillar) Richard Watkins. Seated: (on chairs) Hugh Seenan, Tony Halstead, and (in front of pillar) Nigel Black

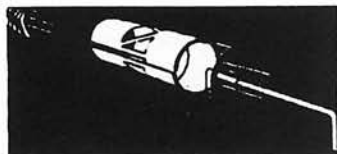
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Ian Wagstaff is, in practice, an award-winning automotive industry journalist. However, he is much happier being his alter-ego as editor of the British Horn Society's The Horn Magazine. He is an enthusiastic amateur player of an Alexander 103. His younger son is currently studying horn with Jeff Bryant at the Trinity School of Music, London.



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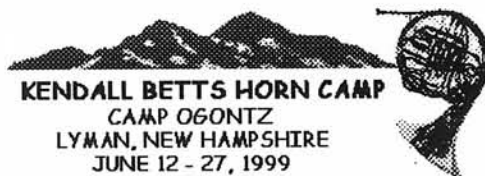
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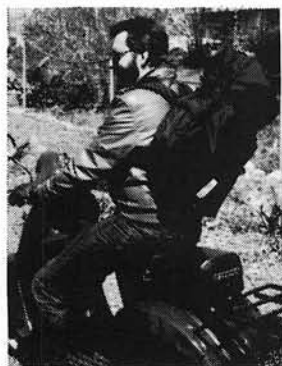
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Elias (Eduard Constantin) Lewy

and the First Performance of Beethoven's Ninth Symphony

by Theodore Albrecht

Premiere performances of soon-to-be-recognized masterpieces often gather about them a body of legend colored by hindsight and more than a little wishful thinking. After its first performance on May 7, 1824, Beethoven's Ninth Symphony soon became the subject of many such reminiscences and reports.

By the end of the nineteenth century, the fourth horn solo in the third movement of the Ninth had developed its own lore. As Richard Hofmann recounted in his 1893 *Praktische Instrumentationslehre*:

Oral tradition has it that at the time of Beethoven, Levi, a fourth horn player in Vienna, possessed a recently discovered ventil-horn; on the ground [basis] of this discovery it was imagined that all horn passages could be played with equal quality of tone. Probably for this reason Beethoven (who could scarcely have heard it himself in his ... later works) wrote the difficult passage for the 4th horn in E-flat. The whole part lies badly for the player, and in view of the tone there seems no doubt that the second half of the solo is better on the E horn...¹

Contributing to the lore in a different way, in 1900, Baker's new *Biographical Dictionary of Musicians* (certainly drawing upon earlier lexica) listed hornist Eduard Constantin Lewy, his younger brother Joseph Rudolph (also a hornist), and several other family members. According to Baker, Eduard Constantin supposedly went to Vienna in 1822, summoned by Conradin Kreutzer, who had been appointed Kapellmeister of the Court Opera at the Kärntnertor Theater there.²

In a 1925 *Musical Times* article, W. F. H. Blandford explained that the so-called "fourth" horn was merely the low voice in a second, differently-crooked pair of horns employed in the third movement. He also demonstrated

(some years before the current early music revival) that nothing in the solo itself was beyond the capability of a reasonably accomplished hand hornist whose specialty was low horn. As for Lewy's role, Blandford reiterated the best of what was then known about the hornist's life, noting that until further evidence came to light, no conclusions were possible.³ While occasionally incorporating earlier sources of varying reliability, most authors since Blandford have essentially cited his observations with little further commentary.⁴ It seems the time is ripe for a new investigation into Lewy's life, career, and his first years in Vienna, including his relationship with Beethoven.



E. C. LEWY

Eduard Constantin Lewy, 1836

(Lithograph by Faustin Herr, reprinted with permission of the Collections of the Gesellschaft der Musikfreunde, Vienna)

Eduard Constantin Lewy's Early Life

Eduard (apparently né Elias or Élie)⁵ Constantin Lewy was born at Saint-Avoid (in the Moselle Département) on March 3, 1796. He received his first musical instruction from his father Élie Lewy (for whom he was apparently named), a violoncellist⁶

who had been a *Kammermusikus* (chamber musician) in the service of the Duke of Deux Ponts [Zweibrücken],⁷ a cousin of Carl Theodor, the Elector of Mannheim.⁸ Virtually nothing is known about the elder Élie's origins, but the family was Jewish; whether they came from France, Germany, Bohemia, or elsewhere is likewise uncertain, but they were probably part of that generation of Jews who, much like the older Moses Mendelssohn in Berlin, found liberation from Medieval restrictions through the Enlightenment. Judging from the known birth years of his two sons, Élie Lewy may have been born around 1765-1770.

By 1802, the family must have moved further southwest, to Nancy, where his younger brother Joseph-Rodolphe (also destined to become a famous hornist) was born on April 2.⁹ Through the protection of the French General Michéle,¹⁰

Eduard Constantin was sent, at the age of 14, to the Conservatoire in Paris, where he received training on the horn, which he chose as his principal instrument.¹¹ His teacher there was the German hornist Heinrich Domnich (1767-1844), who had lived in Paris since 1783.¹² He also seems to have studied, at least occasionally, with Frédéric Duvernoy (1765-1838).¹³ Additionally, Lewy was a proficient violin and violoncello player, and for this reason was attracted into many quartet groups. In 1812, he entered military service (presumably as a bandsman) and, with the Old Guard, participated in campaigns until the Battle of Waterloo (June 18, 1815). At the beginning of the Restoration, King Louis XVIII named him Regiment Band Director and "Trumpet Major." Later he left the service and made musical tours through France and Switzerland,¹⁴ settling in Basel in 1817.¹⁵

When reporting a concert by Basel's orchestra under Alexander Uber in the fall of 1818,¹⁶ an unsigned but garrulous Basel correspondent for Leipzig's *Allgemeine musikalische Zeitung* wrote: "We heard with pleasure a very diligent, talented hornist, Herr Lewy [play] a pleasing, well-crafted concerto by Duvernoy. We reserve for ourselves a more detailed judgment of him, if only he gives us the occasion to become further acquainted with him."¹⁷

The meeting of the Schweizerische Musikgesellschaft held in Basel in June, 1820, included two concerts; the first appears to have consisted of Beethoven's Symphony No. 2, performed by a large orchestra, and Haydn's *Die Jahreszeiten* with an equally large chorus. At the second concert, as reported in the *AmZ*, "Herr Elias Levi [sic] also earned justified approbation through his skill on the horn, which he handled with the greatest delicacy and clarity."¹⁸

While in Basel, Lewy married Jeanette Weiler,¹⁹ and his eldest child Charles (later called Carl) appears to have born in Lausanne in early 1823.²⁰ There can be little doubt that Conradin Kreutzer, who reportedly met Lewy in Basel and appreciated his talent, called him to Vienna to assume the position of solo horn in the Imperial Opera at the Kärntnertor Theater. But, since most sources relate that this move took place in 1822, and one would hope that Lewy was in Switzerland for at least part of 1823 when son Carl seems to have been born, the chronology obviously needs some re-examination.

Kreutzer's Appointment in Vienna

If the circumstances and dates of Eduard Constantin Lewy's appointment to the Kärntnertor Theater's orchestra are in any way a result of Conradin Kreutzer's appointment as Kapellmeister there, we must determine a more precise record of Kreutzer's early activities in Vienna than has heretofore been available. Born in Messkirch, Baden, in 1780, Kreutzer led a peripatetic life, seldom spending more than a few years in any one place, and often touring even while holding a specific appointment. He spent ca. 1800-1804 in Switzerland, and then in 1804 went to Vienna, where he met Haydn and was probably a student of Albrechtsberger. From 1810, Kreutzer toured Germany and Switzerland, and was

appointed Kapellmeister in Stuttgart in July, 1812, holding the post until 1816. He then worked in Schaffhausen before being appointed Kapellmeister to Prince Karl Egon von Fürstenberg in Donaueschingen from 1818 until 1822.²¹ Kreutzer assumed this position with the understanding that it was far from centers of musical activity and that he could supplement his activity there by touring.

In 1821, Kreutzer received a six-month leave (and more), which he used for tours to Vienna and Switzerland.²² It is likely that he met Lewy during this time. On Easter Monday in April, 1822, Kreutzer (noted as "Prince Fürstenberg's concertmaster and Kapellmeister from Donaueschingen") gave a concert at noon in Vienna's Landsändischer Saal. The program consisted entirely of his own compositions, including Variations for two horns, which the Viennese correspondent of the *Allgemeine musikalische Zeitung* termed "very difficult and not very grateful."²³

Kreutzer returned briefly to Donaueschingen, but immediately received a longer leave to return to Vienna to prepare the production of his upcoming opera *Libussa*, with a tour around Germany along the way.²⁴ *Libussa* proved enormously successful at its first performance on December 4, 1822, although at a repeat performance under Kreutzer's direction on January 2, 1823, the house was "hardly half full."²⁵ Kreutzer supplied music for benefit concerts in the Kärntnertor Theater on February 12 and 15, 1823,²⁶ without any title noted in the *AmZ*'s report. Similarly, a report of another benefit concert, held at the Theater on March 30, at which Kreutzer performed, notes him simply as Kapellmeister, but with no further details.²⁷ On May 22, 1823, however, Kreutzer, now indentified as "Kapellmeister in the Imperial Royal Theater next to the Kärntnertor,"²⁸ gave a morning concert at the Augarten Hall, including his own Phantasie and Rondeau de Chasse on the Panmelodicon, with two obbligato horns.²⁹

Thus Kreutzer's appointment at the Kärntnertor Theater followed *Libussa*, but was probably not effective until March or even May, 1823. Under such circumstances, he probably would not have been in a position to recommend or make new orchestral appointments—including Eduard Constantin Lewy—much before Summer, 1823.

Hornists in Vienna at the End of 1822

Before discussing Eduard Constantin Lewy's arrival in Vienna, a survey of the hornists professionally active in the Habsburg capital immediately beforehand might prove profitable. At the end of 1822, at just about the time that Kreutzer premiered his *Libussa*, the Kärntnertor Theater's horn section consisted (alphabetically, here and below) of Camilla Bellonci, Friedrich Hradetzky, Johann Janatka, and [Josef] Kail.³⁰ The suburban Theater an der Wien (privately owned) was the only other Viennese stage to employ four horns on a regular basis: Benedict Fuchs, Michael Herbst, [Joseph] Kowalowsky, and [Michael] Sack.³¹ Joseph Bauchinger and Philipp Schmidt played at the Court's Burg Theater (which mostly produced spoken plays, including many with music); Franz Kankora and one Zelenka at the newly-refurbished



Josephstadt Theater; and Aloys Grohowsky and Ignatz Hirtl at the decidedly popular Lepoldstadt Theater. Camilla Bellonci and Friedrich Hradetzky (both of the Kärntnertor Theater), along with the veteran Willibald Lotter (or Lothar, 1762-1844), played in the Imperial Hofkapelle (Court Chapel).³² In addition, Joseph Weidinger (ca. 1801 - 1832) as well as violinist and trumpeter Martin Vökel were also active as hornists during this period.³³

Among the hornists at the Kärntnertor Theater, Friedrich Hradetzky (ca. 1772-1846)³⁴ was probably senior-most, but was seemingly also a low horn player. As a young man, he had come to Vienna from Bohemia. By 1796, he had substituted in the Court/National Theater orchestra, but when low hornist Jakob Eisen died on April 10 of that year, Johann Hörmann (ca. 1748-1816) was hired instead.³⁵ The absence of Hradetzky's name from Court Opera Orchestra lists until ca. 1808,³⁶ along with his continuing activity in these years,³⁷ suggests that he may have found additional employment at the Theater an der Wien. On April 30, 1809, at a colleague's benefit concert in the Kleiner Redoutensaal, Hradetzky played Beethoven's Horn Sonata, Op. 17, with Carl Czerny at the piano.³⁸ He also performed, probably as low hornist to Joseph Kowalowsky's high, on the December, 1813-February, 1814, premieres of Beethoven's Symphonies Nos. 7 and 8, along with *Wellington's Victory*.³⁹ With the death of Johann Hörmann in 1816, Hradetzky received the additional appointment as hornist in the Imperial Hofkapelle. When Hradetzky gave a concert in the Kleiner Redoutensaal for his own benefit on April 12, 1818, he included Carl Czerny playing Beethoven's Piano Concerto No. 5 on his program. The *Allgemeine musikalische Zeitung* noted "his masterful handling of the horn,"⁴⁰ and Beethoven's biographer Anton Schindler, doubtless reflecting the composer's own opinion, called him "the great horn player Hradetzky."⁴¹

Josef Kail (also Joseph; Kayl / Khayl) seems to have been principal hornist at the Kärntnertor Theater in 1822. Born at Gottesgab, Bohemia, in 1795, Kail studied at the Prague Conservatory and became first horn at Pest in 1819. While in Vienna, from 1822, he worked with Uhlmann and the Kerners on the development of the valve. In 1825, Kail returned to Prague as first horn of the Landesständisches Theater.⁴²

The other high hornist in the Kärntnertor Theater orchestra was Johann Janatka or Janaka (1800-after 1832), who had been a fellow-pupil with Kail in Prague, and who came to his post in Vienna in 1822. In 1828, he succeeded Michael Herbst as first horn at the Theater an der Wien, but returned to Prague in 1832.⁴³

By process of elimination, and because he seemingly substituted for Hradetzky in the Hofkapelle, Camilla Bellonci must have been the Kärntnertor Theater's other low hornist in 1822. Born in Italy and trained in France and Germany, he was employed in the opera orchestra in Vienna in 1808.⁴⁴ On March 25, 1818, at a concert in the Kärntnertor Theater to benefit the Fund for the Poor (a program including Beethoven's Symphony No. 7, "performed in a very mediocre way"), Bellonci and Max Joseph Leidesdorf performed "Variations" for piano and horn, which, along with some vocal pieces, "received the greatest applause."⁴⁵

Viennese Concerts Featuring Horns in 1823

During this era, the horn was a prominent solo instrument in Viennese concerts, most of which were potpourri affairs consisting of virtuoso vocal and instrumental solos or ensembles, usually with an overture or two, and sometimes with a symphony of greater or lesser substance. One typical grand *Akademie* (concert) in the Kärntnertor Theater, on February 12, 1823, was sponsored by the Society of Noblewomen for the Promotion of Charitable Purposes. The thirteen works on the concert included Beethoven's *Egmont* Overture, a vocal quartet and a chorus by Kreutzer, and Variations for Horn, composed and played by Michael Herbst.⁴⁶ Another concert for the Beneficial Institutions, held in the Kärntnertor Theater on *Pfingsten* (Whit Sunday), May 18, included an unattributed "Jäger-Chor," accompanied by six horns, performed by students of the Gesellschaft der Musikfreunde's Conservatory,⁴⁷ presumably under Herbst's directorship.

The Augarten, an expansive formal garden at the north end of suburban Leopoldstadt, was the site of many of Vienna's summer concerts, held outside the hall if weather permitted, inside if not. At the Augarten Hall's morning concert of May 22, 1823, Conradin Kreutzer programmed seven items, including his own Phantasie and Rondeau de Chasse on the Panmelodicon with two obbligato horns.⁴⁸ Another summer concert, at the Josephstadt Theater on August 19, included the overtures to Méhul's *Le jeune Henri* and Weber's *Der Freischütz*.⁴⁹

In none of the above reports after February, and especially for the August 19 concert, at which the Josephstadt Theater's customary pair of horns must have been augmented to a quartet, is there any mention of the hornists' names. Frequently, newly-arrived or high-profile artists are mentioned in reports of these concerts, so this lack suggests that "customary" personnel, whether regularly-employed or free-lance, made up the horn sections and pool of soloists that were heard. If a potential star such as Eduard Constantin Lewy had been in Vienna for much of the year, he probably would have merited some mention. As it stands, there is none.

But an ominous cloud appeared on the horizon. The Italian impresario Domenico Barbaja (ca. 1778-1841) had leased the Kärntnertor Theater from the Imperial Court late in 1821,⁵⁰ and soon issued termination notices to many members of the company, as well as reductions in salary to many others.⁵¹ On April 13, 1822, Barbaja began a Rossini festival of six extraordinarily successful productions, with the Italian composer himself present. Many Viennese, including Beethoven and his circle, regarded the popular "Rossini fever" with some alarm, from both artistic and economic viewpoints. It is possible that the production of Kreutzer's *Libussa* in December, 1822, and the subsequent appointment of Kreutzer to a Kapellmeister's post was calculated to dispel some concern among the Viennese. By June, 1823, there was talk of dividing the Theater an der Wien's company, so that the operatic wing would move to the Kärntnertor Theater,⁵² and by July, the rumor was that the move would be accomplished within the next five

months.⁵³ Morale in the Kärntnertor Theater's orchestra began to decline. On May 18, 1823, principal contrabassist Anton Grams, long a unifying force in its musicality, died at the age of 70.⁵⁴ Players who could sought more secure employment elsewhere, especially at the Court-operated Burg Theater, only a few blocks distant and still within the city's walls. As the *Allgemeine musikalische Zeitung's* reporter unflatteringly opined: "The old and well-established reputation of this orchestra ... became a farce."⁵⁵

Lewy's Earliest Performances in Vienna

Among the first musicians to breathe new life into the orchestra were Eduard Constantin Lewy and the bassoonist Theobald von Hürth. While Hürth arrived in Vienna on November 23, 1823, Lewy's exact date of arrival remains unknown.⁵⁶ Their first recorded public performance, however, was a brief *Akademie* before a performance of the ballet *Der Pilger* at the Kärntnertor Theater on January 23, 1824. The program, presumably conducted by Conradin Kreutzer, consisted of the following pieces:

Beethoven, Overture to *Prometheus*

[Luigi] Belloli, Concertino for horn, performed by Herr Lewy
[Carl] Bärmann, Allegro from a Bassoon Concerto, played
by Herr Hürth

Rossini, Aria [unidentified], sung by Madame [Theresia]
Grünbaum

Kreutzer, Concertante for Bassoon and Horn, performed by
Messrs. Hürth and Lewy

Doubtless the benefit concert was meant to welcome the newly-appointed or soon-to-be-appointed colleagues.⁵⁷ Writing shortly afterwards, the Viennese correspondent for Leipzig's *Allgemeine musikalische Zeitung* noted their status: "They are said already to have been engaged for service in the Theater."⁵⁸ In a report that did not appear until two months later, and which may have tacitly interpolated later developments, the local *Wiener Allgemeine musikalische Zeitung* (and presumably its editor Friedrich August Kanne) commented: "These two artists ... have come to Vienna from Switzerland. ... Both are already engaged as members of the excellent orchestra of the Kärntnertor Theater and therefore remain within our walls."⁵⁹

Thus, both Lewy and Hürth must have arrived in Vienna very late in 1823,⁶⁰ were probably engaged for the Kärntnertor Theater orchestra by January 23, 1824, and were publicly recognized as official orchestra members by March 24. Moreover, Kreutzer's Concertante, doubtless written especially for the new arrivals, supports the suggestion that the Kapellmeister was indeed instrumental in their engagement and that he had known them earlier from his own travels in Switzerland.

A word about Hürth is appropriate here. Born in Landau on December 5, 1795, Hürth was appointed chamber musician to the Grand Duke of Hesse and first bassoonist at the Court Theater in Mainz (probably when the court was re-established in 1816 after the Napoleonic wars) and, in 1818,

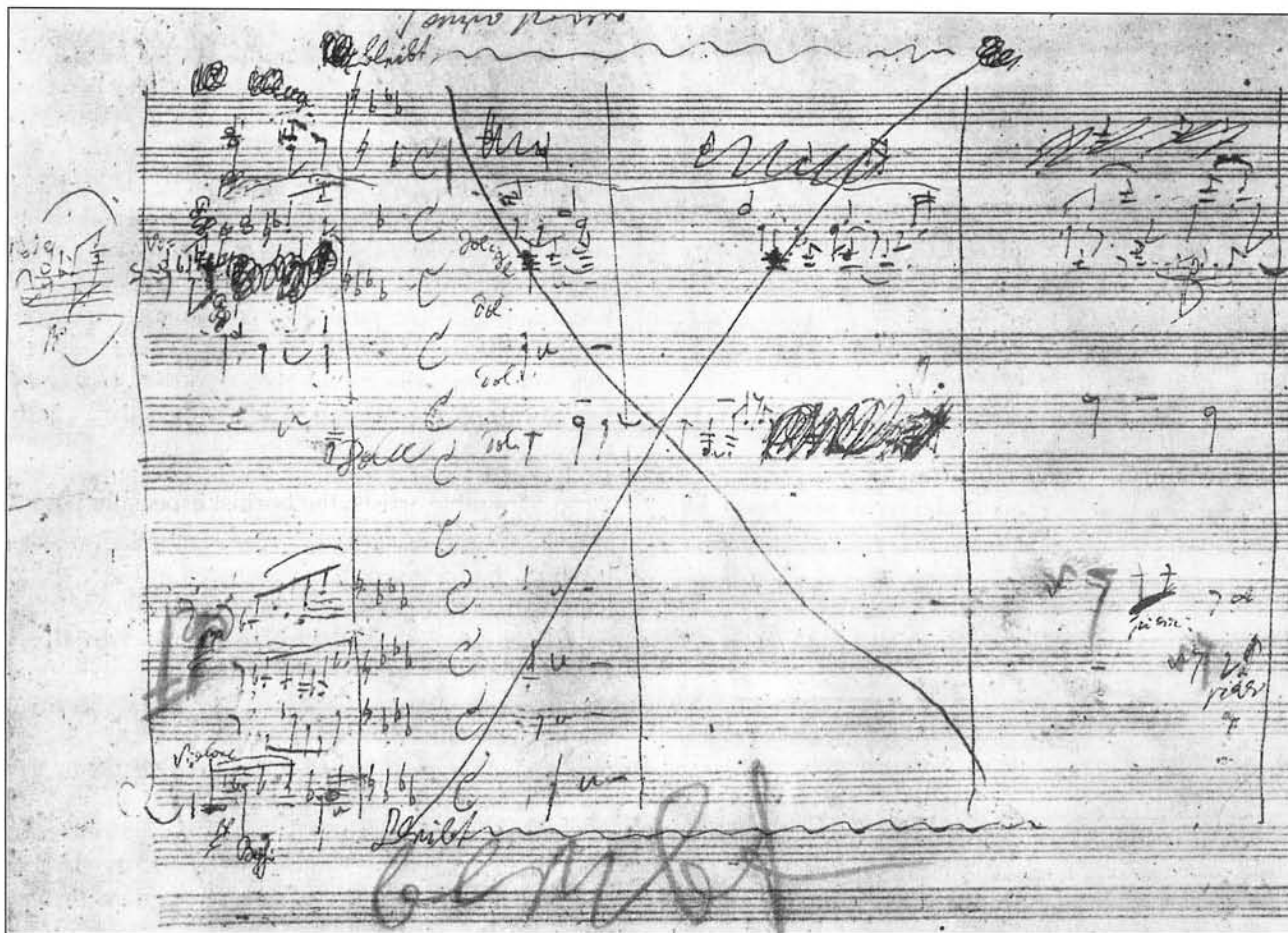
set out on a tour of the principal cities on the Continent.⁶¹ In February and March, 1820, he performed in Berlin with great success.⁶² Later in March or in April, he appeared in Weimar⁶³ and, sometime during the 1821-22 season, played a concert in Zürich.⁶⁴ Thus, Hürth and Lewy were both active in Switzerland at the same time, and under these circumstances were ultimately recruited for Vienna by Conradin Kreutzer after he himself toured there.⁶⁵ In 1839, Hürth replaced August Mittag as professor of bassoon at the Gesellschaft der Musikfreunde's Conservatory⁶⁶ and, in 1840, inherited Franz Höllmayer's position as a bassoonist in the Hofkapelle.⁶⁷ He died on March 9, 1858.⁶⁸

The critics were uniformly enthusiastic about Lewy and Hürth's concert of January 23, 1824. The correspondent for the *Allgemeine musikalische Zeitung* wrote that they were "two admirable artists; the hornist especially possesses significant dexterity" and, after lamenting the Kärntnertor Theater orchestra's recent decline, added, "the entry of new, proficient members is all the more to be wished."⁶⁹ The *Wiener AmZ* was more detailed in certain aspects of its commentary, declaring that the Beethoven overture was "played by the orchestra with great precision." Regarding the hornist, it opined somewhat vaguely: "Despite the fact that his embouchure appeared somewhat impeded and that his disposition did not appear to be entirely favorable, Herr Lewy solved the difficulties given to him with all ease and bravura, and received well-earned approbation from those present." As for bassoonist Hürth, "he possesses ease and bravura in the high and low [registers] and, at the same time, plays a very pleasant *dolce* in expressive passages, a great advantage in the case of this instrument." Summing up, the *Wiener AmZ* wrote: "Both guests greatly distinguished themselves and were given the appreciation they deserved," but included a strange caveat: "We are convinced that these two artists ... need to orient themselves only a little to the taste prevalent here, and they will surely know how to make demands upon the public's interest in an even more brilliant manner."⁷⁰

Soon Lewy and Hürth found themselves becoming part of Vienna's musical establishment, including participation in frequent benefit concerts. On April 18, 1824, the Kärntnertor Theater hosted an *Akademie* to benefit the Charitable Institutions. Among the twelve selections that made up the program, accompanied by orchestra, was the Concertante for bassoon and horn by Kreutzer, a repeat of the duo's performance of January 23. Its many other participants included the singers Theresia Grünbaum, Caroline Unger, and Henriette Sontag.⁷¹ Indeed, Unger and Sontag would be among the soloists at the premiere of Beethoven's Ninth Symphony less than three weeks later.

Beethoven's Progress on the Ninth

Although Beethoven had long thought about, and even jotted down, thematic material that he would later use in the Ninth Symphony⁷² (and had reportedly set Schiller's "An die Freude" even before leaving Bonn in 1792), he did not engage in extensive sketching for it until the *Missa*



Beginning of the Fourth horn Solo in Beethoven's Working Autograph, page 206.

The composer wrote the first two bars of this variation, crossed them out, and then reinstated them with the "bleibt" ("stays") in red, below. Reproduced with permission of the Staatsbibliothek zu Berlin-Preussischer Kulturbesitz, Berlin.



The Exposed Scale Passage for Fourth Horn in Beethoven's Working Autograph, page 209. Reproduced with permission of the Staatsbibliothek zu Berlin-Preussischer Kulturbesitz, Berlin.

solemnis was completed, probably by late December, 1822, and certainly by the third week in January, 1823.⁷³ Some preliminary sketches for all four movements of the work, probably dating from the period between late September and December, 1822, and various sketchbooks show continuing work on all movements through 1823. Most of the third movement seems to have been composed between April and August of that year.⁷⁴

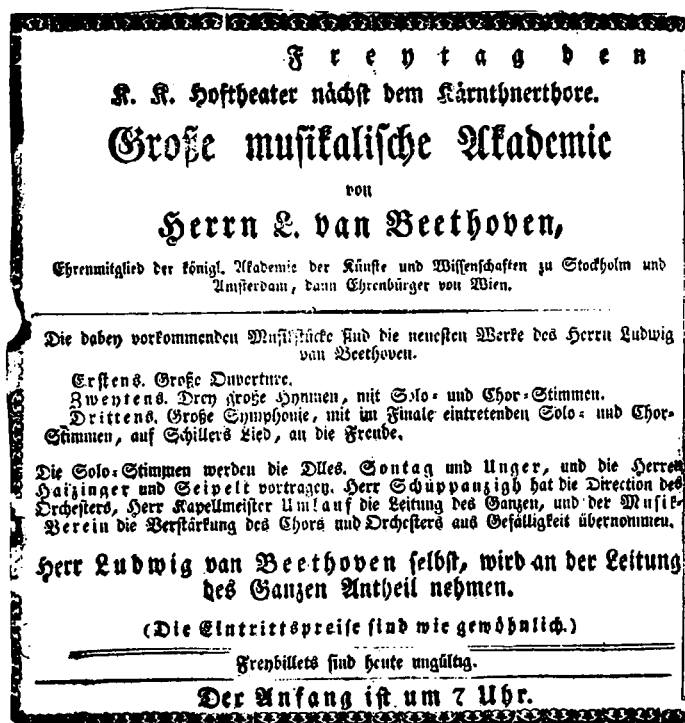
Not only is the exact progress and chronology of these sketches uncertain, but it is complicated by the fact that we do not know exactly when Beethoven began filling his 404-page working copy of the score, and to what extent it took place simultaneously with the advanced sketches. In this autograph, the extensive fourth horn solo occurs on 206-218, with the exposed scale passage on 209,⁷⁵ thus just over halfway through the physical score itself. Beethoven's sometime secretary Anton Schindler provides a clue to the score's chronology:

The master did not return to Vienna [from his summer lodgings in Baden] until ... the end of October. ...⁷⁶ The new symphony was finished up to

the fourth movement; that is, he had it all in his head and the main ideas were fixed in the sketchbooks. Contrary to his usual method of working, he frequently put the music aside, especially the fourth movement, for he could not decide which verses to choose from Schiller's ode *An die Freude*. ... In February of the following year, 1824, this colossal creation was finished down to the last detail.⁷⁷

I suspect that a significant portion of the symphony, probably the first movement at least, was in score before Beethoven came back to Vienna, but even if Schindler's account is entirely accurate, the third movement must have been fully scored by early to mid-December, 1823.

Thus, the third movement was probably well-envisioned by March, 1823, with most of the sketching finished by around mid-August. If those sketches were transformed into full score by December, virtually the entire composition of the third movement—with its fourth horn solo—must have been finished before Lewy arrived in Vienna.



Playbill for Beethoven's Concert, May 7, 1824.

Copies of this playbill exist in several libraries and collections, including the Austrian National Library (Österreichische Nationalbibliothek), Vienna. This particular copy is reproduced with permission from H. C.

Robbins Landon, *Beethoven, A Documentary Study* (New York: Macmillan, 1970), 369.

Prelude and a Premiere

The events within Beethoven's circle leading to the premiere of the Ninth Symphony on May 7, 1824, have been related many times, with most accounts describing the composer as indecisive, procrastinating, unreasonable, and downright ill-tempered.⁷⁸ In light of the foregoing discussion, however, a few aspects might profitably be recounted and re-evaluated. Beethoven's secretary-turned-biographer Schindler indicates that the composer, alarmed at the "widespread decadence" in Vienna's musical life caused by the recent prevalence of Italian opera, turned to Count Carl Friedrich Moritz Paul von Brühl, *Intendant* of the Court Theaters in Berlin, to see if the *Missa solennis* and Ninth Symphony might be premiered successfully there.⁷⁹ When word that Berlin was indeed interested in the prospect circulated around town, thirty-odd "friends of music" signed a flowery petition asking Beethoven to hold the first performances of these works in Vienna, and delivered it to the composer on February 26, 1824.⁸⁰ Flattered, Beethoven agreed and met regularly with his own circle of friends and advisors, including Schindler, violinist Ignaz Schuppanzigh, and the music-loving Count Moritz Lichnowsky. Early in their discussion of possibilities, Count Ferdinand Palffy, owner of the Theater an der Wien, offered the theater and its personnel at an attractive price.

Doubtless knowing the reputed decline of the Kärntnertor Theater orchestra (a factor that Schindler never mentions in his biography), Beethoven initially welcomed

the idea, but wanted Schuppanzigh to serve as concertmaster, rather than the Theater an der Wien's regular principal, Franz Clement.⁸¹ While Palffy seems to have been willing to allow such a substitution, the orchestra itself was not. Moreover, a March 8 entry by Schindler in the conversation book notes that Palffy was in financial trouble and, as of March 6, had not paid the orchestra their salaries.⁸² The conversation books also indicate that by mid-March, Beethoven's own preference was for the Grosser Redoutensaal,⁸³ the large ballroom of the Imperial palace complex that had been the location for three out of the four concerts of December, 1813-February, 1814, that featured the successful first performances of *Wellington's Victory* as well as Symphonies Nos. 7 and 8. For the concert of February 27, 1814, whose payroll survives, Beethoven had had an orchestra of 18 first violins, 18 seconds, 14 violas, 12 violoncellos and 7 contrabasses. With winds doubled and possibly tripled,⁸⁴ the orchestra had numbered at least 108, and perhaps as high as 123 players, sixty of whom were made up of personnel selected from virtually all of Vienna's theaters, supplemented by four or five dozen of the city's best amateurs.⁸⁵ These and similar concerts during the Congress of Vienna were surely events to which Beethoven looked as his models for the premiere of the Ninth Symphony and *Missa solennis*, although Schindler never mentions such a consideration. Lichnowsky argued that a smaller orchestra in the Theater an der Wien was more effective than a larger ensemble at the Redoutensaal, adding, "It is right to double the orchestra, but superfluous to hire more people than are necessary."⁸⁶ Probably in response to these and similar arguments, by the second week in April, Beethoven conceived of holding the concert in the Landständischer Saal, a smaller hall used by the Lower Austrian Provincial Assembly,⁸⁷ where he could likewise put together an orchestra made up of his own chosen personnel, with Schuppanzigh as concertmaster, as he had done in 1813-1814. We know that Beethoven was thinking in this direction (although Schindler never tells us, nor did Thayer ever perceive it from the evidence), because the composer himself jotted into his conversation book the name of Joseph Dobihal, a military band director who had played clarinet in the 1813-1814 concerts.⁸⁸ As has come down to posterity, however, Beethoven's circle thought the composer unreasonable, and (with politics at the Theater an der Wien at an impasse) Schindler proceeded with negotiations for the Kärntnertor Theater, essentially reaching an agreement with its manager, Louis Antoine Duport, by April 24.⁸⁹ Always happy to bring negative or gossipy news, Schindler meanwhile attended a rehearsal for the April 18 benefit concert at the Kärntnertor Theater and reported to Beethoven that in the *Fidelio* Overture, "the new hornists made some serious mistakes."⁹⁰

While the Kärntnertor Theater's chorus began rehearsing for Beethoven's May 7 *Akademie* as early as April 28,⁹¹ the first rehearsal using portions of the orchestra was held in the Landständischer Saal from 9 a.m. to 2 p.m. on Sunday, May 2, and included the strings from the Gesellschaft der Musikfreunde, the winds from the Kärntnertor Theater, the chorus from the Gesellschaft and the four vocal soloists.

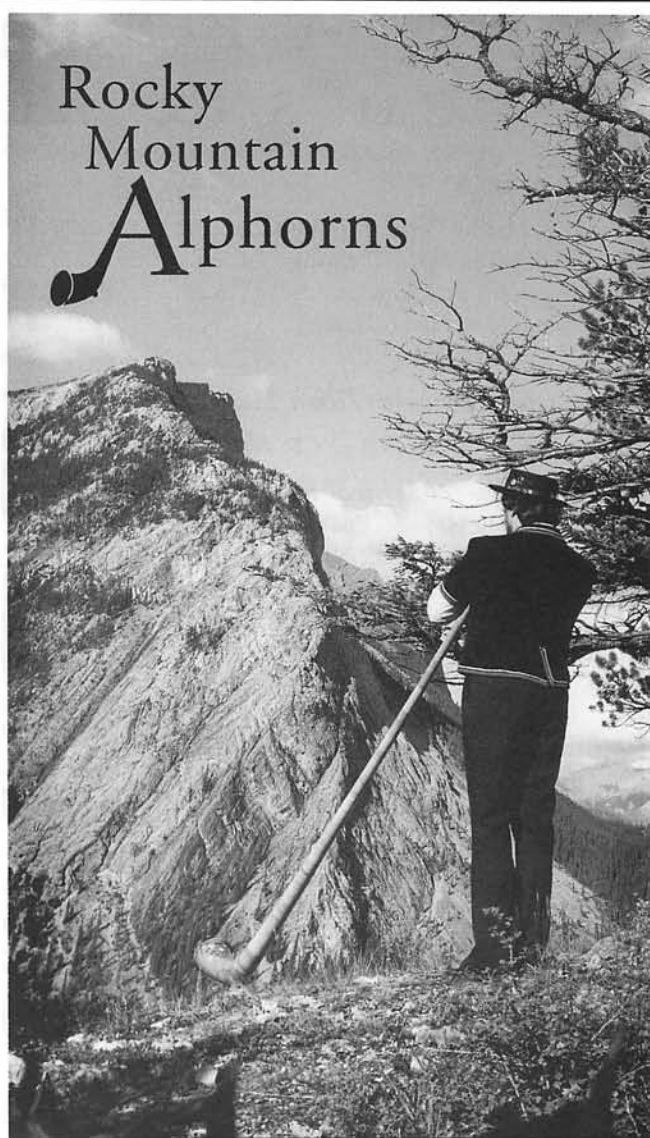
Beethoven did not attend, but had dinner afterwards in a restaurant with Schindler and Schuppanzigh. In addition to tales of mishaps during the rehearsal ("The wind section from the Theater is most miserable"), Schindler reported to Beethoven that the bassoonist and first hornist wished to pay their compliments to the composer. Not long afterwards, the pair, seemingly accompanied by Prince Liechtenstein's wind ensemble director, the clarinetist Wenzel Sedlak, must have entered the restaurant. Encountering Beethoven's group, the musicians either said little or were able to make themselves understood readily, creating no conversation book entries of their own. After they departed, Beethoven probably asked, "Who were they, again?" to which Schuppanzigh replied in writing: "It was Hürth and Lewy; both have only recently been called here from Switzerland."⁹² The Kärntnertor Theater's orchestra and chorus rehearsed in separate rooms on May 3, followed by a combined rehearsal on May 5 and the dress rehearsal on May 6.⁹³

Beethoven's concert at the Kärntnertor Theater on the evening of Friday, May 7, 1824, included the Consecration of the House Overture; the Kyrie, Credo, and Agnus Dei from the *Missa solemnis*; and of course the Ninth Symphony. Eduard Constantin Lewy, whom it appears Beethoven had met for the first time less than a week before, was principal high hornist at this performance. Among the low hornists, Friedrich Hradetzky (unless he was among the wind players whom Schindler had termed "miserable") probably had his choice of parts and probably played the so-called "fourth horn" solo in the third movement of the symphony.⁹⁴ If Lewy did play the solo, as oral tradition claims, it would have been because Hradetzky or someone like him had deferred to the new principal hornist. The remainder of the Kärntnertor quartet took the other parts, very possibly doubled in tutti sections by two additional pairs of high and low horns. No known record survives to identify those horn players, but Beethoven would surely have been aware of Herbst and Kowalowsky at the Theater an der Wien; the latter had played on his 1814 concert.⁹⁵

As many first-hand accounts attest, the May 7 *Akademie* was a success. With a repeat performance distinctly possible, Beethoven wrote a thank-you note to the Kärntnertor Theater's orchestra, probably on May 9: "I am obliged to thank most sincerely all those who showed me so much love and cooperation at my *Akademie*. Since I have been invited to give it one more time, I am convinced that I shall not commit an error ... if I request all of the participants once more to take part and to ennoble my work by their assistance."⁹⁶ Beethoven had originally hoped to hold the repeat concert on the next Friday, May 14, but was ultimately postponed until Sunday, May 23, this time in the Grosser Redoutensaal, with a brush-up rehearsal on Friday, May 21. But the concert season had passed, and most of Beethoven's potential financial backers had left the walled confines of Vienna for their summer residences in the country. Moreover, the day was warm and sunny, and so Beethoven's box-office receipts were disappointing. Nonetheless, by all accounts, the performance itself remained an artistic success.⁹⁷

Continued on page 85

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It's Never Too Late

Thoughts from Kerry Geddes and Kieg Garvin

I am an amateur musician whose musical experience prior to February 1996 had amounted to two years of piano lessons as a child, twenty-one years of amateur choral singing, and a university music degree in which my "instrument" was the voice. In those days, singing was my musical passion, but I had often contemplated the idea of playing some type of brass instrument. There were various amateur choirs, both university-based and others, which anyone with limited vocal experience could join, in order to ease themselves into a satisfying and ultimately rewarding musical activity, and this was the way I started. However there were no equivalents that I knew of in the instrumental field. As we all know, normally an instrumental musician must be of a satisfactory proficiency level before having any hope of joining an orchestra or other ensemble.

Realistically then, as a mature adult I could not see myself becoming proficient enough with an instrument to be able to successfully audition for a position in any skilled ensemble, so I never acted upon my instrumental contemplations. Then in 1996, a friend who was the musical director at a local high school, in an attempt to encourage me further, gave me the chance to try out some of the school's brass instruments on my own. I was initially apprehensive about his suggestion to try the horn, because I had heard that it was a difficult instrument to learn, but I had always loved its sound, so when I was shown the rudiments of how to blow it and actually managed to produce a tentative C major scale, I was well on the way to becoming hooked.

The next day, by a lucky set of coincidences, I heard that a well-known music retailer in Brisbane was running a music activity called the Adult Starters Program, where adults who wanted to learn to play a wind instrument could receive basic instruction on the playing of their instrument while performing in a learners' concert band. The program had been operating successfully for a few years with a new band being formed each year, and the latest one was due to start up the following week. Seeing it as a unique opportunity to learn an instrument with similarly-minded adults in an ensemble that had nowhere to go except up, I bought a second-hand horn and became a member of the new band. Six weeks later, I played in my first concert for an enthusiastic audience consisting entirely of friends and relatives of the band members.

Understandably, the music for that concert was very simple—nothing too extended, either in length or in musical range, no difficult rhythms, and nothing quicker than moderate. But all things considered, we made a good sound for a bunch of adult learners, most of whom had never played their chosen instrument before joining the band (or had perhaps played for a short time during their childhood), and some of whom had never read music before.

This then was the start of my interest in concert band music, a love of the horn, and at the age of 45, the beginning of an amateur venture which may never have happened, had it not been for the existence of the Adult Starters concept and an hour in a high school music room. With the help of Philip Farkas' famous book, a good horn teacher, and a practice commitment that I still continue to look forward to each day, I improved my playing to a point where I felt confident enough to leave the original band and join an established community ensemble. Now, three years after my final procrastination about learning a brass instrument, I play in two community concert bands, and do the odd gig as a member of a brass quintet.

So you can see that my story is not one of planning for a professional orchestral career as a hornist. Instead, it has been a series of fortuitous circumstances which first led to my choice of the horn and which now allows me to experience the unique satisfaction of playing that instrument, in a field of amateur music-making that I had never previously thought possible for myself.

Kerry Geddes lives in Brisbane on Australia's central east coast. He completed a BA in music and psychology at the University of Queensland, graduating in 1986. Besides playing the horn, he sings in a small amateur acappella group that specializes in music of the Renaissance period. When not playing the horn or singing, he works for a telecommunications company as a data analyst.



Dear Editor,
On reading the enclosed clipping in this morning's paper I was moved to write you. I suggest you read the clipping before continuing to read my letter. This article appeared in the Times-News, Hendersonville, North Carolina, on January 30, 1999.

76-Year-Old in the Band

(reprinted by permission of The Associated Press)

Eugene, Ore.—Through the blare of rowdy kids tuning their instruments, the 76-year-old man with regal white hair, a black cane, and a tarnished French horn slowly makes his way to his seat in the brass section.

Retired pipe fitter John Suta is in his third year with the Roosevelt Middle School band. The eight-graders he plays with no longer see him as an oddity, but as an inspiration who plays with a passion for music and thick fingers gnarled by a lifetime of hard work. "He is exactly like a middle school band player, even though he is older," said 13-year-old Anna Richardson. "Without music I would just as soon be dead," Suta said, summing up a philosophy that through the years has led him to take up opera, the piano, and the harmonica.

And it was what drove him to walk into the middle school's beginning band class and ask for a chance to learn how to play a horn he had always loved. Without hesitating, the teacher told him, "Take a seat." Since then, Suta has advanced from "Mary Had a Little Lamb" to Beethoven, from sixth-grade to eighth-grade band. Josh Mack took over leadership of the band program this year and inherited Suta. "I just knew he had to be there," Mack said.

Suta's love for music goes back to his childhood in Aurora, Ill., when his mother would sing songs in her native Hungarian. He grew up studying singing with an accompanist for the Chicago Opera and speaking German, Hungarian, Romanian, and Italian in his immigrant neighborhood. After World War II, he studied to become an opera singer, but soon discovered his love for music wasn't enough to pay the bills, so he raised two sons on a pipe fitter's wages.

But music never left Suta's life. After he retired, he teamed with a friend on piano and sang at weddings, picnics, and senior centers. And on his own he even sang the national anthem at a few University of Oregon basketball games. Through the years, he always remembered the days when his brother and a friend would go house to house at Christmas, playing carols on a violin and French horn.

Those memories came flooding back four years ago when he spotted an old French horn in a Salvation Army store. "I had that horn in my ear," Suta said. "I saw the tag. It said 85 bucks. I said to the lady, 'What's your best price? I don't have 85 bucks in my budget. Will you go for \$75?' She said, 'Yes.' He tried a few adult classes to learn the instrument but they were all too advanced. That's what led him to Roosevelt.

Despite heart trouble and nerve damage in his legs that make it difficult to walk, Suta rarely misses practice and is at every concert. The young horn players look to him for guidance and, in turn, they help him. About a year ago, he stumbled in the small cluttered house where he lives alone, falling on his French horn and crushing the bell. He dropped the instrument off at a local music store, not knowing how he would afford to pay for the repairs. When Suta returned to the store the next day, the horn was fixed—the Roosevelt Middle School band members had pitched in to pay for the work.

"It almost knocked me over," Suta said, crying. "You hear about all the things youngsters do, all this and that. But you don't hear [enough about] the beauty of children."

Here is a man whose love of the horn has moved him to attempt to learn the instrument in his later years, not by studying privately, but by joining an elementary band, something that would give most of us pause. The article interested me not only because I too began to try to play the horn in my old age, but also because he grew up in Aurora, Illinois, where I began my first instruction in the instrumental program in the public schools. I began to play the trombone at that time. I was discouraged by the band leader as I was in seventh grade at the time we moved to Aurora from an area having no school instrumental program. In Aurora, instrumental instruction began in the fourth grade and the band leader felt I would be unable to compete with students who had played for three years. I told him I had some experience in piano and at least knew a quarter note from an eighth note.

"All right, I will let you in, but you won't amount to anything." My early struggles play no part in this story, but eventually I was able to earn my living as a trombone player.

Years of blaring trumpets and crashing cymbals caused me to suffer a hearing loss and I could no longer continue to function as a playing musician. Accordingly I retired to the mountain fastness of North Carolina about 28 years ago.

Back in high school, when I became first chair in the band, the band leader anointed me as a private teacher and I began to teach elementary students. The money I earned enabled me to travel to the big city and study with an eminent teacher, Jaroslav Cimerá. From that time, I have always been active as a private teacher. I have now been teaching 68 years.

I was in college during the Great Depression. I had to drop out for two years as I could not afford the \$90 per semester for tuition. (I lived at home.) The elementary school band leader offered me a job teaching one of his seventh-grade bands. (This was the same man who said I wouldn't amount to anything.) He could not afford to pay me as he was being paid in scrip, himself. I had this school band for five days a week for a year. The experience prompted me to swear a mighty oath on a stack of Arban books, that I would dig ditches before I would become a school band leader. In consequence, when I returned to college, I never took even a single hour in education, preferring to concentrate on music courses. I did not learn to play any other instrument with the possible exception of the cello. I had to learn to play one scale on that instrument during a conducting course. I was glad I had chosen the trombone.

Although I had been active as a private instructor all my life, I was astounded to find the concept of private teaching to be unknown, except for piano, when I moved to the Carolina mountains. The attitude of the citizenry was, "The band leader is paid to teach, let him teach them." Accordingly, I had difficulty in establishing myself as private teacher. I wrote about 40 letters to band leaders in the general area, offering to do a brass clinic for no pay, just to get acquainted. I got but one response. When I went out to do the clinic I found the band consisted of thirteen players! I don't believe any were trombonists, so I got no students from this school.

As time went by I did have a small class of trombone and trumpet students. One day, one of my seventh-grade trumpet students came in carrying a horn and said, "The band leader wants me to play this."

What was I to do? About all I knew of the horn was that it was fingered with the left hand instead of the right. How did they get off on the wrong track originally? Still, I felt I could not desert my student. There was no question of finding a teacher who actually played horn as there were none in the area at that time.

I went to the nearest city of any size and asked at the music store to see all the horn music they had available. I was presented with one beginner's book. I knew a used car salesman who had played horn in high school and still had his instrument. He loaned me the horn and I began to learn

to play at the age of sixty-two.

While I studied with Mr. Cimeria he absolutely forbade me to play on any other wind instrument. I was not even allowed to play baritone, even though I could use the same mouthpiece I used on the trombone. As long as he was alive, I always obeyed that directive, but now he was dead, though I feared he turned over in his grave when I played the first note on my borrowed horn.

It was not long before I could play a C scale. Now I knew more than my prospective student. This is a good principle to follow. One should always know more than his student. My first lesson went rather well.

A couple of weeks later another trumpet student showed up with a horn. Flushed with my success, I confidently showed him how to play the scale, only to find out he could not do it no matter how hard he tried. "Let me have your horn," I said, and began to play the scale only to find out I could not play the scale either. The lesson time was almost over and I did not have time to investigate further, but I figured out a fingering for the scale which, while not correct, did make it possible for the student to play the scale, since he had to have something to practice. I called up his band leader and told him the problem. It turned out the instrument had just come back from the repairman, who knew even less than I did about horns and had strung up the valves so they worked just the opposite from the designer's intentions.

I bought myself a used King horn which was much better than the model loaned me by the used car salesman. I found there were things on the horn that were easier to do than they were on the trombone. I had a great low register, and in time my high register was adequate for the music I was trying to play. The horn seemed to have much more flexibility. The notes did not "lock in" on the various partials as stiffly as they did on the trombone. I also discovered in spite of my teacher's stern warning, I was able to continue to play trombone with no apparent disadvantage due to my horn playing, probably because the mouthpieces were so very different.

One day a student walked in with his new horn, a Holton Farkas model. I asked to blow a few notes on it and immediately ordered one for myself and have enjoyed it ever since. I played duets with my students, though some of them eventually developed more technique than I had. In this case, I switched to trombone. Early on, I had tired of playing trombone studies, had switched to trumpet studies, and finally began to play horn music on the trombone. This all happened before I retired. I played horn music by thinking in mezzo-soprano clef with a slight key change. Having this skill helped me a great deal in my horn playing since I could demonstrate on the trombone something I might not be able to play on the horn.

One day, one of my advanced horn students announced he would be traveling to the Midwest and planned to stop in Bloomington, Indiana, and take a lesson from Farkas. I was delighted as I felt I might benefit from any suggestion Farkas might make. Farkas, at that time, charged fifty dollars while I only charged five. Considering the difference in our reputa-

tions, this seemed about right. When the student returned from his trip I was eager to hear his report. "What did Mr. Farkas tell you?" I asked. "He told me I was doing everything right." That was all I learned from the student's \$50, but still it did boost my confidence in my horn teaching. "First do no harm." is what they tell the medical doctors. Certainly this dictum should be followed by brass teachers as well. Unfortunately, I have known a few students whose career was ruined by teachers trying to change their embouchures.

Naturally, early on I turned to the IHS in search of knowledge. I have been a member for many years. Reading *The Horn Call* has been interesting, but the articles tend toward the esoteric. I found little information for someone looking for basic knowledge. Articles on natural horn and interpretation of obscure baroque music may elevate the author's reputation in the minds of his contemporaries but do little for the high school band leader who looks toward *The Horn Call* for some useful information. As far as the natural horn is concerned, it may be great for aficionados but I have not as yet noticed any first chair players in major symphony orchestras eschewing their valved instruments.

Even before I stumbled into horn teaching I had long considered the horn to be the most expressive of the brass instruments. It has no equal for romantic expression. The many shadings and nuances available endear it to composers and listeners alike.

The enclosed newspaper article touched me. I thought you might enjoy this human interest story as well. I wonder what factory made the old instrument he uses.

I should add that I do not consider myself capable of producing a finished horn student. As they approach the limits of my knowledge, I always encourage them to seek a "real" horn teacher. These days there are a few available not too far away. I have sent several to Dr. Gayle Chesboro, a teacher known to many members of IHS.

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Ed. note: Another article on John Suta appeared in the April 5, 1999 issue of People.





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The Birth of the Gliere Concerto

by Valery Polekh

Reinhold Gliere was a modest, reserved, and refined person. No carelessness either in his clothes or in his manners. Thick eyebrows. A tender and friendly look in expressive brown eyes, lips ready for a smile...

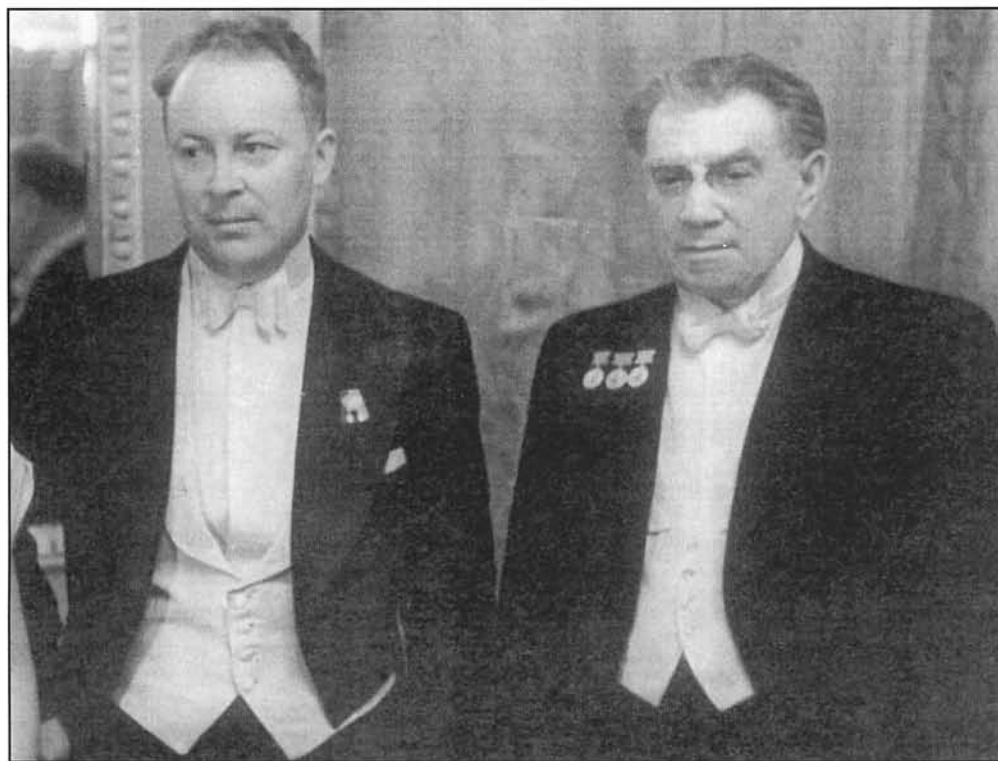
By 1951, the year in which Gliere wrote his concerto, I had already been a performer for ten years. I started in March 1941 after I won a prize at the Moscow competition, and, though still a student at the Moscow Conservatory, I dreamt of playing solo and performing in concerts. In the Moscow competition, I played *Variations Brillantes* by Henry Gottwald and *Les Dernieres Pensées* by Weber. I had the full command of a virtuoso and was able to play with sounds as I liked, but my colleagues reproached me for insufficient care for the beauty of the sound. Because I wanted to become a solo performer, I had to learn how to sing on the horn. So I began taking vocal lessons. I mastered *bel canto* and strong breath, and then applied all that to the horn. I was awarded first prize at the 1949 International Competition in Budapest. By that time I had a fairly broad repertoire, but today it seems to have been just a prelude to a great composition—that superb concerto which Gliere wrote for the horn.

I met Gliere for the first time at the Bolshoi Theater at a rehearsal of his ballet *The Bronze Horseman*. We had almost completed the ballet's musical adjustments, but I had not seen the composer at any of the rehearsals. At the Bolshoi,

we were accustomed to composers never sitting calmly at rehearsals; they would dash up to say a word to the conductor and then again to the leader of the orchestra. Quite frequently this made rehearsing fairly difficult. I wondered why this composer never came to rehearsals. It turned out that he actually was sitting quietly in the hall, and discussed things with the conductor only during breaks. I was invited to take part in one such discussion. I had an impression of Gliere as a modest and very understanding person. His learnedness in music seemed quite boundless to me. He spoke in a nice and simple manner. He asked questions. He liked to know our opinions and always considered them. Our talk went on further, and not just about horn parts in the ballet. Gliere noted our expressive playing and said it was regrettable that composers rarely wrote solos for wind instruments. I took the chance to suggest that he write a concerto for the horn. He mentioned being very busy but did not reject the idea; he promised that he would work on the concerto in his free time.

By this time he had already written his *Nocturno* and *Intermezzo* for horn and piano, and invited me to come to his place and discuss certain details of the future concerto. On the agreed day, I went to Gliere's home. He took me to his study and asked me to wait there while he finished his lessons with his students. Gliere brought in a tray with a silver pitcher, a glass, and some sweets. Giving me a

friendly smile, he invited me to refresh myself and went back to his students. I was alone in his study. I did not drink or eat anything because I was sure I would have to play. Later, Gliere re-entered the study and began asking questions about the instrument and my capabilities regarding range. He thoroughly wrote down my answers in a thick notebook. At the end of our talk, he asked me to play something and sat at the piano. I put the music on the holder—the *Nocturno* which Gliere composed in his young years—and we began to play. I always included the *Nocturno* in my concerts, but I don't recall any other occasion when I played with such inspiration as that time with the composer himself. Then I played Mozart, Strauss, orchestral solos, instrumental miniatures, and my own arrangements. Gliere said that what he heard was an instrument absolutely new to him; that it was an



Valery Polekh and Reinhold Gliere, Leningrad, 1951

The Birth of the Gliere Concerto

instrument for solo and concerts, and that he would have to take another interesting and unexplored approach.

After that meeting with Gliere, I did not see him for a year. He was working. I waited patiently. At last, late one evening, my telephone rang and I heard something I hoped for so much: "Valery, I wrote a concerto for you. Will you please come to my place?" In the winter of early 1951, in Gliere's flat, I played the just-completed concerto from the manuscript. I could feel with my entire self that the concerto was a success. The composer put his whole heart, soul, talent, and great love for the instrument into it. I felt that the concerto would become a horn player's favorite. Gliere did not even ask me about my impressions. He could see it for himself and sense it in my enthusiastic attitude.

For a few days I did not touch nor try to play the concerto. I was still living through the moment of its birth. It was only when I had somewhat cooled down that I began to study the piece which was so dear to me. I studied the concerto very thoroughly and repeatedly verified my perception of it. When I had a clear idea of the final version of my edition, I went to Gliere. I played the concerto for him. He was satisfied, accepted all my suggestions, and set out to make some final changes. Adhering to tradition, Gliere let me write the cadenza myself. When the piano reduction was finally ready I started to learn the concerto. The composer gave me a very short time to prepare. I had to work really hard. The date and place of the first performance was fixed-May 10, 1951, in Leningrad.

On that day I came to Leningrad with my wife. The rehearsal was to start at 11 a.m. When I came to the Grand Hall of the Leningrad Philharmonic Society, Gliere was already rehearsing with the orchestra, the Leningrad Radio Symphony Orchestra. The rehearsal went well and I did not feel nervous anymore.

In the evening we met again. The orchestra was preparing to enter the stage. Everyone was a bit nervous. I looked at the hall—it was full. The bell rang for the third time. Gliere took me by the hand and said, "God help us! Come on!" I played with inspiration, and everything went as I hoped it would. It was a success. We took bows several times. The audience would not let us go. Gliere was very pleased. After the first performance he made an inscription for me on the score.

I describe these recollections in such detail because I really cherish them. As I tell you about the first perfor-

mance, I am once again living through one of the most wonderful, fleeting, and very rare moments of a performer's happiness.

In 1952 I made a recording of the concerto with the Bolshoi Orchestra, conducted by Gliere. The matrix was sold to the US and soon a record came out. That was the start of the concerto's biography and of its performance life. I began to receive a great deal of letters. I acquired friends

all over the world. Many horn players like the concerto and still perform it. I sincerely appreciate this. I am glad that the concerto and my cadenza are included in competition programs and that very interesting recordings have appeared.

Dear friends, I am happy that there exists a concerto which unites us and helps us to better know and understand each other. I send my greetings to all horn players and wish good luck and success to all.



Composer and Soloist, May 10, 1951

Valery Polekh was born in Moscow on July 5, 1918. He began professional studies on the horn in 1933, and enrolled at the Moscow Conservatory in 1937. He was appointed as Principal Horn of the Bolshoi Theater Orchestra in 1938, a position he held for 35 years. Mr. Polekh made numerous other recordings besides the Gliere concerto, and edited a performance edition of the Mozart Concertos.



Valery Polekh (1968)



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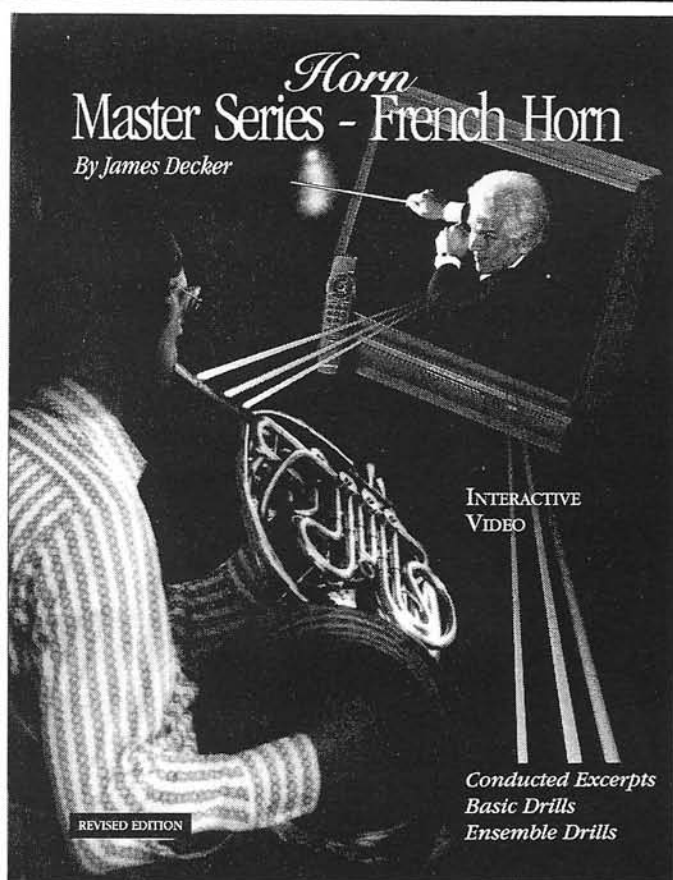
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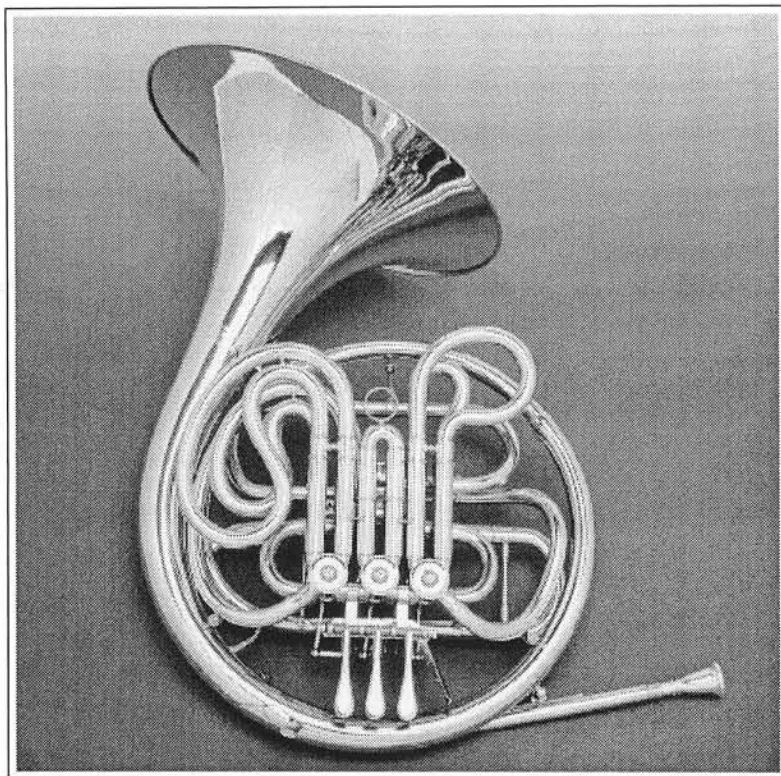
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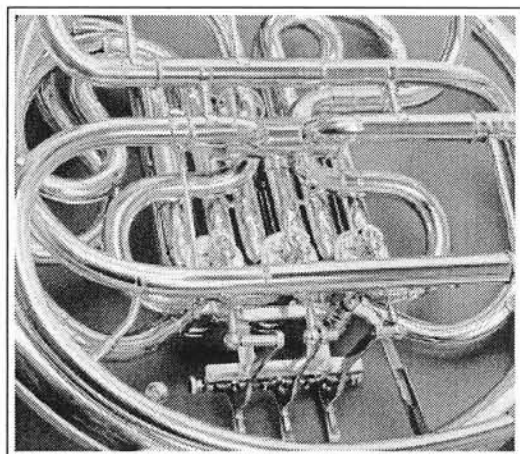
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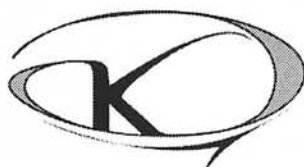
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Playing Horn in the Big Apple

by Jeffrey Lang

New York City is home to some of the finest orchestral, operatic, chamber, solo, studio, jazz, and natural horn players. The long list of horn players in the Musicians Local 802 American Federation of Musicians membership directory includes approximately 120 active professional players currently working in the city, and the numbers seem to increase every month.

Most are freelancers, but the full-time members of the New York Philharmonic and Metropolitan Opera sections take outside work as well. At this time there are sixteen Broadway shows running, with a total of thirty-three full-time horn chairs. In meeting horn players over the years from all around the USA and the world, I am often asked, "What is it like to play in New York City?" or "How does the freelance scene really work?" I studied in the city, then after seven years as a member of the Israel Philharmonic, I returned to freelancing in 1991. I will attempt to unravel some of the mysteries of the Broadway horn scene, based on my experiences, and explain the system that keeps New York horn players running from gig to gig.

The centerpieces of musical life in New York are, of course, the New York Philharmonic, the Metropolitan Opera, and the world famous orchestras and soloists appearing regularly at Carnegie Hall. The other major musical organizations here, the New York City Ballet and New York City Opera, perform six-month seasons at the New York State Theater. The American Ballet Theater performs at the Metropolitan Opera House for two months in the spring, and the New Jersey Symphony is across the river in their new fabulous hall, the New Jersey Performing Arts Center. With these six major ensembles alone there is always a generous amount of extra work offered to freelance horn players. Each orchestra has an organized substitute list and players get on to the list by either past audition record, merit, experience, availability, or, most likely, a combination of the above.

There are, however, several other excellent ensembles in the metropolitan area that perform, record, and tour regularly. This is all union work and the personnel in these groups come from the vast pool of New York freelance musicians. There are attendance requirements in all these orchestras for core members and also specific substitute lists. The major freelance orchestras in town are the American Symphony Orchestra, American Composers Orchestra, Brooklyn Philharmonic, Long Island Philharmonic, Orchestra of St. Luke's, and the New York Pops. Chamber orchestras include the Mostly Mozart Orchestra, New York Chamber Symphony, and the Orpheus Chamber Orchestra. The Chamber Music Society of Lincoln Center, American Brass Quintet, and the New

York Woodwind Quintet are a few of the many chamber groups based in New York. These lists could go on and on, but one thing is sure, a call for a record date, jingle, or movie session is cause for anyone to juggle one's date books and accept the work. It's nice to collect TV re-use payments while the horn is in the case. The days of making a living on studio work alone are long gone, and the pool of studio musicians is large. Recording sessions are often booked at the last minute and it may take several calls to fill out a section. Despite the fact that there is so much orchestral work available to horn players as well as an active but unpredictable recording industry, the single largest employer for us is Broadway.

Years ago, subbing out your Broadway chair in order to take outside horn work was very difficult due to a show policy that did not allow frequent substitutes. As a result, a person was generally committed to being a show player, a studio player, or a classical player. Today, thanks to the fifty percent take-off policy in the current Broadway contract, musicians are able to keep up attendance requirements in orchestra jobs, perform with major ensembles, play chamber music, accept solo engagements, take studio dates, go on vacations, raise kids, and even make a good living.

When a new show comes to Broadway, the producers hire a contractor to put together an orchestra for the production. Calls go out, sections are set, and soon you are sitting in the first rehearsal at the main rehearsal venue in New York City, Carroll studios. Hopefully, the show will get great reviews, win some Tony awards, make a lot of money, and run forever. Of course some become instant hits, but many go down within months or even weeks of opening. *A Chorus Line* ran for fifteen years and *Cats* is in its sixteenth season, but the great masterpiece *Carrie* (a nice horn book!) ran for only five performances. Hopefully, the show you get called for will run *ad infinitum*, even though veterans often joke, "the two happiest days in your life are when you get the call, and when the show closes!" Sometimes the greatest challenge of a long running show is staying awake while you are playing. With new shows opening all the time and tourism in Times Square at an all-time high, Broadway is alive and well in 1999.

Each show performs eight times a week, fifty-two weeks a year, for a total of four hundred and sixteen performances per year. The exceptions to this are seasonal long-running shows such as the Radio City Christmas Spectacular, *A Christmas Carol*, and *The Wizard of Oz*. These shows perform more than eight times a week, sometimes four or five a day. However, they receive special consideration because they don't run all year and are less than two hours long. In a normal run, the regular contracted player(s) must play at least fifty percent of the shows in each thirteen-week cycle,



Playing Horn In The Big Apple

a minimum of fifty-two shows per quarter. At the beginning of a new production, there is a "lock-in" period in which no taking off is allowed. A typical lock-in period may last four to eight weeks. After the lock-in period, taking off is allowed and subbing commences. There are also twenty-four vacation shows that must be taken every year. These shows count as a show played, so we can in fact play less than fifty percent of the shows. Now, if after taking your mandatory vacation days, you cannot reach your quarterly fifty percent, you may request a leave of absence. Leaves are granted by the music director, approved by the union, and rarely denied. A leave may be for a few days or for several months. While on a leave of absence, you are not permitted to play the show and conductors prefer that one sub covers the leave. If all else fails and you still cannot make your fifty percent minimum, you can take a sick day. Sound confusing? Well, at times it is, but meeting your quota is not difficult, it just takes some planning, and it all adds up to a lot of loyal and busy subs.

Being a sub in a show is in many ways more difficult than being a regular contracted player. First, the sub comes in to watch the book and record the show if desired. A date is set and the sub plays their first show, hopefully to rave reviews from the conductor and the other players. This is usually the case, but some Broadway conductors can be quite difficult and some subs can be unprepared. The outcome of the latter can result in not being approved to play the show. A player might find that during the first show they are just trying to make page turns without dropping the mute, while sitting next to someone playing and reading the latest model train magazine! Unfortunately, a missed note here and there from a new sub is often met with scowls from the podium, whereas a similar miss from a regular is rarely noticed. On the other hand, the regular players take the responsibility for the overall quality of the section and are accountable if a sub doesn't come to work. An empty seat in the horn section is akin to the crashing of the Hindenburg! E-mail is also starting to play an important role in contracting orchestra jobs and hiring Broadway subs. On any given day in New York City the date books of every horn player fit together, the puzzle is completed, and all of the seats are miraculously filled. I have played in the city many years and it still amazes me that the system works with few mishaps.

As far as equipment is concerned, the Conn 8D is still the most common professional horn in New York City. However, many players have recently switched to other makers, or play the Conn in addition to some other type of horn. The MET section is predominantly a Conn 8D section, and most players in the New York Philharmonic now play on Engelbert Schmid instruments. The new generation of excellent triple horns has also made a big impact on New York players. Many players who used to bring a high horn and a double horn to a recording session or a contemporary music rehearsal now take a triple horn. I use a Yamaha triple horn and a Conn 8D.

We work in a melting pot of musical styles, schooling, and approaches to horn playing here in New York City,

and sections of different players and equipment are thrown together to great results daily. Sometimes the variety of music played in one day is not only challenging but also cause to sit back and really laugh. I remember sitting in my show, *Beauty and the Beast*, after a sleepless night with our newborn son Markus. Hundreds of children were laughing and screaming in the theater, and I thought back to an ASO rehearsal of *Sinfonia Domestica* and a Huggies™ diaper jingle I had earlier in the day. After the panic of kids and diapers subsided, I got the message!

My advice to players just getting into the freelance business in New York, or any other city, is as follows. First, join the union, then get acquainted with as many working horn players as possible. Most work comes from recommendations from other horn players, so you should try to be aware of the subtle difference between communicating your availability and annoying established players for work. Next, always be prepared to play your best and try not to underestimate the high quality necessary to make a good impression on your colleagues. A new player is always listened to closely despite the fact that everyone may be joking around and having a great time. And finally, showing up on time and getting along with the other players, regardless of circumstances, is essential to being hired again. Of course, there are some darker sides to freelancing, e.g., politics, competition, unfairness, etc., which are realities that players have to learn for themselves. My own experience has been, however, that it is rewarding 99% of the time.

I hope I have shed a little light on our horn scene here, so that the next time you take a musical tour of our city you may want to stop by the MET and hear Howard Howard and Julie Landsman sing the Ring cycle, or walk across the plaza and hear Phil Myers paste *Ein Heldenleben*. If you like the ballet, go over to the State Theater and hear the artistry of Paul Ingraham or check out Dave Jolley peeling off a concerto nearby. Next, you may want to witness R. J. Kelley and his natural horn unearth some gem from the eighteenth century. Want more opera? Stewart Rose is waiting for you over at the New York City Opera. If you still have time, stop by a recording session and see Bob Carlisle lay down some horn lines for a major motion picture, then definitely head down to the Village to see John Clark testify in some jazz club. But before you leave, be sure to stop by the orchestra pit of *Beauty and the Beast*, and say hello to me. I should be there, well, at least fifty percent of the time.

Jeffrey Lang is currently principal horn of the American Symphony Orchestra, Stamford Symphony, Bard Festival Orchestra, and the Broadway hit musical *Beauty and the Beast*. He is also active in the New York recording studios, and performs regularly with the Orpheus Chamber Orchestra and the Metropolitan Opera. He was principal horn of the Israel Philharmonic Orchestra from 1984 to 1991. He is a member of the Boehme Wind Quintet and has performed with the Canadian Brass, appearing on their RCA Victor album *Swing Time*. Other recent recordings include the chamber music of Irwin Bazelon, Dave Grusin's *West Side Story*, and music for the motion pictures *Meet Joe Black* and *You've Got Mail*. Originally from Wall, New Jersey, he attended Temple University and received his BM degree from the Juilliard School. Mr. Lang lives in New Jersey with his wife, cellist, Elina Snellman-Lang and their two sons, Johannes and Markus.



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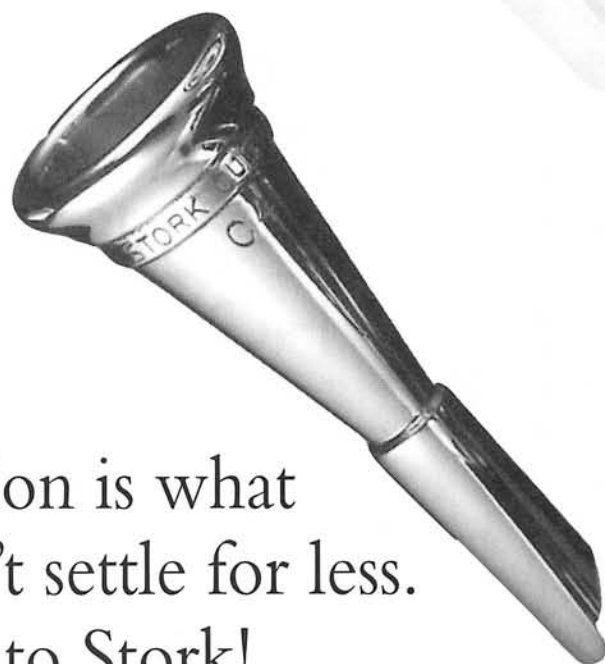
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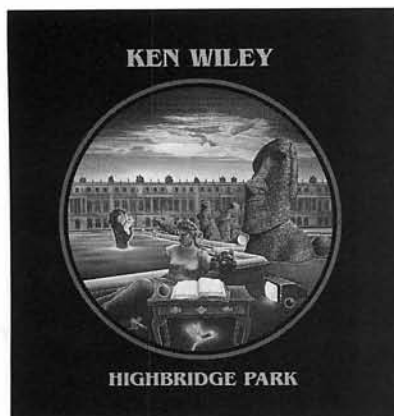
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New Dragons In The Sky

An Interview with Composer Mark Schultz

Mark Schultz, born in 1957 in Seattle, Washington, is a freelance composer and co-editor of the music publishing company JOMAR Press in Austin, Texas, where he is currently on the faculty of the University of Texas at Austin. He has received degrees in Music Composition and Theory from The University of Nebraska at Omaha and The University of Texas at Austin. "Excitingly original, mind-blowing, spellbinding, hypnotic...full of evocative imagery" and "an extraordinary addition to the repertoire" are only a few of the exceptional reviews the performances of his music have received. His music has been programmed consistently and frequently on a variety of national and international festivals and conferences and major performances include the Cleveland Chamber Symphony, the Florida West Coast Symphony, the Omaha Symphony, and the Omaha Chamber Symphony. Schultz is a perennial recipient of ASCAP Standard Music Awards and was awarded a grant from Arts International Fund for a performance of his music at ICMC Glasgow 1990 in Scotland.

Schultz was the 1992 recipient of the ASCAP Rudolf Nissim Award and also won the 1988 Omaha Symphony Orchestra New Music Competition. Besides the 1990 International Horn Society prize for *Dragons in the Sky*, he received a second award from IHS in 1994 for his *Podunk Lake* for amplified solo horn. *Dragons in the Sky* was inspired by J. R. R. Tolkien's mythological narrative *The Silmarillion*. The music concerns a battle that takes place between the kingdoms of the elves and the evil Morgoth, who throws his winged dragons into the fray with thunder, lightning, and a tempest of fire. Originally for horn, percussion, and tape, a new orchestrated version was brought about by a commissioning consortium of hornists, including Thomas Bacon, William Barnewitz, Jack Herrick (with percussionist Gray Barrier), Kent Leslie (with Thomas Harvey), Jeffrey Snedeker, and Gail Williams. The orchestral version of the piece was premiered on March 10, 1999, by Jeffrey Snedeker, horn, Andrew Spencer, percussion, and the Central Washington University Orchestra, under the direction of Paul-Elliott Cobbs. The following interview took place on March 9, 1999.

Jeff Snedeker: Over the past ten years you have written a lot of horn music. How did that come about?

Mark Schultz: It really was all serendipity and luck, and frankly, because of *Dragons in the Sky*. I've always been

interested in a wide range of music and musical possibilities. *Dragons* was the third in a trilogy of pieces for orchestral instruments and tape I wrote while finishing my doctorate at the University of Texas. All three pieces are based on Tolkien stories from *The Silmarillion*. I intended the project as a means of writing something for each family of orchestral instruments with tape. The first is for flute and tape, the second for 'cello and tape, and the third was to have used trumpet initially. We had a very strong graduate trumpet player at UT at the time, so I started out writing it for him. Unfortunately, he moved on, so as I tried to figure out what to do, one of my mentors, Russell Pinkston, sug-



Jeffrey Snedeker, Mark Schultz, Paul-Elliott Cobbs, Andrew Spencer, at the premier of the orchestral version of *Dragons In The Sky*. (photo by Susan Nielsen)

gested I contact Tom Bacon who was in Houston at the time, which I did. When Tom seemed interested, I decided to continue with the Tolkien theme. At the same time, I realized I hadn't really done a piece about the "darker" side of *The Silmarillion*, the archangel of evil, the gleeful despot Morgoth. I thought percussion would work very well for this character, so then why not couple brass and percussion in one piece along those lines? And that is

where it started. *Dragons* won the IHS prize and was immediately recorded by Tom Bacon who asked for some more pieces, then other people began asking for pieces, not only for solo instrumentation but for ensemble-types like brass quintets and other configurations. I owe Tom a lot, not just for his enthusiasm for *Dragons*, but for the support he has given me as a composer.

JS: Clearly *Dragons* was a big splash and captured many people's attention.

MS: That's true, and I really think it has to do with the marriage of percussion and the horn itself. After something like this receives a lot of attention and success, you sort of slide into a certain image as a composer. This encourages commissions for certain types of things, which provides opportunities for you to come in contact with other musicians, who give you more ideas and opportunities, and the whole process begins to feed itself. I am very pleased to be associated with horn music, and am pleased (although sometimes mystified) at how my music has been received. I like working with images and stories and prefer to avoid writing the typical three-movement sonata-type of piece. I like experimenting with ideas and techniques, particularly extended techniques.

JS: Speaking of extended techniques, there certainly are several in *Dragons*. What are your favorite things to use, or what are the most appealing techniques to you on the horn?

MS: I don't know that there is a particular favorite techniques for me. What I like about any extended techniques for any instruments is that they are NOT there simply for the effect. So, what I really try to do is couple effect with thematic, melodic, harmonic material, so it varies from piece to piece. One of the things I've had the most fun with is air sounds, and part of that simply comes from having written electronic music. There's a certain sound that you can get ("SSSSSSSSHHHHUMP!!!"), which is totally cool and easy to do in electronic music, that transfers pretty well to wind instruments, where you can get a semi-air, semi-pitched sound. I do love the stopped sound on horn and love the ability to manipulate it, moving stopped to open or vice versa, or lipping the sound around. Part of that comes from a jazz influence I think, where value is placed on tones that are less focused than just playing pure pitches. I think there is a wider range of sounds available on the horn that is just not available on other wind instruments. I also love playing with the stopping mute and the different types of sounds you get by moving your finger back and forth over the opening. I have also found some things that I usually stay away from now, such as multiphonics, which work and don't work. The second piece I wrote for Ellen Campbell, *Podunk Lake*, is almost all multiphonics and is a lovely piece, but it is not easy to perform. The performer variables for others are just too hard to address generally, although Ellen plays the music beautifully.

JS: There are a lot of elements in your music that have a hard-driving, percussive character. Where does that come from?

MS: I had a feeling you were heading this direction—yes, I admit it, I played in rock-and-roll bands, and I've also played fusion jazz (and loved it!), and even been in marching band, but, see, that's not just me, that's more of an American-ism, having that music as a part of our repertoire, a part of our being as kids growing up. Then after going through all that, I began discovering other things, like the music of Lutoslawski, Penderecki, or other composers, and how they apply similar ideas in their own ways. For me, Joseph Schwantner was a big idol, particularly his *And the Mountains Rising Nowhere*, which I hear as a percussion concerto for wind ensemble. The driving rhythms in my music are not just about rhythm, they are about percussion and percussive sounds, and energy, coming from rock-and-roll, from Emerson, Lake, and Palmer, from Yes, and all the other groups along these musical lines, which I played in bands. I like the element of excitement it brings to the music. It's not that I don't like long, languid melodies, or that I write for Short-Attention-Span-

Theater. I just love the rhythmic, percussive aspects of music and sounds.

JS: Obviously, *Dragons* has been very successful for you, almost 400 performance worldwide in its ten-year existence. I think that is pretty significant for such a recent composition, particularly one which demands a lot from the performers in technique, musicality, and physical and rehearsal logistics. To what do you attribute its remarkable success?

MS: I honestly don't have a clue why that piece or any other I've written might take off like that. Maybe the combination of the two instruments with the tape is attractive, so that the piece can get performed in more than one venue, i.e., once on a horn concert and then again on the percussionist's recital. It has moved from professionals and college professors performing it to now where even high school students are performing it, which gives you an idea of how performance levels are improving. Also, the name of the piece is intriguing to people. It's just sort of a marriage, an amalgam of a bunch of different, very strange

things that happens every once in a while for a piece of music. I really have no explanation for it. I wish I could do it again or that there was a formula for it.

JS: Do you still like the piece?

MS: Yes, I still like it, though I think all composers, when they send a piece out on

its own out into the world, gradually become less and less interested in everything that is done with it, because that was ten years ago, and this is now, and the latest thing I'm working on is always the most interesting to me at that moment. I must say that I do love all the different renditions and performance variables that enter into it, or how different hornists and percussionists interpret it. Percussionists are forever coming up to me and sharing what type of mallet they used, or asking if a different type of marimba or cymbal might be okay, and horn players will inevitably have their own interpretation of the cadenza-like sections. And then there are always the people who follow the model, Tom Bacon's recording, which is great, too, but I see that really as only a point of departure.

JS: It's interesting to hear you say that, because I normally don't associate "freedom" with tape pieces. There may be a certain range of flexibility within sections, but inevitably you must always adapt your musical-ness to the unchanging tape.

MS: At the time I wrote the trilogy, I was experimenting with time in music, with the importance of departures and arrivals, not so much on exactness in between. A lot of electronic music in the 60s and 70s was so blasted specific in its articulation and its rhythm, and as a result you were constantly hearing tape pieces where the performer was forever trying to catch up with the tape. It drove both performers and composers nuts! So the concept, coming from the different composers I studied and studied with, was

Dragons Discography

Dragons in the Sky, Thomas Bacon, horn. Summit Records DCD 135, 1992.

Gary France: Works for Percussion, Darryl Poulsen, horn. Sunset Music SMACD08, 1996.

The Glass Bead Game, Kent Leslie, horn. Hard Cor Music HC001, 1998.

Dragons in the Sky
for horn, percussion and orchestra

Excited
J = 60
lunga (approx. 13")

Flute

Oboe

Clarinet in B \flat

Bassoon

Horn in F

Trumpet

Trombone

Tuba

Percussion

Timpani

Piano

Harp

Solo Horn

Solo Percussion

1. Violin

2. Violin

Viola

Cello

Contrabass

Composed and orchestrated by
Mark Schultz

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that it was okay to just turn a performer loose if you gave them a place to start and a place to finish, and they could have their own performance variables included. This is much more obvious in the first two pieces in the trilogy than it is in *Dragons*, but it is still there. Even the places for just the horn and percussion; as long as they start together, it is not really necessary that they remain in sync. Unfortunately, this opens a whole new can of worms, with performers telling me "I wish you would just tell me what it is you want..." or "Can't you make a click-track..." but I find it really makes the piece become much more alive.

JS: I guess that one of the things I have actually liked about working on taped pieces is the frustration and finally the sense of achievement when it all finally lines up. I suppose it is encouraging, however, to hear you say that you don't mind some freedom of interpretation. What prompted, then, the desire to orchestrate this piece?

MS: It really didn't come from me. Several people began asking me right from the start to orchestrate it. My first response was, "Okay, so I go through all this fuss to put down this tape, and now..." You see, a tape is basically a performance by the composer. I am the conductor and the performer, and went through a lot to get the original inspiration created. So I really resisted orchestrating it. It has a life of its own, it's doing fine, been played on every continent by every type of performer. But in 1997 several performers in different places asked me about it again, all at the same time. Then, as I thought about it again, a bit of inspiration and extra time hit me at the same time, so I wound up sketching out some ideas. When I was confident it would move along, I contacted some people who had expressed interest and formed a consortium to make sure there would be some support for it and to help promote the piece through its first performances. For a long time, I did nothing but listen to the tape part over and over, making continuous notes about how I might score it. In a lot of ways, the music was originally conceived orchestrally and in somewhat of a concerto fashion, and in a certain sense I had wanted to write something like a horn and percussion concerto, so I suppose the taped sounds did have some relationship to orchestral sounds when they were originally conceived. Still, it took a long time and a lot of agonizing about how taped sounds would translate.

JS: Having heard the orchestral version now, I must say that it is extremely striking how well the taped sounds have transferred to the orchestra. It's very exciting. Were there any particular difficulties or challenges you encountered as you transcribed it?

MS: The biggest challenge was that there are some things in the electronic idiom that are not usable with acoustic instruments, one of which, for example, is sustained tones. In the electronic idiom, you can turn a note on for a very long time where it doesn't change unless you make it change, usually by effecting the spectral timbre of the sustained sound in time. You can't really do that with acoustical instruments in orchestral music and there is nothing more boring than a long, held note. So, in order to effect changes in the ensemble part, I had to dig deep into my bag of tricks to discover different string bowings, tim-

bral shifts in the winds, every little thing I could think of to make the timbre and the timbral changes resemble the tape part. Every last note had to receive this type of attention.

JS: Was the intent to reproduce the tape sounds literally, or did you get to a point where you said to yourself, well, this is after all the orchestral version...?

MS: There were a few spots like that, but for the most part I really tried to make it sound like an actual transcription. There were lots of problems to resolve, like certain clicks, percussive attacks, etc., but I really did not want to have to resort to having a sort of reduced tape part to turn on in the orchestra. I called on a number of friends and colleagues at the University of Texas for advice, to have them try out things for me.

JS: Now that you've heard the orchestral version, what do you think? Do you like it?

MS: I have to say I was actually floored by it. It works really well. There are things that sound very much the same as the tape, and there some parts that sound very different. It's a completely different animal, but the original piece still lives in there somewhere.

JS: It's likely, as well, that you'll get even more of your wish—a double-edged sword—with nothing but live performers, you'll have all the performance variables you could ever want. At least with the tape, you could count on that being the same every night.

MS: Yes, but that's the fun of it, the reason we live, eat and breathe music—to get people's interpretations. It's not like reading a book silently, it's more like speaking a book out loud, where one person will read it their way, and then hand the book to the next one, who will say it a bit differently. That's cool. I like that. I live for that.

Here are some additional comments from the performers:

Andrew Spencer: "After playing both versions (orchestral and tape) of *Dragons*... I find that there are inherent benefits to both of them. Most notable however, is the ease of ensemble cohesiveness with the orchestra and conductor. The percussion part is a bit reduced in the number of instruments as well, making setup easier (a good thing due to the limited stage space found in front of most orchestras!). The opportunity to perform both versions is actually quite stimulating as both present different challenges and rewards. I am thankful for the opportunity to premiere the orchestral version and look forward to many more performances of this piece."

Paul-Elliott Cobbs: "Seldom does an orchestra have the opportunity to premiere a work, especially one as powerful as *Dragons in the Sky*. Perhaps this was, to a large degree, the reason for the tremendous enthusiasm and sense of expectation during the week of the performance. Although we routinely discuss the musician's responsibility to give 'life' to the printed page, we rarely have the chance to discuss the actualization with the composer. I would say no greater compliment could be given than one paid by Mark Schultz: 'this was even better than I could have imagined.'"



The Horn Music of Mark Schultz

Alligator Alley (1994), two horns and piano. Humorous narration by horn players on text describing the Florida Everglades.

A River of Amber and Bronze (1992), horn choir (16-18). Commissioned by Summit Brass and Thomas Bacon for the Arizona State University Horn Choir (available in manuscript only).

Ashfall (1995), horn, clarinet, and two percussion. Commissioned by Robert Spring and Thomas Bacon for the premiere at the International ClarinetFest '95, Tempe AZ.

The Beast Tales (1997, in progress), two horns and piano. Commissioned by The Golden Horn. Dramatic/humorous narration of selected Aesop's fables. Will be featured on a new Golden Horn (Thomas Bacon, James Graber, and friends) CD *Voices from Spoon River* to be released in late 1999 by Summit Records.

But that's not important now (1998), woodwind quintet. Commissioned by the ASU Woodwind Quintet for premiere at the 1998 International Double Reed Society Conference.

Dark Matter(s) (1996), brass quintet. Commissioned by a consortium comprising the Eastman, Iowa, New Mexico, Western, and Wisconsin Brass Quintets.

Dragons in the Sky (1989), horn, percussion, and tape. Winner of the 1990 International Horn Society Composition Competition. Recorded by Thomas Bacon on Summit DCD 135.

Dragons in the Sky (1989/1999), horn, percussion, and orchestra. Available for rental.

Echoes primeval (1995), horn choir (8-16). Commissioned by the Arizona State University Horn Studio (available in manuscript only).

Glowing Embers (1994), solo horn. Commissioned by Kristen Ruby.

I and my Annabel Lee (1998), horn and piano. Commissioned by The Golden Horn, for younger players. Will be featured on CD *Voices from Spoon River*.

The Melon Patch (1996), clarinet, horn, voice, and piano. Commissioned by the Opus 90 Ensemble. Humorous narration on text describing the life of a coyote.

Over your shoulder, don't smile (1994), horn and piano. Commissioned by Ellen Campbell.

Pillars of Fire (1994), horn and orchestra. Commissioned for Thomas Bacon by the Sarasota Music Festival (includes study score and horn part).

Podunk Lake (1993), amplified horn solo. Commissioned by Ellen Campbell. Honorable Mention in the 1993 International Horn Society Composition Competition.

Rainbow horned-dinosaur Anne (1998), soprano, two horns, and piano. Commissioned by The Golden Horn; a humorous jazzy tune with scat soprano. Will be featured on CD *Voices from Spoon River*.

Raptors (1998), two horns and piano. Commissioned by The Golden Horn as a companion piece to *T. Rex* (below). Will be featured on CD *Voices from Spoon River*.

Sauropods (1998), two horns and piano. Commissioned by The Golden Horn as a companion piece to *T. Rex* (below). Will be featured on CD *Voices from Spoon River*.

Singing out of the lips of silence (1996), two horns and piano. Commissioned by The Golden Horn for premiere at the 1996 Interlochen and Grand Tetons Music Festivals. Will be featured on CD *Voices from Spoon River*.

T. Rex (1990), horn and piano. Commissioned by Thomas Bacon. Recorded by Thomas Bacon on Summit DCD 135. Will be featured on CD *Voices from Spoon River*.

Voices from Spoon River (1993), two horns and piano. Commissioned by Summit Brass and Thomas Bacon. Dramatic narration of poems by horn players adapted from Edgar Lee Masters' *Spoon River Anthology*. Will be featured on CD *Voices from Spoon River*.

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For more information, contact

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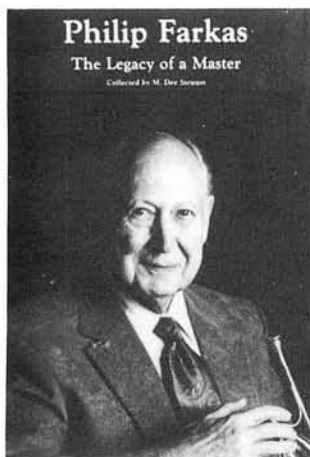
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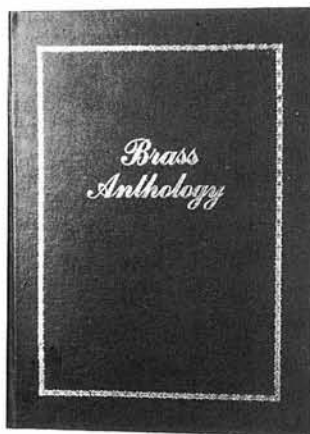
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Relieving Back Pain

by William Scharnberg

If you are a hornist, especially between the ages of 15 and 35, obsessive about practicing and performing, with even a brief history of back pain, please consider reading further. I wish I had learned years ago what I now know about taking care of my back. I do not wish to bore you with personal tales of back problems. Suffice it to say that I suffered from chronic back pain that began as a summer job injury while a college student, some thirty years ago, which was continually aggravated by playing the horn intensely for equally as many years. During this past decade, unrelated to the earlier injury, I suffered two herniated discs,* one in the summer of 1991 and another in summer of 1996. For both herniated discs, I did not consider surgery and recovered slowly over several months. Today, I am virtually free of pain and feel no need to pamper my back. Here are my two humble suggestions: always play with excellent posture, and maintain a regimen of upper body training. Always stand and sit as tall as possible and bring your horn to an exceptional posture. Some say to pretend there is a string attached to the top of your head pulling it toward the ceiling. Resist every temptation to slump—remember your mother's admonitions! Read books and/or attend lectures on Alexander Technique and practice this posture model. For many hornists, the instrument is wrapped too tightly to play with the bell resting on the leg while maintaining a good posture. With the bell off the leg, for example, I can play two three-hour opera rehearsals a day with no pain, while even an hour with the bell on the leg results in an aching upper back. Playing the horn tends to put stress on the left hand and arm, which then results in pain centered typically between the shoulder blades.

Good posture is important for two specific reasons: 1) an efficient breathing apparatus should not be compromised, and 2) we each have a tiny cove in our ear, the vestibular mechanism, that sends signals to our brain if we are out of balance (out of posture). The brain then introduces muscle activity to correct balance problems. This is obviously not muscle "tension" that we want when playing the horn. To experience the role of the vestibular mechanism, simply lean your head and torso forward: soon you will feel muscles in your neck and back contracting to correct balance.

Upper body strength training has offered me great relief from back pain: this is what I wish someone had suggested thirty years ago! I have always been physically active, but after my second herniated disc I joined a local recreation center and, along with regular aerobic exercise, I include a weekly upper body routine that I have maintained and improved over the past three years. When beginning any weight training regimen, your choices are to work it out by common sense with some trial and error, or find a qualified trainer. While I enjoyed creating my own set of exercises, a

physical therapist or trainer should be able to help if he/she knows your goals. Without a trainer, begin gently, trying not to suffer sore muscles the next day, and increase your load and/or repetitions as suitable. I could relate my personal routine here but it is more important that you design one that fits your needs. Certainly crunches (partial sit-ups that strengthen the abdominal muscles) are very important to your spine's muscle-support system. My routine comprises a twenty-five-minute series of exercises, some with weights and circuit machines, that simply avoids undue vertical pressure while strengthening back, arm, chest, and abdominal muscles. My goal is not to win a body-building contest, it is to improve my horn playing by improving my body and attitude.

Stretching to prevent and relieve muscle soreness is highly recommended by most athletes and physicians. For under \$10 you can buy one of a number of good books on stretching. The one with which I am most familiar is *Stretching* by Bob Anderson (Shelter Publications, P. O. Box 279, Bolinas, CA 94924).

Together with careful daily attention to posture, check your sleeping conditions. Is the firmness of your mattress appropriate for you? Do not let a mattress salesperson tell you that a hard (or soft) mattress is ideal. The number and height of your pillow(s) can be critical. Do you sleep on your side, back, or stomach? If possible, experiment to find a mattress and sleeping position that allows you the best night's rest, waking with the most relaxed body. More back health tips: never lift anything heavy without bending your knees, try eliminating caffeine from your diet to relieve back pain, avoid strapping a purse or gig bag over one shoulder or hauling your horn case only in one hand, and carry your wallet in a front pocket rather than sitting on it.

Here I should note that my parents took me to a chiropractor from the time I was a young child and I once believed regular chiropractic manipulation (the oriental art of spinal adjustment to lessen pressure on nerves, thereby relieving muscle pain) was important. Having had negative experiences, especially after my first herniated disc, I have stayed away from these well-meaning individuals. I shied away from acupuncturists for the same reason as chiropractors: many seem more concerned about their regular income than your pain. Likewise, most doctors are eager to prescribe pain-relief medication as a quick fix but are not as forthcoming with long-term solutions. If you have regular access to a good massage therapist and/or a hot tub, congratulations! However, where heat can relax sore muscles, it will only intensify the pain caused by a herniated disc. While regular aerobic exercise may not be included in a prescription for a healthy back, it can help you deal with stress and usually has a direct connection to maintaining



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your ideal weight. It seems that many individuals who suffer back pain are also overweight, thereby causing extra stress on their spine. There are several types of aerobic activities and each has its pros and cons, e.g., running may not be particularly good for the knees, but bicycling is excellent. It seems logical to seek a particular exercise or sport that you find interesting, perhaps suitable to your body type and within your budget, set a long or short-term regimen, and then "just do it." If you are really out of shape, it would be wise to first consult a physician. Where one person may be comfortable with only a single type of daily or weekly exercise, another might prefer a variety of exercises over a week. Perhaps an intelligent exercise partner or an exercise journal might help you maintain a schedule. Of course, we all know that the adage, "Anything worth doing is worth overdoing," can lead to injury. We also know that keeping one's weight down to an acceptable level makes exercising "easier," therefore more "fun," and can make a great difference in our daily energy level and general self-esteem. Get off that couch or out of that practice room, set reasonable goals, and go!

*Between each vertebra in our spine is a tiny disc, a "jelly donut" that cushions and separates the vertebrae. If that disc is partially or fully "herniated" or ruptured, it protrudes, thereby causing pressure on the spinal cord. The result is excruciating pain and/or loss of feeling in various parts of the body. If the herniated disc is in the middle to lower spine, the pain and loss of feeling occurs in the leg. A herniated disc can not be seen on an X-ray or MRI scan, so if you suspect you have one, try to avoid these procedures. It has been my experience that a specialist can quickly determine if a disc is ruptured, which one, and the severity of the herniation by locating the pain and determining the extent of feeling loss. It is possible to have an operation whereby two adjacent vertebrae are fused, like a bridge, over the herniated disc, thereby immediately relieving the pain. The alternative is pain medication, the use of crutches to walk (or a neck brace if the disc is in the upper spine), a lot of rest, and months of slow recovery.

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 is currently a Music Review Co-Editor for The Horn Call.

Ed. note: I can vouch for a book recommended to me by a physical therapist I work with, A Healthy Back for Life (1995) by H. Duane Saunders, M. S., P. T., published by The Saunders Group, 4250 Norex Drive, Chaska, MN 55318-3047, 612-368-9214/800-456-1289.



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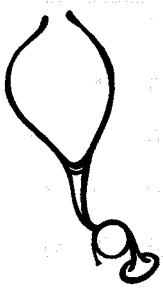
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Improvising in Ensemble:

Duets; Part I: Creating Cycles

by Kevin Frey

*If the individual creates culture, rather than the other way around,
then new traditions are constantly being created and transformed.
If so, then—What Are the Rules?*

Last year I assembled a set of strategies for improvisation entitled, *Duets: What Are the Rules?* (W.A.R?) and organized performances based on these strategies (see the list at the end of this article. The composition of W.A.R.? focuses on the musical “pathways” of five musicians who share a common training in Western classical music. The score for W.A.R.? is not a descriptive set of notations, but a prescriptive process toward musical (and personal) discovery. There is also a larger form of the composition, comprised of myself in four performances in four locations with four different performers.

Improvisation, as practiced throughout history, holds at its core the means to define oneself. It is an opportunity to reveal the essence of yourself doing what you have chosen to do—perform! To search for originality, especially through the act of spontaneous performance, requires playing on the edge of uncharted territory.

This six-part series will present the basic improvisation strategies used to perform W.A.R.? The techniques are purposefully non-idiomatic but each performer, via “pathways,” brings to performance the technique of his or her own tradition.

Assemble Your Own Performance of Improvised Music

Improvisation remains merely preparation for performance until it is performed. It is important to realize that your improvisations are worth performing. This is not to say that all improvised tones come from angels’ lips, worthy of high praise. It is saying that this process (INTENT before ACTION) is a legitimate form of musical expression, worthy of praise for demonstrated honesty and musicality.

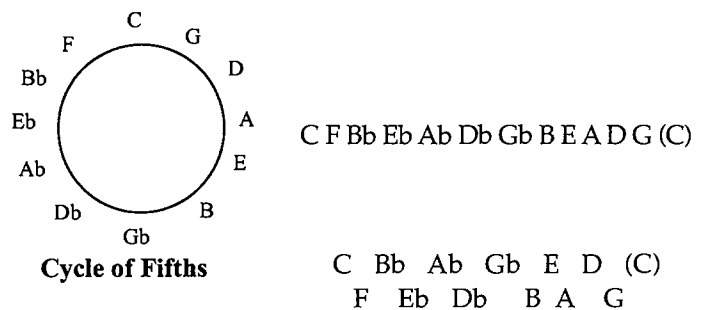
As you familiarize yourself with these various strategies, think about where your performance will take place. Who is the intended audience? What is the product? Is the process to be the product?

*We can answer easily what improvisation is;
but the real question is what does improvisation involve?*

The nature of cycling indicates a structure that ultimately returns upon itself, leading to repetition. Cycles occur naturally in our lives, such as the change of seasons or our life’s breath, and are also imposed as when we pay bills or change the oil in our car.

Deriving a Tonal Cycle

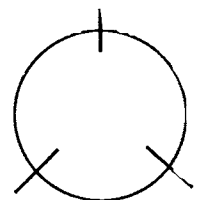
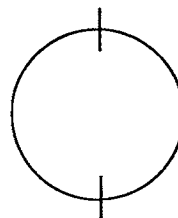
In performances of W.A.R.? the Cycle of Fifths was used as a point of departure. The Cycle of Fifths organizes the twelve tones of equal temperament into a succession of Perfect Fifth intervals. The Cycle of Fifths can be conceived any number of ways as personal preference plays a role in how we choose to perceive the succession of twelve tones:



Deriving Temporal Cycles

Temporal awareness involves timelines, to which the organization of rhythm is referenced. Timelines can be intuitive, based on breath impulses tied to our mood and degree of physical activity. Timelines can also be metric, measured by imposed markers.

Whether the underlying timeline is intuitive or imposed, an initial level of rhythmic organization involves cycling of 2's or 3's:





Improvising in Ensemble

The breathing process consists of *inhalation* and *exhalation*, a two stroke cycle:

Inhale -Exhale -Inhale -Exhale



Incorporate *recuperation* and a three-stroke cycle is experienced:

Inhale-Exhale-Recuperate-Inhale-Exhale-Recuperate



Walking in a regular gait creates a two-beat experience, while inserting a pause creates a *three-beat* experience:



LEFT-RIGHT-LEFT-RIGHT-LEFT-RIGHT

LEFT-RIGHT-(PAUSE)
LEFT-RIGHT-(PAUSE)

In measured timelines, cycles are commonly referred to as measures.



With these basic tonal and temporal organizations, musical form can be created.

Preparation

(See The Horn Call XXV/1 (November 1994) "Trans-Intervallic Exercises for the Post-Modern Improviser" by Hafez Modirzadeh for the original publication of these exercises.)

Tonal

Play the complete cycle of fifths (12 tones) in one direction (up or down fifths; up or down fourths) *without* breaking the structure (do not skip any tones).

Temporal

Play the structure above with an intuitive timeline, letting your breath form the phrases.

Play the structure with an imposed timeline, clearly indicating two beats or three beats.

Duet Strategies

Improvise with a partner (interactive response):

Determine a leader (verbally or musically);

Start on the same tone (or any agreed upon interval);

Each player plays the cycle of fifths never breaking the structure;

Echo each other's rhythmic velocity as you play the cycle of fifths unbroken;

End when you each arrive on the same interval you began (e.g., unison).

Be aware of the manner in which you and your partner realize the performance of these structures. What "pathway" has been chosen? Can you follow your partner's pathway? Can you initiate a path of your own?

Improvise with a partner (self-contained):

Start on the same tone (or any agreed upon interval);

Each player plays the cycle of fifths never breaking the structure;

End when you feel the need to stop.

Play focused only on your performance. Play "parallel" without responding to your partner's playing.

As you and your partner become familiar with the structures, strive to cover the entire range of the instruments. Vary the length of your phrases. Create interesting melodic contours and bold rhythmic textures.

Next Issue: Improvising in Ensemble: Duets Part II, Playing With a Cycle

Resources

Modirzadeh, Hafez. *The Chromodal Approach to Improvised Music*. San Jose: Spartan Bookstore, 1996.

Reck, David. *Music of the Whole Earth*. New York: Da Capo Press, 1997.

Duets: What Are the Rules? (W.A.R.?) conceived and assembled by Kevin Frey 1997.

Performances

Jeffrey Snedeker, horn, Central Washington University, Ellensburg, WA, Wednesday, April 1, 1998.

Jeffrey Mount, tuba, Manning Community Schools, Manning, IA, Saturday, April 4, 1998.

Elvin Rodriguez, piano, San José City College, San José, CA, Wednesday, April 22, 1998.

Mark Wolbers, clarinet, University of Alaska, Anchorage, AK, Friday, June 19, 1998.

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



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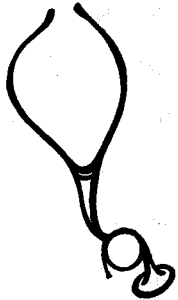
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Embouchure Health and Maintenance

by Andrew J. Pelletier

The embouchure is a remarkably complex area of a horn player's physique. Thousands of tiny muscles are manipulated to create the needed resistance against the airstream, which in turn creates the buzz. No matter how strong one becomes, there is also the risk of injury. This article will not speak directly to the issue of damage (on this subject, I highly recommend Bengt Belfrage's article, "Damage due to Overstrain in Brass Players" in *The Horn Call* XXIII/2 (April 1992): 21-24). Instead, it will focus on ways one can avoid the risk of damage, and actually make the embouchure feel consistent from day to day.

In the summer of 1994, while making a solo recording, I began to feel a sharp twinge in my face, running down the left side of my nose, and ending at the corner of my mouth. Numbness and dull pain followed. I thought nothing of it, and continued to play, not realizing until later that I was pulling, or overworking that muscle. During nine months of difficult recuperation, I discovered what had happened was completely unnecessary and avoidable. Instead of being negative about it, I chose to see it as a blessing, and set out to create some ways of keeping my embouchure consistent and injury-free. I do not claim to be a medical expert; these ideas are just suggestions that may or may not work for you. As with all suggestions of a medical nature, however, please be sure consult a doctor or appropriate specialist. The important thing is to think about the present and future health of the embouchure, with this thought leading to positive action.

Basics of Embouchure Health

1) "Listen" to your embouchure. It is truly incredible how one can get used to ignoring the body. The concept of "listening" begins with the warm-up. "Listening" consists of being constantly aware of the feel of the embouchure muscles, rather than playing in an inattentive manner. One should use this "listening" at the beginning and throughout the warm-up. If the embouchure feels tight, warm-up in a manner that loosens it. If there is a lack of center, do some stabilizing exercises, like long tones or air attacks. Be willing to experiment and do what the embouchure needs. If a burn (a tight, warm sting in the muscles, which marks the beginning of muscle cramping) begins in the corners of the embouchure, ease up for a second and allow the muscles to relax. This relaxing will prevent the build-up of lactic acid, which makes the muscle less flexible, and eventually leads to cramping and damage.

Take this concept of "listening" into the practice session itself, and experiment by practicing in spurts with rest, for instance, 30 minutes of work with 10-15 minutes rest. Practicing in this manner is beneficial for the embouchure

and your brain as well. Times of brief rest can yield great insight into a problem needing work.

2) Get enough rest. A full schedule is sometimes achieved at the expense of one's physical health. Proper rest begins with the night's sleep. It is important to get enough sleep to allow the body time to rest and repair. For most people, this is between five and nine hours per night. Obviously, there will be times when this is impossible, but the moment your schedule allows, give your body as much time to rest as necessary.

Eat meals sitting down, and no, this does not include in the car! It is the small things that can make a big difference. Eating while sitting promotes better digestion and has a greater calming effect. The more relaxed the whole body is, the more relaxed the embouchure can be, thus providing more strength. Finally, when possible, set aside about 20 minutes a day to mentally rest (i.e., read a book for pleasure, meditate, play with your pet, etc.). We are all busy people, and the effect this can have on one's playing could be profound.

3) Water! There is no simpler path to better health as drinking at least eight glasses (eight ounces each) of water a day. Not only does it aid digestion and absorption of vitamins and minerals, it disposes of lactic acid, which helps the player to fight cramping and stiffness. I could not believe the difference this water consumption made in my own playing. I now drink between two and four liters of water a day.

Extras

In addition to these basic ideas, here are some additional strategies that can make a difference:

Massage: After some very hard playing, massage can loosen the embouchure up to a normal feeling. Experiment with manual massage while taking a hot shower, or try a small, hand-held electronic massager on the embouchure. This can truly help the embouchure feel consistent, despite very hard playing demands. For some specific massage techniques, consult the Belfrage article mentioned earlier, as well as Paul Pritchard's section of *The Business*.

Diet Alteration: Some food products can affect the performance of the embouchure. Consider slowly phasing these foods out of the diet, especially during times of heavy playing. Foods like citrus, tomato, spicy food, or heavily-salted food can make the lips swell or cause canker sores. Excessive caffeine can affect muscle response and control. Careful consideration of your diet and how your embouchure responds can lead to some great discoveries.



Embouchure Health and Maintenance

Pain Prevention

If, after valiant efforts at maintaining embouchure health, there is still stiffness and mild discomfort, here are some techniques that I have found very helpful. First, definitely do some light massage of the embouchure, and place a warm, moist towel over the entire area. Follow this with some kind of anti-inflammatory drug, like ibuprofen or other as recommended by your doctor. I have found excellent results using the homeopathic remedy Arnica. It is very safe and it seems to work better with the face's smaller muscles. It can be found in many natural foods stores and some pharmacies. Continue this pattern daily, regardless of the playing demands of that day, until the stiffness and discomfort subside.

Further Reading

Here are some resources that can complement your embouchure health techniques. Although not all music-based, all contain great lessons.

Belfrage, Bengt. "Damage due to Overstrain," *The Horn Call* XXIII/2 (April 1992): 21-24.

Brussat, Frederic and Mary Ann. *Spiritual Literacy*. New York: Scribner Books, 1996.

Bruser, Madeline. *The Art of Practicing*. New York: Bell Tower, 1997.

Green, James. *Male Herbal*. Freedom, CA: The Crossing Press, 1991.

Pritchard, Paul, ed. *The Business*. Self-produced, 1992. (ISBN #0 9520626 0 7)

Conclusion

Horn players can hurt themselves regularly, and the most disturbing thing is it is preventable. If one takes time to get to know how one's embouchure works and responds to symptoms, such pain could be prevented, and the embouchure can feel consistent from day to day. The techniques suggested here are just a start. Once you have achieved a greater knowledge of your own embouchure, feel free to experiment with other methods to improve and maintain your embouchure's health. My hope is that this article will help you to maintain a healthy embouchure, and enjoy consistent, pain-free performing for as long as possible.

Andrew J. Pelletier is a Los Angeles soloist and freelancer on both modern and natural horn. He is currently a doctoral candidate at the University of Southern California, and maintains several scholarly interests on the horn, its history, and its players. He is a graduate of the University of Southern Maine (BM, Summa Cum Laude), and the University of Southern California (MM, Highest Honors). He has won numerous solo competitions, including the Jon Hawkins Memorial Scholarship of the IHS, and the American Horn Competition University Division.

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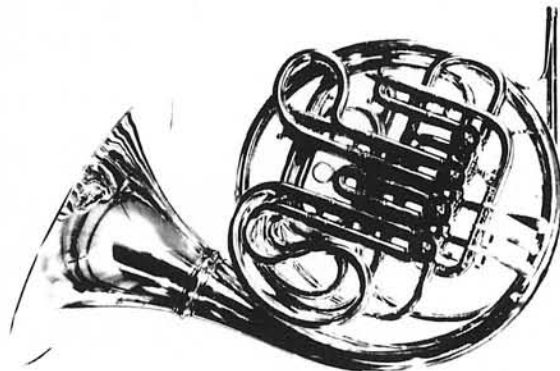


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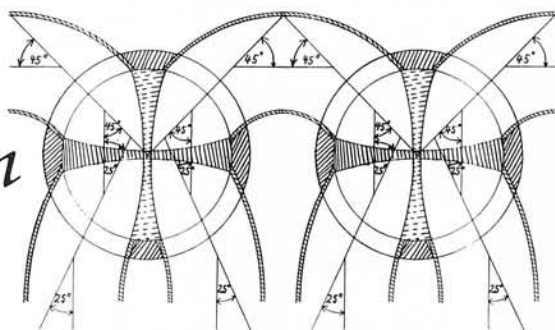
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Book and Music Reviews

William Scharnberg and Virginia Thompson, editors

Philip Farkas and His Horn: A Happy, Worthwhile Life by Nancy Jordan Fako. Crescent Park Music Publications, 337 Ridge Avenue, Elmhurst, IL 60126, 1998. \$28 plus shipping: \$3 for first book, \$2 each additional. Illinois residents add 7% tax. Outside North America, add \$10 shipping.

It is "like preaching to the choir" to say that Philip Farkas was a great human being, one of the most influential hornists, and certainly the most important horn pedagogue of the twentieth century. In an earlier tribute collected by M. Dee Stewart, *Philip Farkas, The Legacy of a Master*, published in 1992, Phil (to those of us who tried to call him Mr. Farkas, he always said, "Call me Phil—Mr. Farkas sounds like my father.") wrote an autobiographical sketch, which was followed by a series of verbal tributes and anecdotes, a few photographs, reprints of many of his journal articles, and a discography. This new publication is a detailed 294-page biography of Philip Farkas, interspersed with letters both to and from Phil, and a fine collection of photographs.

The biography is truly an outstanding achievement by Nancy Fako, although she admits that it was Mrs. Margaret Farkas (Peg) who both urged her to write it and gave her invaluable assistance with the material. The finished product is as fine a biography as can be found anywhere: the research is extremely thorough and the writing style is consistently eloquent.

The thousands of horn players that knew Phil personally, or even in passing at some horn event, will undoubtedly purchase a copy of this biography to remember him in the ways he was known to each of us: to chuckle once again at his gentle self-deprecating humor, and listen in fascination to the wonderful stories from his illustrious career. Even more importantly, this biography should be required reading for any young horn player interested in a future in music. Phil's quest for excellence in all things and his pursuit of "a happy, worthwhile life," will continue to inspire hornists of this era and every generation to come. W.S.



Five Poems for Woodwind Quintet (1994) by Karel Husa. Soon to be available from Schirmer. Approx. 15 minutes.

Karel Husa's *Five Poems for Woodwind Quintet*, completed in December of 1994, was commissioned by the Koussevitsky Foundation in the Library of Congress for the Quintet of the Americas, and is dedicated to the memory of Serge and Natalie Koussevitzky.

It is one of the most striking works for quintet that I have ever heard. This is not surprising, given Husa's stature as a composer and the enduring impact of the beloved *Music for Prague* of 1968, except that this work comes to us twenty-six years later, very fresh, very new, and composed for *wind quintet*! In the liner notes for the 1998 recording by the Prague Wind Quintet with Vladimíra Klánská on horn, (Karel Husa/*Chamber Music*, Panton 81 9009-2 131), Jan Ledec says, "A typical feature of [Husa's] music is the powerful and direct effect it has on the listener." Indeed, *Five Poems* epitomizes this feature and, according to Ledec, also "demonstrates Husa's present compositional language."

The five "poems" are titled, "Walking birds," "Happy bird," "Lamenting bird with a dead bird," "Fighting birds," and "Bird flying high above." Husa explains in the score, "The five poems—the third preceded by a short *interlude* (Lamenting bird)—express my admiration for these wonderful creatures, who embellish our lives so magically. They are only imaginary poems (there are no words, as the poems have not been written). The suggested titles give the listeners free imagination. Musically, I have tried to bring some new possibilities of techniques and sound combinations and also to bring out the present virtuosity of woodwind performers."

My free imagination features this wind quintet—characterizing these birds—in attendance at the same *Rite of Spring* that Stravinsky imagined. This work displays an intensity and excitement in many of the same ways, and its contrasts and colors have an amazing breadth and depth, especially for a chamber ensemble of only five instruments.

The opening of the first "poem" (*Moderato marciale*) really grabs one's attention with a punctuated, loud, sporadic line in unison rhythm, which is instantly appealing. The second poem is a very bird-like clarinet "quasi" recitative with merely some added colors in accompaniment. The "interlude" is a similarly lightly scored oboe lament, which is *attacca* into the third poem, a horn lament with many echoed passages that provide opportunities to reflect upon the interesting rich dissonances. The fourth movement is a very high energy *Vivace* in 6/8 that again opens with a highly punctuated unison rhythm that develops diversity, returns to unison, evolves into an aleatoric layering of five completely rhythmically independent voices that reassemble at a final trill, and then ends in yet another rhythmic unison. The final "poem" is an elegant, slow moving chorale with tonal implications and dissonances reminis-



cent of Stravinsky's *Symphonies of Wind Instruments*, which features a progressive crescendo from beginning to end, atop which the horn rides with another new lament.

Throughout the work, Husa provides fairly specific instructions regarding the changing colors. For the woodwinds, he specifies "squeezing the reed," "little 'grotesque,'" "'pinched' sound," and "harsh sound." In the horn part, there are times when he contrasts sections of "warm sound" with "brassy" crescendos that "progress into brassy," quick alternations of "brassy" and "natural," and "vibr. (rich) sound." In addition, he requests a straight mute, a brass mute, a plunger, and a variety of hand techniques that include stopping, echo horn, and a tremolo effect achieved specifically by a fast alternation of stopped and open. The instructions for the final chord, which begins fortissimo and crescendos to the release, are "although as loud as possible, the sound must not be strident, but beautiful."

Five Poems features very effective extended techniques for everyone: quarter-tones and trills on the same pitch for the bassoon, flutter tongue in the flute and horn, glisses in the clarinet, bends in the oboe, and other more standard things like changes in vibrato and bell-like articulations. Husa's use of three octaves (B to b³) of the horn's range is especially effective and idiomatic in the solo lament, in the fourth "poem," where a high section is paired with the bassoon in its top register, and in the climactic final chord, where the high a³ truly does soar.

The demands for virtuosity extend not only to the technique of the individual instrumentalists, but also to their ensemble artistry, particularly in complex rhythmic passages. Fortunately, for as taxing as this work is on the performers' concentration, each movement is quite concise: lots of energy, intensity, and excitement packed into increments of two or four minutes. I have no doubt that performers and audiences alike will find this wonderful composition to be one of the most satisfying and grateful recent additions to the wind quintet repertoire. V.T.



***The Glass Bead Game: Concerto for Horn and Orchestra* (1997) by James A. Beckel Jr.** Musbeck@MSN.com, \$20 (horn & piano, shipping included), \$35 (horn, piano, percussion, harp), \$200-300 (rental with orchestra; one to unlimited performances in a year).

The Glass Bead Game, programmatically based on Herman Hesse's 1943 novel, was written for hornist Kent Leslie, who premiered it with the Indianapolis Chamber Orchestra and subsequently recorded it in the composer's chamber arrangement (from Hard Cor Music, Inc., 4811 E. 64th St., Indianapolis, IN 46220). Coincidentally, as I was editing my review of this concerto I received the February 1999 issue of *The Horn Call* with Jack Dressler's insightful synopsis of the work and review of the recording (p. 94).

Both Professor Dressler's succinct review and the extensive program notes included with the CD might lead the reader to expect a more avant-garde composition than it is.

The horn writing in this strong concerto is melodically attractive and technically straight-forward, with no stopped notes and only a brief muted passage the end of the third movement. The horn range is from f to c³ but all high pitches are performed loudly, and the prominent ascending-fifth motive heard throughout is usually slurred. The composer is currently working on a version of this concerto with band accompaniment, scheduled to be released soon. The fine orchestral colors, which should also work very well in a wind transcription, are retained to some degree in the chamber version recorded by Mr. Leslie; the horn and piano version understandably pales in comparison. W.S.



***Fantasie für Horn oder Bassethorn und Klavier* by Jacques Mayer.** Edition Kunzelmann GmbH., Hauptstrasse 35, D-79807 Lottstetten, 1997, \$12.95.

This is a rather bizarre composition, apparently from the early valved-horn period, although the publication offers no information about the composer or manuscript source. The solo opens with a shock: it appears that the hornist has a sixteenth-note "pick-up" (with the piano) to no downbeat! The horn then begins in the fifth measure with an extended Adagio recitative, interrupted at times by Allegro outbursts from the piano. Where the range of the recitative for the first twenty-six measures, in fact for most of the work, is generally b-flat to a-flat², there is suddenly a fortissimo leap to c³ followed by a drop to f² then another skip up to e-flat². An Adagio aria ensues, brimming with turns and trills that ornament otherwise unremarkable melodies. Yet another brief recitative is followed by a return to the aria. Once again, in the midst of generally quiet, slow-moving material, the horn bursts forth with a fortissimo arpeggio to c³ followed by a low c, then a return to the dolce melody. The piano writing is also a bit odd: the low register of the piano is used extensively, but the piano has almost no melodic material of its own, serving in an accompanimental role throughout. It is possible that a hornist demonstrating early valved-horn music could include this music curiosity in a performance or lecture-recital. W.S.



***Nocturne pour Cor à pistons ou Cor de Bassette et Piano* by Chretien Rummel** (1787-1849). Edition Kunzelmann GmbH., Hauptstrasse 35, D-79807 Lottstetten, 1998, \$9.95.

According to the preface by editor Fritz-Georg Hölly, Rummel was a clarinet and piano soloist who eventually became conductor of the court orchestra of the Duke of Nassau in Wiesbaden. This *Nocturne* is a curious piece written idiomatically for the low hornist (written range of c-a²) in a genre similar to that of Ferdinand Ries or a conservative Carl Czerny. While the five-minute work comes in an attractive ternary form, the melodies are not particularly inspired. Perhaps one could program the solo with the Mayer work reviewed above on a "period instrument"

recital. The title of the recital might be "Musical 'Cracks' in the Horn's History." W.S.



15 Études à notation classique et contemporaine (15 Studies with classical and contemporary notation) by **Éric Hulin**. Collection Michel Garcin Marrou, Gerard Billaudot Editeur, 14 rue de l'Echiquier, 75010 Paris, 1998.

This little etude book has only five pages of etudes (they are only a couple of lines each) but, believe it or not, it is an etude book of extended techniques—for beginners! If you teach beginners and you have a passion for new music and for making music education fun and interesting, you will want to use this book at least occasionally with those very young students that have that "spark" (you know the ones I mean).

The section titles, instructions, Preface, and full page of Nomenclature are side-by-side in French and English, and I can vouch for the accuracy and clarity of the English. Here is Hulin's Preface: "These studies are intended for young pupils: beginner level (2nd year of instrument). In this context, they concentrate on the middle range and are short. The main difficulties at this stage are treated clearly: rhythmic **precision**, some **dynamic** levels, and a few **accidentals**. At a 2nd stage, the author recommends beginning these studies "without" phrasing for accurate performance and also for a first approach of compound time. Here, pupils perform contemporary music as a game."

The first ten etudes (three to four lines each) do not include extended techniques, and are melodically and rhythmically simple. The first three are staccato, the next five alternate staccato and legato, and the last introduces accidentals and phrase lines. The next page is the Nomenclature for the extended techniques. Your beginners will be tapping the bell, playing individual notes with vibrato, singing or blowing into the horn, fluttertonguing, wiggling the valves, and reading all sorts of new notation. The following five etudes that incorporate all of these new ideas are very musical. These etudes may also offer the more advanced students a good introduction to the interpretation (shaping, phrasing, and pacing) of new music that combines metered with unmetered notation. V.T.



Bebop to Rock (horn and piano, CD included) by **Andrew Wilson**. Spartan Press Music Publishers Ltd., Old Brewery House, Redbrook, Monmouth NP5 4LU, distributed by Theodore Presser Co., 1 Presser Place, Bryn Mawr, Pennsylvania 19010-3490, 1998, \$19.95.

A glance at the cover of this publication leads one to expect several pieces in popular style, probably for the younger hornist, to be performed with CD accompaniment. Upon examining the horn part (in both F and E-flat), one sees that these are not particularly easy in rhythm or range. The level of difficulty of the nine compositions ranges from III to V on a grade I to VI scale. This collection seems suit-

able for only a certain type of individual: the genre appears to be oriented to an age level perhaps at odds with the level of difficulty. Consulting a resident fifteen-year-old hornist, the book was received with underwhelming enthusiasm, although almost a minute of each track was heard before asking for the CD to be advanced. The background arrangements may be typical of "pop music" but fortunately they are not hackneyed. A fairly wide variety of jazz styles is explored, including bebop, ballad, "funk groove," swing, "latin groove," and rock. From an "adult" perspective, the collection appears to be good fun for a younger hornist, but not something that can be simply sight-read: the rhythms, although quite playable with practice, are often tricky. W.S.



3 Sonatas for 2 Horns (No. 1, 2, 3) by **Otto Nicolai**. Edition Kunzelmann GmbH., Hauptstrasse 35, D-79807 Lottstetten, 1998, \$22.

In the forward to the edition, editor Oliver Brockway states that it comes from the manuscript collection of British hornist Farquharson Cousins. It differs from the earlier, out-of-print editions of Kurt Janetzky, published by Musica Rara, in its omission of an "unnecessary number of slurs and other directions...allowing for the use of greater imagination in their interpretation and of articulations truer to the nature of our instrument." What the editor means by this last statement is unclear, however he clearly believes these to be the most wonderful nineteenth-century duets. One could agree that hornists have enjoyed them for many years in the Musica Rara edition. Although there are numerous differences in articulations and dynamics between the editions, the notes, the jocular nature of the duos, and the impossible page turns have been retained. If you do not own the earlier edition, published in three separate volumes, the investment is certainly worth your while. However if you have the old set, I do not find this edition significantly "better." W.S.



Pie Jesu for treble chorus and solo horn by **Brian Holmes**. Santa Barbara Music Publishing, P.O. Box 41003, Santa Barbara, CA 93140, 1999, \$1.40 for each score, \$3 for the transposed horn part.

Pie Jesu was composed for female choir, specifically sopranos I, II, and alto, with an obbligato horn. Designed for a young choir, the work concerns itself with images of death as merciful slumber, setting the *Pie Jesu* portion of the Requiem Mass before and after an Emily Dickinson poem, *Country Burial*. The score states that the horn obbligato can be performed on clarinet or cello, but the composer emphasizes that it was conceived for horn. Although the horn part appears to be of a grade III level due to its moderate range (written \sharp to e') and technique, it is complicated by some wider skips, one measure of stopped horn, an opening and closing for horn alone, and a transparent texture through-



out that guarantees every horn note will be heard. This would be a fine selection for a junior high or high school choir program with a fearless young hornist. W.S.



Brassmania: Six Easy Pieces for Brass Quintet by Étienne Perruchon. Editions Robert Martin, 106 Grande-Rue de la Coupée, F-71850 Charnay-lès-Mâcon, distributed by Theodore Presser Co., 1 Presser Place, Bryn Mawr, Pennsylvania 19010-3490, 1998, \$47.

The titles of the six movements are: *Munich! Munich!*, *Poniëshka*, *Tortellini*, *Kindly Rag*, *Nostalgia*, *Buenos "Airs."* From the titles of both the collection and movements, one can imagine the light-hearted spirit and less difficult nature of the quintets. The compositions are of a grade II-III level in difficulty: a quintet of very fine first-year or average second-year brass players could tackle these clever dances with little trouble. The only obstacle to a strong recommendation is the price tag, which seems quite high for the quality of literature already available for a young brass quintet. W.S.



Six Original Arrangements for Brass Quartet The Israel Philharmonic Orchestra Brass Quartet Series, Volume I, arr. by Micha Davis and Michael Slatkin. Sharon Music Publishing Co., Michael Slatkin, 19 Motzkin Street, Apt. 7, Tel Aviv, Israel 62288.

The six arrangements for two trumpets, horn, and bass trombone (or tenor trombone with an F attachment) include Fugue from Mozart's *Requiem*, *La Wally* (beginning of Act II) by Alfredo Catalani, the *Schlusschor* from Haydn's *The Creation*, highlights from Puccini's *Tosca*, Scherzo by Schubert, and Prelude and Fugue in G Minor by Bach.

First, it must be noted that these are grade V-VI arrangements intended for mature brass players. The works were very well chosen for brass and the options selected by the arrangers appear excellent. Where the range and technique of the horn and bass trombone parts are uncomplicated, the first trumpet generally bears these burdens, in spite of the contrapuntal nature of half of the transcriptions. Brass quartet literature, which was fairly popular in the earlier part of this century, has generally languished since. Particularly with the modern trombone and all of its artillery, this is a welcome set of arrangements. W.S.



The Labyrinth for Brass Ensemble and Percussion by Kerry Turner. Bethany College Music for Brass Series, Emerson Horn Editions, P. O. Box 101466, Denver, CO 80250, 1996, \$25.

Commissioned by Susan Salminen and the Bethany Brass Ensemble at Bethany College in Lindsborg, Kansas, this is another spectacular work by Kerry Turner of the American Horn Quartet. Scored for piccolo trumpet, three

B-flat trumpets, four horns, two trombones, bass trombone, tuba, and two percussionists, it is full of the rhythmic energy, and the interesting harmonic twists typical Turner's fine horn quartet writing. The composer states that his inspiration came from a dream about a giant labyrinth, with corridors each of their own colors and sounds. The traveler races through several corridors, some of which are dead ends, and finally, after seven minutes, bursts into the open.

A cassette recording of the first part of the work was sent by Jim Emerson together with a score for review. The performance is so spectacular I called Jim to find that Kerry Turner and his colleagues in the Radio-Tele-Luxembourg Orchestra recorded part of it when a few minutes remained on a scheduled recording session. The colors of the work can be imagined from the percussion roster: timpani, suspended cymbals, bell tree, tam-tam, snare, tom-tom, crash cymbals, temple blocks, sandpaper, whip, and optional wind chimes. This is a powerful work for a college-level or professional brass ensemble! W.S.



Fantasy on a French Carol (Let All Mortal Flesh Keep Silence) by Dwight Beckham, Sr. Bethany College Music for Brass Series, Emerson Horn Editions, P. O. Box 101466, Denver, CO 80250, 1996, \$20.

Also commissioned for the Bethany College Brass series, this composition for four trumpets, four horns, three trombones, bass trombone, tuba, and three percussionists unfolds slowly. Opening with a distant introduction and homophonic setting of the carol, the fantasy proceeds with a section of fanfares passed between the sections, followed by a fortissimo chorale version of the melody, and a brief, spectacular coda. The physical and technical demands require a strong but not virtuosic ensemble. Likewise, the only percussion instruments needed are chimes, timpani, crash cymbals, and snare drum. This is a solid new composition worthy of any strong brass ensemble. W.S.



The Krakowiak Variants for Brass Quintet by William D. Pardus. Creation Station, P. O. Box 675, Marlborough, NH 03455-0675, 1997, \$30.

William D. Pardus is a Professor of Music at Keene State College in New Hampshire where he teaches a variety of classes in music history and composition. He has conducted instrumental ensembles and performed as a bassoonist in his past lives. From the notes included with the score, we find a *krakowiak* is Polish folk dance from the Krakow region in a fast duple meter with considerable syncopation. In this light-hearted set of dance variations the composer requests that the performers "maintain a sense of humor throughout."

There is a considerable amount of mixed meter, including 5/8, 7/8, and 8/8. Although the highest note of the first B-flat trumpet part is c", that pitch is featured many times in the work. As a result this quintet warrants a grade V design-

nation, limiting it to more mature quintets. On the negative side, the note spacing of the computer-generated parts is rather uneven and therefore somewhat difficult to read. W.S.



***Festival Flourish for Double Brass Quintet* by Gordon Jacob, arr. William D. Pardus.** Creation Station, P.O. Box 675, Marlborough, NH 03455-0675, 1958/1995, \$20.

The works of Gordon Jacob are known to many brass and woodwind players. *Festival Flourish* was originally an organ composition included in *An Album of Praise* by contemporary British composers. The transcription has been created for double brass quintet with a wedged seating arrangement suggested by the arranger: the tubas in the center spreading to the trumpets on the outsides.

As the title suggests, this is a fine two-minute fanfare. While the technical demands are modest, the tessitura of the first trumpet part is somewhat high: to c[#] on a B-flat instrument. The activity of the tuba parts is equal to the upper parts within a tonal, homophonic texture. This is a fine transcription with performance possibilities for a wide range of abilities and audiences. W.S.



***Marcia Religiosa for Brass Choir* by Horatio Parker, arr. by William D. Pardus.** Creation Station, P. O. Box 675, Marlborough, NH 03455-0675, 1998, \$25.

The prominent nineteenth-century American composer Horatio Parker composed this march for organ. It therefore transcribes effortlessly into a work for a traditional brass ensemble of three trumpets, four horns, three trombones, euphonium, and tuba. With a performance time of just over five minutes, it could make a perfect ceremonial processional. The simple ternary (B-flat-E-flat-B-flat) form and modest technical difficulty are sight-readable by a college-level brass choir. The first trumpet ascends to c[#] near the end but otherwise has a admirable amount of rest. Typically, the trombones and horns rest less but neither are their parts as stressful. W.S.



***Brass Masterclass Method for Brass Players: The Logical Way to Attain Unlimited Control, Endurance and Range* by Malte Burba.** Schott Musik International, Mainz, 1998.

Malte Burba, author of *Teach Your Body to Blow* (Editions BIM), currently teaches at the conservatories in Mainz and Cologne, and performs on various trumpets, euphonium, alphorn, althorn, and the didgeridoo. This new text, *Brass Masterclass* is his undertaking of the difficult task of putting his physical and physiological approaches to teaching brass playing into written instructions. His writing is excellent: succinct, friendly, and humorous, balancing good analogies and comparisons with straightforward technical informa-

tion. You can almost hear him speaking as in a masterclass, and progressing through the physical demonstrations and exercises. His teaching reflects an extensive knowledge not only of physiology and phonetics, but also of memory, motivation, and learning. Many of his pedagogical concepts have a clear relationship to those of Arnold Jacobs.

Burba has polished his method into a logical succession of carefully defined and limited physiological considerations reflected in the organization of the text. After introductory remarks in "Basic Considerations," he presents the following chapters: "Generator I," "Breathing I, the first rule," "Methodology," "Breathing II, the second rule," "Glottis I," "Generator II," "Tongue and lower jaw-glottis II," "Mimic Muscular System," "Coordination and synchronisation I-glottis III," "Transfer to the instrument II," "Coordination and synchronisation II-generator III," "Transfer to the instrument II." While the chapter titles are not particularly meaningful or helpful by themselves, once one begins to learn the method, they are perfectly functional for finding a particular section for review. The descriptions of the exercises for facial muscles are adequately supplemented with many good photographs. The chapters seem to provide appropriate rations of information with good stopping places to allow for the digestion of the concepts. A Glossary provides a plethora of additional concepts and information, some factual and some philosophical, in concise paragraphs. My personal favorite is the first entry: "Absurdity. The absurdity of the methods used by most brass players may perhaps best be compared with an organist who attempts to give a brilliant concert performance in spite of a defective organ, instead of having it repaired."

The physical presentation of the book is definitely one of its assets. It has only 61 pages, so it is stapled with a durable glossy paper cover. Each page features a lot of open space, and best of all—the type size is a nice, large fourteen-point, printed on a heavy, easy-on-the-eye off-white paper. One can set it up on a music stand to read to a class, to step away for the breathing exercises, or to look to a mirror for the facial muscle exercises. The photos are almost life-size.

I have purposely avoided any specific evaluation of Burba's actual method for several reasons, the most important being that I have not had an opportunity to actually use it, work with it, and "live" with it for any amount of time. For some concepts, he specifically states that the "programming" of the mind, or the "mastery" of a particular technique will require about a year. However, since so very many of his concepts seem to me to be well-stated versions of universal truths, I recommend this new text as a good and thought-provoking source for information on the physiology of brass playing. V.T.



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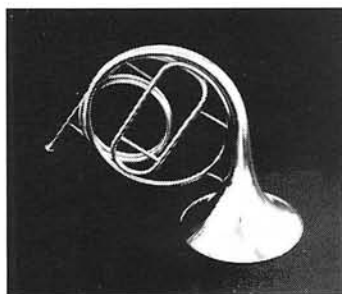
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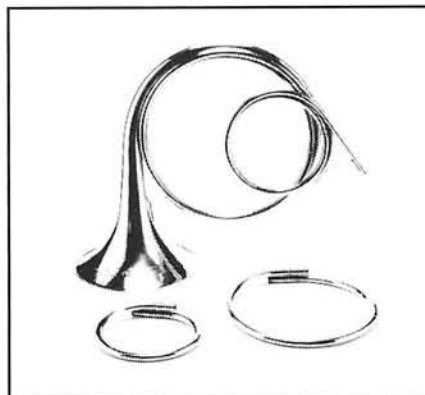
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John Dressler, editor

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Cool Brassy Night at the North Pole. Tom Bacon, horn, David Hickman, trumpet, Sam Pilafian, tuba, The Chuck Marohnic Jazz Trio. Summit Records DCD-223; Timing: 52'12"; Recorded 1998, venue not indicated.

Contents: *God Rest Ye Merry, Gentlemen*; *O Come, O Come, Emmanuel*; *Have Yourself a Merry little Christmas*; *Silent Night*; *Christmas Song*; *Little Drummer Boy*; *What Child is This?*; *Ave Maria*; *Let it Snow*; *Jesu, Joy of Man's Desiring*; *O Holy Night*; *Christmas Carnival*.

As you look for music for the December holidays, consider this festive disc from members of Summit Brass. Wonderful modern harmonizations backed by the jazz trio's (piano, bass, drums) solid performance provide a great laid-back mood. All the favorite tunes are here: each has some delicious solo phrases for one of the three brass players. Arrangements were contributed by Pilafian and Marohnic, the latter of whom is Director of Jazz Studies at Arizona State University. My personal favorite is the *Christmas Carnival*: an ingenious Latin-rhythm/rap medley of *Deck the Halls*, *O Tannenbaum* and *Joy to the World*.

Spirits of Fire. Summit Brass: Tom Bacon, William Klingelhoffer, Fred Rizner, Gail Williams, horns. Summit Records DCD-218. Timing: 56'58"; Recorded June 29-30, 1997, at Desert Vista High School; Phoenix, Arizona.

Contents: *Suite from "The Perfect Fool"* Holst
Mutations from Bach Barber
Symphony for Brass, Op. 80 Koetsier
The "Summit" Concertante Lazarof
O Vos Omnes Casals
Scherzo Plog

Those who are captivated by *The Planets* will certainly enjoy this arrangement of the opening ballet music to Holst's opera of 1921. To the regular brass compliment are added a variety of percussion instruments. The styles run the full gamut here: full chords, energetic rhythms, tender reflective ostinato patterns underscoring lyric lines. Barber's original work for brass choir is an excellent study in variation on a Bach chorale—in this case, "Christe, du Lamm Gottes" from *Cantata No. 23*. An introspective chordal section is followed by ever-increasing levels of dissonance interspersed over the chorale tune. Several solo moments are give to the horn. The work ends quietly with mutes. A heroic work in general, Koetsier's 1987 symphony features fanfare figures, jazz idioms and again a predilection for the horn timbre. In particular its third movement has some spectacular horn figures with just the right amount of odd-meter and hemiola interjections to keep everyone alert. A robust and attractive piece. American composer and UCLA Professor Emeritus Henri Lazarof composed his *Concertante* in 1995 for Ray Mase and Summit Brass. Sonic clusters as well as melodic and rhythmic motives are tossed about on equal footing with and against





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the solo trumpet. Alternating styles and textures abound. Stokowski's beautiful arrangement of Casals' choral work fits admirably on this disc as a purely tonal/chordal portrait in brass. Each family is utilized as if switching manuals on an organ exploring a full array of blend and contrast. The note-against-note style here should be emulated in every way. Plog's *Scherzo* of 1995 is a modern "bumblebee" with which Rimsky-Korsakov would take delight. Both the punctuation and liquidity found throughout this muted work is truly remarkable.



Méodies et Romances. Daniel Bourgue, horn; Dominique Kormann, piano. Forlane FF-064.

Contents: 6 *Méodies* C. Gounod

Chant du Ménéstrel, Op. 71 Glazunov

Réverie en ré bémol majeur, Op. 24 Glazunov

Ballade Debussy

Pièce en forme de Habanera Ravel

3 *Romances*, Op. 94 Schumann

Nocturne, Op. 7 F. Strauss

Nocturne, Op. 35 Glière

Bourgue has assembled a wide array of works exploring the total expressive nature of the horn. His edition of Gounod's melodies is now available to accompany this disc. All six feature the mellowness of the middle range while being balanced nicely by a complimentary piano part featuring several operatic gestures. The Glazunov *Chant du Ménéstrel* began as a cello and orchestra piece; in this arrangement, Bourgue has captured the forlorn mood convincingly. Both the *Ballade* and the *Habanera* work exceedingly well for horn. The veiled quality of the former juxtaposed by the languid nature of the latter make a fine pair. Schumann's oboe pieces lay well for horn; they project pathos and the cantabile style in a manner only Schumann could do. Slurs at both the octave and the 9th are beautifully rendered here. Bourgue also includes three excellent works of the standard repertoire: the two *Nocturnes* and the *Réverie*. I used to think these works were easy to play: time and deeper understanding have convinced me otherwise. All are excellent tools for tone, intonation, slurring, and total musicianship: so transparently written that the simplest of phrases becomes a jewel in itself.



Henri Lazarof: World Premiere Recordings. John Cerninaro, horn. Seattle Symphony Orchestra. JVC Classics 6512-2. Timing: 62'26"; Recorded May 2-June 2, 1997, Seattle Opera House, Seattle, Washington.

Contents: *Fantasia for Horn and Orchestra* H. Lazarof

Fantasia, a through-composed solitary movement written in 1994, utilizes 3 1/2 octaves on the horn and is marked by many modern techniques: high, soft, sustained melodies; compound interval leaps in all registers; angular lines; abrupt changes in mood. It is a masterful juxtaposition of small to large forces scoring against the solo horn. A sectional work to be certain, there are many moments of tonal exploration as well as atonality. Eighteen minutes of acrobatics and challenges at every turn. It is a stunning performance by both soloist and orchestra. The disc presents two

other works by the same composer: *Divertimento III* for solo violin and strings plus the *Oboe Concerto*.



Conrad Kreutzer: Septet, Op. 62. Peter Arnold, horn; Mithras Octet. Arte Nova Classics 74321-54462-2. Timing: 60'33"; Recorded January 12-15, 1997, Saarbrücken GER.

Contents: *Septet in E-flat Major*, Op. 62

This Viennese composer, overshadowed by Beethoven and Schubert, produced a work modeled after Beethoven's own work of the same title in 1824. The tonal language shows a refined style similar to Haydn or Cherubini with a forward-looking Rossini-esque sense of melody. While usage of the horn is primarily accompanimental, there are several marvelous duet passages for horn and either clarinet or bassoon. Soloistic use of the horn comes in the form of a pensively lyric line in the trio of the third movement in the tonic minor. This work deserves to be presented in concert along side both the Schubert *Octet* and Beethoven's Op. 20 *Septet*. This is a delightful work that combines woodwind and string timbres with that of the horn. The remainder of the disc is Kreutzer's *Piano Trio*, Op. 43 (piano, violin, clarinet). The Mithras Octet are also members of the Saarbrücken Radio Symphony Orchestra.

Ludwig van Beethoven: Septet in E-flat Major, Op. 20. Peter Arnold, Wolfgang Böttger, horns, Mithras Octet. Arte Nova Classics 74321-43302-2. Timing: 59'42"; Recorded January 9-12, 1996, Saarbrücken GER.

Contents: *Septet in E-flat Major*, Op. 20

Sextet in E-flat Major, Op. 81b

The Mithras Octet has been busy in also bringing out this disc of essential chamber music of Beethoven. The Op. 20 *Septet* was premiered on April 2, 1800, in Vienna on the same program as his First Symphony, and it has remained popular ever since. The most exposed solo writing for the horn appears in the lyric second movement; however, the horn is integral to the work as a whole supplying important supportive as well as interjectory melodic material throughout. Probably even more rewarding for the hornist—rather I should say pair of hornists—is the Op. 81b *Sextet*. The work features the horns on much more of a concerted stage: they dominate the melodic presentation throughout. One can detect the "primo" and "secondo" roles of the two horns, each staying within its own neighborhood register. The strings balance well against the timbre of the horn duo. The hunting flair permeates the compound duple rondo which brings the work to a rollicking close. Inspiring playing by both hornists.

Ferdinand Thieriot: Octet, Op. 62. Peter Arnold, horn; Mithras Octet. Arte Nova Classics 74321-49689-2. Timing: 60'50"; Recorded July 2-4, 1996, Saarbrücken GER.

Contents: *Octet in B-flat Major*, Op. 62

Piano Quintet in A Minor, Op. 80

Thanks to the Mithras Octet, two beautiful works of chamber music of Romantic conservative German tonality are preserved for the general musical public. These works certainly remind one of harmonies of Mendelssohn and Brahms but are individual in their treatment of the instruments. While most melodies in the *Octet* are presented by

violins or the clarinet, the horn shines in many passages both diatonically and chromatically and even travel up to high C. A full-length work to be certain (35 minutes), it would serve as the capstone to any recital program. Along the lines of Herzogenberg, the music travels across the palate evenly and with a robust quality. The Intermezzo has a particularly effervescent quality. Like in the Brahms Horn Trio, the horn carries much of the melodic energy in the slow movement marked "Adagio molto mesto." The *Piano Quintet* completed in 1902 closely resembles Herzogenberg's writing for the same instruments. Even reminiscences of Schumann's *Fantasy Pieces* appear in the first movement. A much more delicate Intermezzo movement follows the heavier first movement and contains a lighter, airy style before the true slow third movement. The quicker staccato trio section of the intermezzo is a welcome moment of cheerfulness. Thieriot again saves the melody for the horn in the Adagio movement. Its opening 8-bar solo with the piano is expertly balanced by a similar succeeding phrase for oboe, clarinet, and piano. The finales strikes a serious opening burst of energy with repeated chords in the winds and a turgid melody in the piano juxtaposed quickly by a more tender lyric moment by oboe and clarinet. The movement concludes with exciting bravura. These pieces will hopefully find their way into more use as both are now published.



David Amram: Triple Concerto. Rochester Philharmonic Orchestra. Flying Fish CD FF-751. Timing: 49'16"; Recorded in 1973; re-issued in 1998; recording venue not indicated.

Contents: *Triple Concerto for Woodwind, Brass, Jazz Quintets and Orchestra*

A virtuosic and warm-welcoming piece of Americana, Amram's *Triple Concerto* was premiered in 1971 in New York's Lincoln Center. No stranger to both jazz and legitimate recital halls, Amram is featured on the horn, piano, and Pakistani flute as part of the jazz ensemble. This full-length work (30 minutes) is an excellent example of the multi-linguistics of music: as Amram calls it, "...music without walls." The work is an excellent combination of jazz, blues, Latin, Middle-Eastern, and American idioms. In typical fast-slow-fast form, the concerto lends a solid first-hearing identity to its audience.



Classical Horn Concertos. Andrew Joy, horn; Cologne Radio Symphony Orchestra. Capriccio 10-837. Timing: 72'10". Recorded February 7-22, 1997, in the Funkhaus, Cologne GER.

Contents: *Concerto No. 1 in D Major* F. J. Haydn

Concerto in E-flat Major Rosetti

Concerto No. 11 in E Major Punto

Sonata No. 2 in F Major Cherubini

Concerto in E Major Danzi

Andrew Joy's latest disc of generous proportion contains a wealth of standard repertoire. This serves effectively as a representative one-stop-shopping item for especially younger/newer hornists looking to explore late 18th- and early 19th-century composers of horn music in addition to Mozart and Beethoven. While the writing is similar through-

out these works, the listener appreciates more fully the manner in which different composers utilize ubiquitous scales, arpeggios, chromaticism, and echo effects by hearing these works side by side. In general Joy's tempi are sprightly and invigorating. His lip trills are particularly noteworthy. Refreshingly remarkable is the way in which the first violins imitate identically the interpretation of the same line of the horn. The cadenza in the third movement of the Haydn is keenly fresh but sadly short—I was ready for more. The first-movement Rosetti cadenza, however, is of fine length, and the descending chromatic figure is dazzling. The addition of *nachtschlagen* at internal cadences in the finales of the Rosetti is a nice touch. I hope listeners will pick up on the brilliance E horn has over the more mellow E-flat horn when comparing especially the Punto to the Rosetti. Comparative listening exercises such as these can prove rewarding on many levels, and they should include recordings of the Mozart concerti as well.



(no title indicated). **Hector McDonald, horn;** Wiener Akademie (historical instruments). Novalis 150113-2. Timing: 62'12"; Recorded February, 1995, in Vienna; re-issued, 1998.

Contents: *Concertino in E Major, Op. 45* Weber

Sinfonia Concertante in E-flat Major, K. 297b

W. A. Mozart

Historical-instrument recordings are growing rapidly. These serve as wonderful guides to the listener in understanding, for the horn, just how the execution of many passages are totally different than on modern instruments. The *Concertino* is devilish on the valved horn but for different reasons than on the natural instrument. In this recording one is taken immediately by the placement of the "closed" notes and the half-step lip slurs. Mr. McDonald plays boldly which makes hearing the nuances very easy. His deliberate manner fits the piece well. The heroic gestures are contrasted well by the beautiful lyric moments in the recitative section: truly operatic. His intonation is impeccable throughout the work but is especially noteworthy in the recitative. The harmonics are well-balanced and highly present on this recording. The half-beat triplets at the end of the Polacca section are expertly played and usher in a solid cadenza. The concluding work on this disc also features the horn in Robert Levin's reconstruction of Mozart's K. 297b. One detects clearly how the individual older woodwind instruments probably sounded with or against the natural horn. A most valuable disc now available again.



La Réjouissance. Roy Schaberg, horn, Potsdam Brass Quintet. Mark Records 2782-MCD. Timing: 53'34"; Recorded July, 1996 - May, 1998, in the Sara M. Snell Music Theatre, Potsdam, New York.

Contents: *Contrapunctus IX* J. S. Bach/Glasel

Centone V S. Scheidt/Reynolds

La Réjouissance from Royal Fireworks Music

G.F. Handel/Seipp

Quintet No. 1 T. Ritter George

Shepherd's Hey Grainger/Allen

Carnival of Venice Clarke/Frackenpohl



Recording Reviews

Second Military Suite in F Holst/Sabourin
Miss Trombone Fillmore/Shifrin
The Rifle Regiment Sousa/Frackenpohl

A disc of some wonderful transcriptions for brass quintet (plus one originally scored for the medium) has come across my desk recently. The PBQ has assembled an excellent recital representative of musical styles since the Renaissance. From the terrific Scheidt *Centone V* arranged by Verne Reynolds to Sousa and Fillmore works, this concert has something for every audience member. Particularly delightful to the ear are the Holst and Grainger settings: solid music in their band versions, they sound most convincing in a mere 5-voice presentation. I must admit I miss the anvil in the third movement of the Holst which I have ingrained in my memory ever since hearing the Fennell/Eastman recording of "just a few days ago." It is great to have a new recording of the Ritter George quintet back in the catalogue. It is a staple of the modern repertoire which every quintet should experience. This is a fine ensemble that displays musical taste and finesse plus even a down-home good time on especially the Fillmore—truly a crowd-pleaser. I hope these arrangements are now published.



A Britten Serenade. James Sommerville, Lawrence Vine, horns; Benjamin Butterfield, tenor; Manitoba Chamber Orchestra. CBC Records SMCD-5187. Timing: 72'37". Recorded March 4-5, 1996; April 24 & 30, 1997, in St. Matthew's Anglican Church, Winnipeg CAN.

Contents: *Serenade, Op. 31* (tenor, horn, strings)
Les Illuminations, Op. 18 (soprano, strings)
Nocturne, Op. 60 (tenor, obbligato instruments, strings)

An exciting new disc from Canada was released not long ago which features not only Britten's Op. 31 but also the less-frequently played Op. 60. The *Nocturne*, dedicated to Mahler's widow, Alma, was premiered in 1958 at the Leeds Festival. It is a curious song cycle for tenor, strings, and seven obbligato instruments. It captures a dreamy, veiled atmosphere throughout with several moments of outburst—very characteristic of dreams in general. The fourth poem—a setting of Middleton's "Midnight's bell goes ting"—is intensely interpreted by Mr. Vine. A drama employing mute, stopped and open timbres work so well in portraying the text underlay. Sommerville displays a marvelous haunting quality in the *Serenade's Pastoral* and *Elegy* movements along with a superb jaunty presence in the *Hymn* performed at a wonderful clip. The disc is rounded-off with a song cycle for soprano and strings on texts of Rimbaud written four years before the *Serenade*.



Paul Hindemith: Sonatas for Brass Instruments and Piano. Bryan Kennedy, horn, Charles Daval, alto horn, Siglind Bruhn, piano; Robert Conway, piano. Equilibrium EQ-10. Timing: 68'24"; Recorded in 1998; recording venue not indicated.

Contents: (see disc title)

Probably the most recent disc to contain all five sonatas for brass features players from the University of Michigan. These chestnuts of the modern repertoire are given inspiring read-

ings on this recording. Both Kennedy and Bruhn show a fine understanding of balance and ensemble throughout the 1939 sonata. Kennedy ably maneuvers the changes of style, articulation patterns, and nuances in this first movement. The recording is especially sensitive to the projection of the horn's low register. While the second movement seems a bit hurried, it has fine luster and resonance. They bring the work to a highly dramatic and sparkling conclusion with a robust third movement. Daval, who also performs the trumpet sonata on this disc, does excellent justice to the 1943 alto horn sonata. A meaningfully emotional cantabile style in the opening movement is followed by a jocular and peppy rendition of the second movement. A tender reading (with tasteful vibrato) of the third movement leads nicely into the poem which open the final movement. The bustling opening and its sicilienne second section is followed by the marvelous contrapuntal juxtaposition of triplet figures in the piano against the notes of longer duration in the horn.



Nocturnes: The Cantecor Trio. Richard Chenoweth, horn, Linda June Snyder, soprano, Eric Street, piano. Equilibrium EQ-15. Timing: 48'31"; Recorded in 1996, in the Seventh Day Adventist Church, Dayton, Ohio, and Sears Recital Hall on the campus of the University of Dayton.

Contents: *Nocturnes* A. Cooke
Tonight I Can Fly E. Street
Death Be Not Proud D. Busarow
Three City Songs S. Winteregg
Thomsoniana P. Glanville-Hicks
Auntie's Skirts R. Perera
Chocolate Kisses Street

Cantecor has brought forward an intriguing recording. Arnold Cooke's settings are quite moving and add a fine contrast to cycles utilizing higher-tessitura vocal parts. The melodic and harmonic elements are similar to that of Hindemith with whom Cooke studied in Berlin. Street's own piece, *Tonight*, is straight off Broadway: a work full of romping and sweeping gestures reminiscent of adolescent dreams of the ability to fly. Busarow's setting of Donne's *Death* is much more intense and profound using as its basis two Easter chorales: "Christ Lay in the Bonds of Death" and "Christ is Arisen." The horn uses both open and muted techniques in it. The city landscape/industrial trait is captured by Winteregg with even some sounds of ragtime and honky-tonk. Sections of pointillism are included as well as sections of light-hearted jazzy treatment. Glanville-Hicks has set most cleverly excerpts from Virgil Thomson reviews from the *New York Herald-Tribune*. Each movement is a tender take-off of a parody of the subject's own musical style. The listener finds reference to Stravinsky, Ansermet, Satie, and Schönberg included. The work is scored for flute and string quartet in addition to the trio. Perera chose to use a slow gyrating blues style to depict his Auntie's dress—a marvelous work. A sparkling coloratura waltz with plenty of horn additives in the cadenza on a text about junk foods closes this unique disc. Admirably performed by all.



Romanza. Martin Hackleman, horn, CBC Vancouver Orchestra. CBC Records SMCD-5186. Timing: 69'05". Recorded September 10-12, 1996 in the Metropolitan Tabernacle, Vancouver CAN.

Contents: *Fanfare and Scherzo* P. Stride

Concerto Tomasi

Concertino Weismann

Romanza Butterworth

Concerto, Op. 28 Atterberg

Hackleman brings us several differing slants on contemporary music for horn. The *Fanfare and Scherzo* often displays wide intervals in a semi-quartal and half-step background by strings and timpani. Ostinato harmonic and rhythmic patterns in the accompaniment with melodic lines in the horn are tonal yet cleverly mask actual key areas. It exudes a flavor of the Jacob *Concerto* without imitating it. A delightful and immediately appealing work, it covers the range of the horn. The rollicking body of the work abruptly cadences with a pensive sustained section as almost an afterthought. Peter Stride, faculty member of the University of British Columbia, wrote the work for Hackleman in 1992. Also on the disc are two significant concerti of Tomasi and Atterberg, both of which should be performed more often. Both Hackleman's sensitive moments and technical wizardry highlight the readings here. Listeners/performers should acquaint themselves with these works as they provide characteristic writing for the horn in modern tonal, dramatic, and rhythmic language. More Romantic in sound is the Weismann work: a piece which truly envelopes the middle-register beauty of the horn as well as the hunting figures and typical writing of German composers from Brahms and Strauss and on to even Korngold. Sweeping gestures in the third movement give the work a Hollywood flair. Perhaps the pearl on this disc is Butterworth's captivating *Romanza*. Around now for some 45 years, the work is receiving an excellent presentation on this recording. It demonstrates a folk-song character but in a more adventuresome tonal language from that of Elgar or Vaughan Williams. Throughout this extended work of over nine minutes in length, Hackleman delivers verve, expression, tenderness, and vitality in every phrase. A brilliant disc.



Simon Sargon: A Clear Midnight. Greg Hustis, horn, Donnie Ray Albert, bass-baritone, Simon Sargon, piano. Gasparo Records GSCD-333. Timing: 68'01"; Recorded in Caruth Auditorium, Southern Methodist University, Dallas, Texas; recording date not indicated.

Contents: *Simon Sargon: A Clear Midnight*

This recording contains four song cycles for various voices on a variety of texts. One cycle of six poems of Walt Whitman calls for horn, and this is the cycle that lends its name to the CD. Simon Sargon has created a new major work for horn, voice, and piano. The voice and horn are wonderful musical partners, and doubters have only to explore the variety and depth of the literature. Bach, Schubert, Britten, plus numerous others have proven it. Sargon's most worthy contribution augments the evocative and striking poems' emotions wonderfully. The horn is required at various times to be mood setter, accompaniment, obbligato and lead voice. The horn part is demanding,

requiring a full range and considerable lyric playing abilities, plus the hornist needs energetic control of rhythm, dynamics and technique. Greg Hustis has all of these qualities. His performance is abundant with flare, finesse and extraordinary expression. The same performers presented the world premiere at the IHS conference at the University of Oregon on June 16, 1996. Also contained on this disc are *Ash un Flamen* (5 songs to Yiddish poems for high voice and piano on the Holocaust) and *Waves of the Sea* (6 Irish lyrics for medium voice and piano); both use music of Sargon. Calvin Smith, University of Tennessee - Knoxville



Music for Horn. Andrew Clark and Roger Montgomery, natural horns; other string and fortepiano assisting artists. EMI Classics. Timing: 77'33"; Recorded in 1997 in St Michaelis Church, Highgate, London.

Contents: *Horn Quintet in E-flat*, K. 407/386c W. A. Mozart

2 Horn Duos in E-flat, from K. 487/496a W. A. Mozart

Sextet, Op. 81b Beethoven

Sonata, Op. 17 Beethoven

Trio, Op. 40 Brahms

There is no question about the quality of these performances. Andrew Clark has given us a superb example of these works. They are played with grace, fire and energy which makes for extremely enjoyable listening. His assisting musicians are the finest any featured performer could want. The Mozart *Quintet* is performed to perfection with finesse and excitement. The duos (Nos. 1 and 3 from the set of 12) are spectacular. Clark has chosen E-flat as the key. This will put them beyond most players' range, but as Mozart did not specify a crook, find the key that suits you best. They are fun in several different keys. The *Sextet* is exceptionally well played. The strings and horn work together and blend into an excellent ensemble. I have heard the *Sonata* performed live and recorded, with modern instruments and with natural horn and piano. This recording is an altogether different one from my experience. This is a natural horn in collaboration with a 1986 fortepiano patterned after one of ca. 1795. The best part is the unequal temperament tuning that is used. The *Trio* is played magnificently. A piano of 1871/72 is used and is probably close to the sound Brahms conceived for this masterpiece. However, this is the piece on the recording that is most improved by the modern horn. This disc is a gem: worth being in every hornist's record library. I think hearing works performed in a historically-accurate manner is of great interest and benefit to the modern performer in this/her study and performance of these works. Much is learned when viewing a work like these from the natural horn perspective that the strictly valued-horn player might miss. Bravi, admiration, and respect go from me to the fine natural horn players who are giving performances, live and recorded, of our great solo, chamber, and orchestral works. The natural horn is a legitimate instrument with its own list of masterful compositions written for it. It is not an underdeveloped instrument that needs to be replaced by a more advanced one. These works are all wonderful music, and they sound just as good on period or modern instruments when in the hands of a first-rate performer. Calvin Smith



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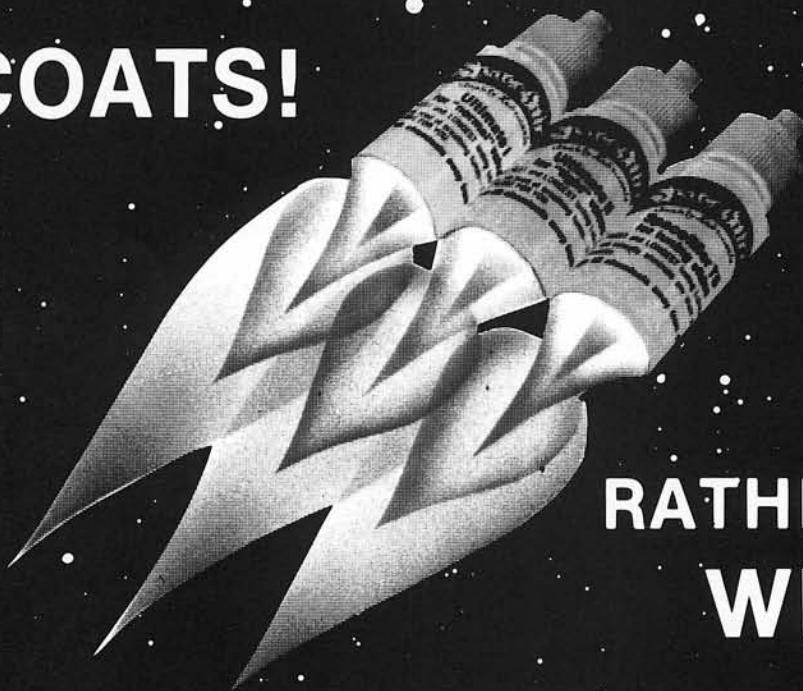
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Continued from page 33

Lewy's Activities in Vienna, 1824-1825

On May 9, 1824, two days after Beethoven's first *Akademie*, Friedrich Wranitzky, a violoncellist of the Kärntnertor Theater's orchestra, gave a concert for his own benefit in the Kleiner Redoutensaal. The program included Beethoven's Overture to *Fidelio*, Bernhard Romberg's Cello Concerto in F-sharp minor, a vocal quartet by Schubert, Bravura Variations for piano played by Leopoldine Blahetka, and Variations for two horns by Conradin Kreutzer, performed by Lewy and his 13-year-old student Robert Leser.⁹⁸ While there is no record that Beethoven attended the concert, Schubert—younger and more eager to hear his works performed in public—most surely would have. In his five or six months in Vienna, Lewy seems to have established himself as a teacher of sorts.

Lewy must also have sensed an appreciation for his artistry in his new hometown, because, within a few months, on November 21 (now listed as "first hornist of the I. R. Court Opera Orchestra"), he gave his own benefit concert in the Landständischer Saal. His program consisted of Beethoven's Overture to *Fidelio*; Carl Maria von Weber's notoriously difficult Concertino for horn, "played with great virtuosity;" a Pacini aria with obbligato violin, sung by Henriette Sonntag, accompanied by violinist Joseph Mayseder; [Conradin] Kreutzer's Variations for horn ("execution very fine"); Friedrich Kalkbrenner's *Rondo brillante*, played by young Antonia Oster;⁹⁹ and concluding with Friedrich Dionys Weber's¹⁰⁰ Quartet for horns, played by Lewy "and three of his colleagues." The *Allgemeine musikalische Zeitung* commented further: "As a finale after hearing so many brilliant works, this simple piece was not advantageously placed; nonetheless it gave great pleasure to the connoisseurs of art."¹⁰¹

Shortly afterward, Vienna received a visit from Gottfried Schunke, principal hornist of the Royal Württemberg Theater and Orchestra in Stuttgart. With his two sons, pianist Ludwig (13 years old) and hornist Ernst (12 years), Schunke gave a concert in the Landständischer Saal on December 5, 1824. The program included a horn concerto by Dupuy (Gottfried); Hummel's Piano Concerto in A minor (Ludwig); Variations on "God Save the King" for two horns (Gottfried and Ernst); and an Andantino and Polonaise for two horns (Gottfried and Ernst). Although the performance was sparsely attended,¹⁰² we may assume that Lewy was present, because his younger brother Joseph Rudolph was a colleague of Schunke's at Stuttgart. Indeed, the Schunkes' visit to Vienna, as well as brother Joseph Rudolph's position in the southwest German city, may have prompted Eduard Constantin's journey there early in 1826. But of that, more later.

A survey in the *Allgemeine musikalische Zeitung* of musical activity at the Kärntnertor Theater for the year 1824 provides an idea of the schedules that Lewy and his colleagues must have followed. Among the 311 subscription and 29 benefit performances were 64 repertory performances of over ten German operas,¹⁰³ 129 of over twenty Italian operas,¹⁰⁴ and 152 of over fifteen ballets.¹⁰⁵



The Landstand (Landhaus), Vienna; greatly enlarged in the 1830s.

Photo by Martin Hürlimann, reproduced with permission from Vienna, 181 (plate 64.)

Lewy's schedule early in 1825 must have been similarly busy with benefit and privately-sponsored concerts, in addition to rehearsals and performances at the Court Opera. On January 23, he participated in a concert given by the young pianist Antonia Oster in the Landständischer Saal, playing an Introduction and Variations for horn (and, presumably, piano) by Franz Lachner.¹⁰⁶ On February 2, in the Kleiner Redoutensaal, Conradin Kreutzer organized an *Akademie* to benefit suffering families. The program featured six of his own compositions, including the Concertant-Duo for two pianos, accompanied by horn and bassoon, performed by Leopoldine Blahetka and Kreutzer (pianists), Lewy and Theobald Hürth; and the Introduction and Rondeau à la chasse for Panmelodicon and two horns, performed by Kreutzer with Lewy and his student Robert Leser.¹⁰⁷ Another *Akademie*, this time in the Kärntnertor Theater to benefit the public Charitable Institutions, on April 3, consisted of eleven works, including the Variations for two horns [by Kreutzer], again performed by Lewy and Leser.¹⁰⁸

Starting on March 13, 1825, however, the Kärntnertor Theater's operatic playbills frequently began to read "zum letztenmal" ("for the last time"): impresario Domenico Barbaja's contract was about to expire and had not been renegotiated with Vienna's imperial officials. Barbaja already had made plans to take several of his principal singers with him to the San Carlo Opera in Naples. Before his departure, he organized a concert on March 26 as a benefit for the members of the ballet, chorus and orchestra.¹⁰⁹ After a few farewell concerts by the stars of Barbaja's troupe, the Kärntnertor Theater closed its doors.¹¹⁰

It is uncertain how Lewy and his colleagues survived the

months that followed; probably they gave lessons and "gigged" around the city-activities that would have left little or no documentary evidence. When the Bohemian pianist Wenzel Wilhelm Würfel began a prolonged stay in Vienna in the spring of 1825, he held his April 24 concert at the hall of piano maker Johann Andreas Streicher in the fashionable suburb of Landstrasse, rather than in any of the halls within the city's walls. Among the six works on Würfel's program was Lachner's Variations on a Swiss Song for piano and horn played by Würfel and Lewy.¹¹¹ Even though the Court Opera was inactive, Lewy's reputation remained undiminished. When the British conductor Sir George Smart visited Vienna from September 4 to 20, 1825, he noted in his journal: "Those who are accounted highest in talent on their respective instruments are ... Horns, Lewy and Herbst."¹¹²

In October, 1825, reports circulated around Vienna that a new contract had been signed with Barbaja, and that the Kärntnertor Theater would reopen in six weeks, but by November, negotiations reached an impasse, with no resolution in sight.¹¹³ As the Viennese music publisher Tobias Haslinger wrote to composer Johann Nepomuk Hummel, then in Weimar, on November 10: "We are still without opera, and musical life is in a miserable state. The nobility does absolutely nothing for it anymore. An endless *Lamento* could be wailed about it."¹¹⁴

With his family growing—daughter Melanie had probably been born in late 1823 or early 1824,¹¹⁵ and son Gustav sometime in 1825-1826¹¹⁶—Lewy organized another concert of his own, on December 8, 1825, in the Kleiner Redoutensaal. The program and the *Allgemeine musikalische Zeitung* correspondent's commentary merits extensive quotation:

[Franz] Lachner, *Symphony* (first [movement,] Allegro):

"This young artist [organist at the Evangelical Church] is traveling the correct path and with steadfast diligence should surely reach a rewarding goal."

B[enedikt] Randhartinger, Adagio and Rondo for horn: "played with great mastery by the concert-giver."

Carl Maria von Weber, Agathe's Scene from *Der Freischütz*: "applause-worthily sung by Fräulein Franchetti."

[Joseph] Mayseder, *Trio* for harp, violin and horn: "performed by Messrs. Hailingmayer, Moritz Wehle and the concert-giver. A very pleasant piece, in which the triumvirate worked together with virtuosity."

[Rossini,] Aria from *The Barber of Seville*: "sung by Mlle. Heckermann: great applause."

Rossini, Duet from *Torvaldo e Dorlisca*: "performed by Fräulein Franchetti and Herr Krow."

F. Lachner, Variations for piano and horn: "played with the concert-giver by Fräulein Salomon. Whether the two players found too little opportunity for distinction, or whether those assembled already felt themselves satiated-but enough; this [last] was the single piece that transpired without effect and did not enjoy even the slightest expression of approbation."¹¹⁷

While such criticism as the Lachner Variations suffered was not rare in the *AmZ*'s columns, one is surprised to find it applied to a Lewy performance, and especially to a work that he had seemingly performed at least twice before.¹¹⁸ With excerpts from Weber's *Freischütz* and two Rossini operas on the program, Lewy (like most concert givers of

his time) hoped to attract the widest possible audience. Randhartinger and Mayseder were both local composers,¹¹⁹ and probably wrote the works presented here for the occasion, or at least for Lewy himself. These works all earned at least a positive nod, as did Lachner's symphonic movement. The pacing of the program however, beginning with full orchestra and ending with an accompanied solo, seems strange.¹²⁰ I suspect that Lewy placed the Lachner Variations last because he might have played them on a newly-invented valved instrument. The *AmZ*'s reporter does not mention a valved horn, but his disapproval may be evidence of resistance against valved instruments that would continue in some circles for the next half-century. Whether used at his December 8 concert or not, the Viennese valved horn was about to be inextricably linked with Eduard Constantin Lewy, and indeed with his brother Joseph Rudolph as well.

Lewy's Tour with the Viennese Valved Horn, Early 1826

On December 16, 1825, the young oboist Jacob Uhlmann (a pupil of Joseph Sellner at the Gesellschaft der Musikfreunde's Conservatory) gave a farewell concert in the Gesellschaft's hall, before leaving Vienna for Stuttgart, where he had been appointed to the Royal Württemberg Hofkapelle.¹²¹ His teacher Joseph Sellner was also principal oboist at the Theater an der Wien, and the presence of violinist-conductor Franz Clement and bassoonist Wenzel Soika on his concert also indicate a strong connection to that suburban theater. Moreover, he was the son of Tobias Uhlmann,¹²² second oboist at the Theater an der Wien¹²³ and a well-established musical instrument maker in Vienna; indeed Tobias' instrument shop was associated with new developments in the valved horn.¹²⁴ Since 1823, however, while still a student, Jacob had been engaged as "solo oboist" in the Kärntnertor Theater's orchestra,¹²⁵ probably playing along side or substituting for principal oboist Joseph Khayll, whose health may already have been in decline.¹²⁶ Thus Jacob Uhlmann, a member of a family experimenting with valved horns, played in the same orchestra as hornist Eduard Constantin Lewy for at least Lewy's first fifteen months in Vienna; and now Uhlmann was moving to Stuttgart, where Lewy's younger brother Joseph was a member of the horn section.

As noted earlier, Joseph-Rodolphe (later Germanised to Joseph Rudolph) Lewy had been born in Nancy in 1802. Although he initially studied with Eduard Constantin, he continued his studies at the Paris Conservatoire under Duvernoy. At an early date (presumably by ca. 1818), Eduard Constantin influenced the orchestral authorities in Basel to appoint Joseph Rudolph as a violist and hornist. He seemingly joined the Royal Hofkapelle in Stuttgart in 1819, upon recommendation of the new Kapellmeister Peter von Lindpaintner,¹²⁷ and had spent seven years there by 1826.¹²⁸ In summarizing the concerts of the Stuttgart Hofkapelle during the first half of 1825, the *AmZ*'s correspondent noted that "Levy [sic] gladdened us with ... a Phantasie by [Conradin] Kreutzer,"¹²⁹ a work that brother Eduard

Constantin could easily have sent him from Vienna.

With musical life in Vienna at a low point and with their colleague Jacob Uhlmann newly installed in Stuttgart, several of the city's musicians, including Eduard Constantin Lewy, made individual tours westward early in 1826.¹³⁰ Lewy's exact itinerary is unclear, but he must have made a fairly direct line for Stuttgart and a reunion with his brother Joseph.¹³¹ There, clearly identified as "first hornist of the [Imperial] R[oyal] Opera in Vienna," Eduard Constantin Lewy

performed Variations by Lachner on the newly-invented Viennese chromatic horn; and then, with his brother, who was at that time still a member of the Hofkapelle here [Stuttgart], a *Concertante* by Täglichsbeck for two horns; and, at the conclusion of the concert, Variations composed for the two Lewys by [Stuttgart concertmaster] Pechatschek. The fine playing of both artists won them well-deserved approbation.¹³²

As noted above, several other Viennese artists appeared on tour in Stuttgart in these "extra concerts." Joseph Merk, the Kärntnertor Theater's principal violoncellist and Professor at the Conservatory in Vienna, presented a program on which "Herr Uhlmann, newly engaged member of the Royal Hofkapelle [in Stuttgart] played Variations on the oboe by C[onradin] Kreutzer . . . As a favor to the concert-giver, Herr [Anton] Haizinger [of the Theater an der Wien] sang an aria by Rossini that was new to us."¹³³

Similarly, Eduard Constantin Lewy made one and possibly two stops at Strasbourg, on the west bank of the Rhine, in the first months of 1826. As reported to the *AmZ*,

Herr Levy [sic], hornist from Vienna, was heard on a valved horn [*Klappen-Horn*] in two evening entertainments. In his embouchure he combined high and low [ranges] with equal strength; the previously dull [*dumpf*] or muted [*gestopft*] are equally natural in strength. His skill is extraordinary; nevertheless, we missed good taste in his execution and complete clarity in his passage work.¹³⁴

If Eduard Constantin Lewy had not already experimented with the valved horn (which he probably had) by the time of his December 8, 1825, concert in Vienna, the Stuttgart and Strasbourg guest appearances provide us with his first documented public performances on the instrument. Joseph Rudolph is not specifically mentioned in connection with the valved horn here, but the associations with his brother and the new oboist Uhlmann lead to the inescapable conclusion that he, too, was beginning to explore the valve's capabilities.¹³⁵

Meanwhile in Vienna, negotiations were under way to reopen the Kärntnertor Theater. In December, 1825, officials projected that new German operas would resume in March, 1826, with Barbaja and his Italian company returning in the fall.¹³⁶ It was probably with these projections in mind that Lewy and his colleagues departed on tours elsewhere: "Everyone has scattered to the four winds," lamented the *AmZ*'s reporter.¹³⁷ Finally, in March, 1826, Barbaja signed a three-year contract: German operas would begin on April 20, and Italian in the fall.¹³⁸ If he had not returned to Vienna by this time, Lewy now cast his eye eastward and, significantly, brought brother Joseph Rudolph back with him from Stuttgart.

The Lewy Brothers in Vienna

On March 9, 1826, at age 58, Emperor Franz fell gravely ill, and declined so badly from March 13 to 14 that he received the Last Rites.¹³⁹ For three days, the 14th, 15th, and 16th, "all the theaters remained closed, and high-born and low, rich and poor streamed into the churches to pray for the preservation of the Emperor's life." The crisis passed: on Saturday, March 18, a Mass of Thanksgiving for the Emperor's recovery was celebrated in St. Stephan's Cathedral.¹⁴⁰ Nearly a month later, on April 16, an *Akademie* whose proceeds went to an unspecified "beneficial purpose" was held in the Grosser Redoutensaal to celebrate the Emperor's recovery. The concert opened with a cantata *Des Volkes Wunsch* (The People's Wish), with text by Ignaz Castelli and music by Joseph Weigl, doubtless written for the occasion. Among the other half dozen works was a "Concertante for two Waldhorns, performed by the Lewy brothers."¹⁴¹ Although the *AmZ*'s reporter did not identify the composer, Täglichsbeck seems most likely, since the Lewys had recently played such a work in Stuttgart. In any case, this concert represents the first documented performance in Vienna by Joseph Rudolph Lewy and provides a firm date by which Eduard Constantin had returned from his tour.

Eventually, on April 29, after a year of darkness, the Kärntnertor Theater reopened with Weigl's *Die Jugend Peters des Grossen*, which had originated in 1814, during the Congress of Vienna.¹⁴² May 6 witnessed a revival of Weber's *Der Freischütz*; May 18, Rossini's *Tancredi*; June 3, Rossini's *La gazza ladra*; and June 13, Mozart's *Don Giovanni*.¹⁴³ all presumably given in the German language. Eduard Constantin had surely returned to his old position, and it seems likely that Joseph Rudolph joined him in the pit either at the theater's reopening or shortly thereafter. By December 3, 1826, when the brothers gave a concert for their own benefit before a ballet performance, they were both surely members of the orchestra. Their program opened with an Overture [*Rosamunde*] by Schubert that received mixed reviews. A concerto for two horns by [Philipp Jakob] Riotte and *Variations* for two horns by [Marcus, a.k.a. Maximilian Joseph] Leidesdorf "were delicately and beautifully executed by the artistic pair of brothers; if there had been fewer difficulties, the compositions would have found even more favor."¹⁴⁴ One can only speculate whether these "difficulties" might have been due to valved horns and the *AmZ* reporter's possible reluctance to accept them.

Nonetheless, both Lewy brothers were now established in Vienna. Joseph Rudolph would become the hornist most closely associated with Schubert in the composer's remaining two years, but that account must be reserved for another time.

* * *

Thus, in an attempt to clear up decades of confusion and misinformation, we have seen that Eduard Constantin Lewy was, in fact, almost surely invited to Vienna by Conradin Kreutzer, but probably did not arrive from Switzerland until ca. November, 1823, when his close colleague, bassoonist Theobald Hürth, also arrived to help

rejuvenate the Kärntnertor Theater's orchestra. Not only did Beethoven *not* write the low hand-horn solo in the Ninth Symphony for Lewy, but it appears he did not even meet the hornist until a few days before the Symphony's May 7, 1824, premiere. As a high hornist, Lewy would not have been the obvious member of the Theater's orchestra to have played the solo, which more likely would have fallen to the senior low hornist Friedrich Hradetzky. Nonetheless, when combined with Lewy's documented proficiency in the low register as well as the high, the nineteenth-century oral tradition that he played the "fourth horn" solo remains strong and cannot entirely be discounted. That he or anyone else played the passage on an experimental valved horn in 1824, however, remains highly unlikely. Although Lewy may have played a valved horn in public in Vienna as early as December 8, 1825, his first documented performance on such an instrument dates from his tour to Stuttgart and Strasbourg early in 1826.

After the Kärntnertor Theater reopened in April, 1826, Eduard Constantin Lewy played there honorably, often on the valved horn, until his death from tuberculosis on June 3, 1846.¹⁴⁵ By that time, both he and Beethoven's Ninth Symphony had become the stuff from which legends would be made.

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Similarly, I would like to dedicate this article to George Yaeger (former principal hornist and associate conductor of the San Antonio Symphony Orchestra, as well as music director of the Abilene Philharmonic) and to Shelley Marshall Manley (principal hornist of the Philharmonia of Greater Kansas City).

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Notes

¹Richard Hofmann (1844-1918), *Praktische Instrumentationslehre*, 7 parts (Leipzig: Dörrfling & Franke, 1893); English version as *Practical Instrumentation*, trans. by Robin H. Legge, 7 parts (London: Augener/New York: G. Schirmer, [1893]), pt. 4 (*The Horns*), 7.

²Theodore Baker, *A Biographical Dictionary of Musicians* (New York: G. Schirmer, 1900), 353; *Baker's Biographical Dictionary of*

Musicians, 3rd ed., ed. by Alfred Remy (New York: G. Schirmer, 1919), 532-533.

³W. F. H. Blandford, "The Fourth Horn in the Choral Symphony," *Musical Times* 66 (January 1925): 29-32; (February 1925): 124-128; (March 1925): 221-223; particularly 125, 127-128. Blandford notes that he had consulted no less an authority than Eusebius Mandyczewski, librarian of the Gesellschaft der Musikfreunde, Vienna; Mandyczewski indicated "that ... the names of the original horn players [were] unknown" and, concerning Lewy's participation, noted that "rumour is apt to be untrustworthy."

⁴[Reginald] Morley-Pegge, *The French Horn: Some Notes on the Evolution of the Instrument and of its Technique*, 2nd edition (London: Ernest Benn/New York: W.W. Norton, 1973), 71, 106, 163; Horace Fitzpatrick, *The Horn and Horn Playing, and the Austro-Bohemian Tradition from 1680 to 1830* (London: Oxford University Press, 1970), 188; Barry Tuckwell, *Horn* (New York: Schirmer Books/Macmillan, 1983), 134-135. Blandford's January article is also reprinted in *The Horn Call* X/2 (April 1980): 52-59.

The German-language literature since 1925 has contributed little to Lewy's association with either Beethoven or the Ninth Symphony; Ernst Paul, "Das Horn bei Beethoven," *Beethoven Almanach* 1970 (Vienna: Verlag Elisabeth Lafite, 1970), 80-90, remained silent on the subject.

Strangely, the latest contribution to the literature, Richard Dunn, "The Fourth Horn in Beethoven's Ninth Symphony," *Journal of the Conductors Guild* 17, no. 2 (Summer/Fall 1996): 116-120, mentions neither Lewy nor Blandford. John Ericson, however, in his article "Beethoven's Symphony No. 9, Schubert's *Nachtegesang im Walde* and *Auf dem Strom*, and the Horn Technique of the Lewy Brothers in the 1820s," *The Horn Call Annual* 8 (1996): 5-13, does address Lewy's role briefly, raising similar questions that are addressed here.

⁵He is called "Elias" in an 1820 report from Basel (*Allgemeine musikalische Zeitung* (hereafter *AmZ*) 22 [July 1820]: cols. 492-493), the earliest currently-available source that indicates his first name. Most contemporary reviews and reports simply refer to him as "Herr Lewy" but two *AmZ* reports (concerning a December, 1825, Viennese concert and his subsequent tour to Stuttgart, respectively) refer to him as "E. Lewy." See *AmZ* 28 (January 1826): col. 66, and (July 1826): col. 461.

Lewy is specifically noted as "Elias" as late as September 13, 1827, when his youngest son Eduard Richard was entered (simply as "Eduard") in the birth records of Vienna's Jewish Community. See *Israelitische Kultusgemeinde Geburtsbuch, 1826-1848*; Vienna Stadt- und Landes-Archiv, Rep 169, No. 2/1.

I suspect that both his conversion to Christianity (Catholicism in Vienna) and his adoption of the name "Eduard Constantin" took place in conjunction with (and probably as prerequisites to) his appointment as hornist in Vienna's Imperial Hofkapelle (Court Chapel), an appointment that brought with it virtually lifelong security. Köchel notes that Lewy (called "Eduard Lewy") became a member of the Hofkapelle in 1846, as replacement for the 77-year-old Friedrich Hradetzky, who had died on April 13. Thus Lewy appears to have played in the Chapel for less than two months before he himself died on June 3. In fact, Schilling relates that Lewy had received the *Aufnahms-Decret* from the Hofkapelle as early as 1835; this decree would have made him an *expectant* member of the Chapel, promising him a position (in this case the one occupied since 1816 by Hradetzky) upon the incumbent's death. Indeed, Lewy probably played regularly in the Chapel during Hradetzky's final decade or so of life. Thus it seems logical that to obtain an *Aufnahms-Decret*, Lewy would have been compelled to convert to Catholicism. In doing so, he changed Elias (the German form of

Elijah) to Eduard, and then added Constantin (probably a reference to Constantine, d. A.D. 337, the first Roman emperor to embrace Christianity). The "Lewy" article in Schilling's *Encyclopädie* (1837), doubtless written very shortly after he received the Hofkapelle's *Decret*, is the earliest mention of the name "Eduard Constantin" in the literature. See Ludwig von Köchel, *Die Kaiserliche Hof-Musikkapelle in Wien, von 1543 bis 1867; nach urkundlichen Forschungen* (Vienna: Beck'sche Universitäts-Buchhandlung/Alfred Hölder, 1869), 98; and Gustav Schilling, "Lewy, Eduard Constantin," *Encyclopädie der gesamten musikalischen Wissenschaften, oder Universal-Lexicon der Tonkunst*, 7 vols. (Stuttgart: Franz Heinrich Köhler, 1835-1842), IV (1837), 374-375. The individual who provided Schilling with information about Lewy is signed as "18" at the end of the article; because this person also provided information about many other contemporary Viennese musicians, it is likely that he obtained the material from the subjects themselves.

The above thesis is also supported by a lithograph portrait of "E. C. Lewy" by Faustin Herr in Vienna, dated 1836 (Collections of the Gesellschaft der Musikfreunde, Vienna), therefore originating from the period when Lewy received his *Aufnahme-Decret*.

When Lewy died, the city's official death record called him "Eduard Konstantin," while the record of his estate (signed by his widow Jeanette and son Karl) called him "Herr Konstantin Lewy" and, as was customary, noted his religion, in this case "Katholisch." See Vienna, Magistrat, *Verlassenschaft*, Fasz. 2: 2824/1846 (Konstantin Lewy); also Vienna, Magistrat, *Todtenprotokolle (Sterberegister)*, 1846 (J-Z), June, Entry No. 4.

Therefore, although Lewy was probably known as "Elias" rather than "Eduard Constantin" during the period covered by this article, I have chosen to use the later form of his name throughout.

Élie's instrument is noted in Moritz Fürstenau, "Lewy, Eduard Constantin," *Allgemeine Deutsche Biographie*, 56 vols. (Leipzig, 1875-1912; reprint Berlin: Duncker & Humblot, 1969-1971), XVIII (1883), 513.

⁷Schilling, IV, 374-375, echoed and augmented in François-Joseph Fétis, "Édouard-Constantin Lewy," *Biographie universelle des musiciens*, 2nd ed. (Paris: Firmin-Didot, 1884), V, 294, and to some extent in Constant von Wurzbach, "Eduard Constantin Lewy," *Biographisches Lexikon des Kaiserthums Oesterreich ... 1750 bis 1850*, 60 vols. (Vienna: Universitäts-Buchdruckerei, 1856-1890), XV, 48-49. Because the complementary biographical information in Schilling, Fétis, and Wurzbach may have originated in Lewy himself or from some surviving member of his family (presumably sons Carl or Richard), I have quoted these sources largely verbatim. The first edition of Fétis, compiled in the 1830s (especially vol. 6, from 1840), does not mention Lewy.

Saint-Avold lies in France, 15 miles southwest of Saarbrücken, on the Saar River at the point where it forms today's border with Germany. Zweibrücken, today in Germany, is 15 miles east of Saarbrücken. By 1794, Napoleon's French armies occupied most of the German lands west of the Rhine, therefore presumably including the duchy of Zweibrücken.

⁸The duke's relationship to the German-Austrian Elector of Mannheim (whose court had moved to Munich in 1778) and the fact that he, like the elector, employed musicians from Bohemia, however, provide grounds for speculation that the Lewys were not of French origin and suggest that future researchers may profitably search eastward, even in Bohemian Jewish records, for the Lewy family's origins. See Eugene K. Wolf, "The Mannheim Court," in *The Classical Era*, ed. by Neal Zaslaw (Englewood Cliffs: Prentice Hall, 1989), 218. In Johann Ferdinand von Schönfeld, *Jahrbuch der Tonkunst von Wien und Prag* (Vienna: Schönfeld, 1796); repr., ed. by

Otto Biba (Munich: Katzbichler, 1976), 138, an entry for a Prague musician named Wetzl is listed as "secretary in Duke Zweibrück's Government Chancellery, plays the violin with sensitivity and taste." The name Lewy does not appear in Schönfeld's directory.

If father Élie had earlier association with musical life in Nancy, as capital of the duchy of Lorraine, the generation immediately before his may have been active at the court of Duke Stanislaw (r. 1737-1766), who had been installed there after he had lost his Polish crown.

⁹Information supplied by Joseph Rudolph himself, in Fürstenau, "Lewy," *Allgemeine Deutsche Biographie*, XVIII, 513-514; quoted in *Baker's Biographical Dictionary*, 3rd ed. (1919), 532-533. Like many other sources, the first edition of Baker (1900, 353) erroneously gives Joseph Rudolph's year of birth as 1804, with no month or day. Nancy is 40 miles southwest of Saint-Avold.

¹⁰Although the general is mentioned in several sources, his actual name appears only in Schilling, IV, 374; and Philipp Weil, *Wiener Jahrbuch für Zeitgeschichte, Kunst und Industrie, und Österreichische Walhalla, Erste Abtheilung* (Vienna: Anton Schweiger, 1851), 116-117. As noted above, Schilling's information must have originated with Lewy himself; Weil's material seems to have been derived from both published and unpublished materials supplied by surviving son Richard (who seemingly subtracted a year from his own age!).

¹¹The wording here and below, taken from the early accounts, suggests that Eduard Constantin may have had little or no instruction on the horn before entering the Conservatoire. His proficiency on the violin and violoncello likewise suggests that father Élie's instruction may have concentrated on string instruments. The lack of corroborating evidence regarding his enrollment at the Conservatoire is probably due to the fact that most sources of information about the Conservatoire confine their student listings to prizewinners or concert performers.

The entry on Joseph Rudolph Lewy in Schilling, IV (1837), 375, presumably based on material recently supplied by Eduard Constantin, indicated that J. R. was a student of E. C.'s, "who became his fatherly mentor already in his [J. R.'s] boyhood and [who] made him into a skillful horn player." Eduard Constantin entered the Paris Conservatoire at age 14, therefore in ca. 1810, when J. R. was 8. If E. C. then taught J. R. until he (E. C.) entered the military in 1812, and possibly when the Old Guard returned to Paris with Napoleon, the scenario suggests that the entire Lewy family must have lived in Paris by 1810, and possibly before.

¹²Fitzpatrick, 207-208. Born in Würzburg, Domnich was the son of the Hungarian hornist Friedrich Domnich and had been befriended by the Bohemian horn virtuoso Giovanni Punto (born Johann Wenzel or Jan Vaclav Stich). Domnich's birth and death dates are specified in the remarkably reliable Rupert Hughes, *Music Lovers' Encyclopedia*, ed. by Deems Taylor and Russell Kerr (Garden City, N.Y.: Garden City Books/Doubleday, 1950), 128.

¹³Brother Joseph Rudolph seemingly supplied information about Eduard Constantin to Moritz Fürstenau, who indicated that Duvernoy had been the elder brother's "special teacher" at the Conservatoire; see Fürstenau, "Lewy," *Allgemeine Deutsche Biographie*, XVIII, 513. Eduard Constantin's 1818 performance of a concerto by Duvernoy, as well as his reputed proficiency in both high and low registers (such as Duvernoy himself had cultivated) lends credence to J. R.'s statement.

Duvernoy was teacher of horn at the Paris Conservatoire from its founding until 1816. Napoleon is said to have been a great admirer of his playing, which mixed aspects of both high horn and low horn. Reginald Morley-Pegge and Horace Fitzpatrick, "Duvernoy, Frédéric Nicolas," *The New Grove Dictionary of Music and Musicians*, 20 vols., ed. by Stanley Sadie (London: Macmillan,

1980), V, 763. In fact, it is remotely possible that a recommendation from Duvernoy might have helped Lewy secure his position in the band of Napoleon's beloved Old Guard.

¹⁴Schilling, "Lewy," IV, 374; followed with few omissions by Wurzbach, "Lewy," XV, 48-49. Although Fétis summarizes the information concerning Eduard Constantin Lewy's life from ca. 1810 to 1817, Schilling is the most detailed source and, with exceptions noted, is followed here. Fürstenau, "Lewy," *Allgemeine Deutsche Biographie*, XVIII, 513, places Lewy's departure from military service in 1815.

¹⁵Fétis, "Lewy," V, 294, provides the year.

¹⁶Reinhold Sietz, "Über [Familie]," *Die Musik in Geschichte und Gegenwart*, 17 vols., ed. by Friedrich Blume (Kassel: Bärenreiter, 1949-1986), 13 (1966), cols. 1013, 1015.

¹⁷*AmZ* 20 (December 1818): cols. 902-903.

¹⁸*AmZ* 22 (July 1820): cols. 492-493.

¹⁹Schilling, IV, 374, and Wurzbach, "Lewy," XV, 48-49, note the time frame. His wife's full maiden name is given in the *Israelitische Kultusgemeinde, Geburtsbuch*, No. 48 (September 13, 1827). When Lewy died in 1846, the estate record clerk wrote her name as "Johanna," but she signed the document using the French form "Jeanette Lewy" (*Verlassenschaft*, Fasz. 2: 2824/1846).

²⁰Baker, *Biographical Dictionary* (1900), 353; 3rd ed. (1919), 532-533. Lausanne is 90 miles south of Basel. The exact date of Carl's birth is unknown, as is the reason why Jeanette was in Lausanne at the time of his birth (possibly her family came from that city). Eduard Constantin Lewy's estate (*Verlassenschaft*) document, however, seems to suggest that Carl may have been born as early as 1820-1821. 1823 is the only specific date mentioned for Carl's birth found so far.

²¹Peter Branscombe, "Conradin Kreutzer," *New Grove*, X, 262-264. Branscombe's article seems heavily based on Rehm's article in MGG (see below).

²²Wolfgang Rehm, "Konrad Kreutzer," MGG, VII (1958), cols. 1774-1780. Wurzbach, "Conradin Kreutzer," *Biographisches Lexikon*, XIII, 208, suggests that Kreutzer was already in Vienna for this visit by November, 1821.

²³*AmZ* 24 (May 1822): cols. 357-358. Published by Breitkopf und Härtel in Leipzig, the *AmZ* printed regular reports from Vienna. Unfortunately, the correspondent seldom named the hornists involved.

²⁴Rehm, "Kreutzer," col. 1776.

²⁵*AmZ* 25 (January 1823): cols. 49-50; (February 1823): col. 122.

²⁶*AmZ* 25 (March 1823): cols. 206, 208.

²⁷*AmZ* 25 (April 1823): col. 279.

²⁸*Allgemeine musikalische Zeitung, mit besonderer Rücksicht auf den österreichischen Kaiserstaat* [hereafter *Wiener AmZ*] 7 (May 31, 1823): col. 352; quoted under that title in *Répertoire International de la Presse Musicale, Katalog* by Beverly Jung Sing (Ann Arbor: UMI, 1991), I, 191. The *Wiener AmZ*, not to be confused with its Leipzig counterpart, was edited by Friedrich Kanne and ran from 1817 to 1824.

²⁹*AmZ* 25 (July 1823): col. 435. This correspondent notes his title as "Kapellmeister." This report, like so many others, does not list the names of the hornists. *AmZ* reports from the 1820s call the Panmelodicon (on which Kreutzer had played over a decade earlier) a Pammelodicon.

³⁰Anton Ziegler, *Adressen-Buch von Tonkünstlern ... in Wien* (Vienna: Anton Strauss, 1823), 80-81. Ziegler's preface is signed January 1, 1823; his information reflects Fall, possibly as late as December, 1822. Unfortunately, Ziegler lists performers in alphabetical order, which does not differentiate high and low horn players or their relative positions within the section. Among the sundry sources, only Ziegler gives Bellonci's first name, as "Camila" (65) and "Camilla" (80-81). The latter is certainly preferable, but one

suspects that Bellonci's first name was actually Camillo, the masculine form familiar a generation later in the Italian politician Count Camillo Cavour.

³¹Ziegler, *Adressen-Buch*, 88. Herbst and Fuchs seem to be the high hornists in this section. Herbst (1778-1833) had been principal horn at the Theater an der Wien since 1806 (Schilling, "Herbst," 3: 557-558; reflected in Fitzpatrick, 215). In March, 1821, Herbst and Friedrich Hradetzky were appointed professors of horn at the Conservatory of the Gesellschaft der Musikfreunde (*AmZ* 23 [May 1821]: col. 315). But Franz Heinrich Böckh, *Merkwürdigkeiten der Haupt- und Residenz-Stadt Wien* (Vienna: B. Ph. Bauer, 1823), 354, essentially reflecting July, 1821, notes only Herbst. Ziegler, 119, reflecting late 1822, likewise lists only Herbst. Although Herbst was a high hornist, while Hradetzky was a low hornist, Herbst's emergence as the single professor at the Conservatory suggests that either political or economic factors were at work.

³²Ziegler, *Adressen-Buch*, 69, 96-97, 92-93, 65. Lotter's dates derived from Ludwig von Köchel, *Die Kaiserliche Hof-Musikkapelle in Wien, von 1543 bis 1867; nach urkundlichen Forschungen* (Vienna: Beck'sche Universitäts-Buchhandlung/Alfred Hölder, 1869), 95, 98. Bellonci's name does not figure in any of Köchel's personnel lists, so it is probable that Lotter played high horn and Bellonci occasionally substituted for Hradetzky, without holding an official appointment.

³³Böckh, *Merkwürdigkeiten*, 363-384. Despite its publication date of 1823, Böckh's alphabetical directory of musicians reflects July, 1821, and the months immediately preceding. The first names supplied in brackets for instrumentalists listed in Ziegler are largely derived from Böckh. Both Ziegler and Böckh provide home addresses for most of the musicians they list. One further note is necessary, however: there were two persons named Joseph Weidinger, both related to Anton Weidinger (1766-1852), the famous performer of keyed trumpet. One was Anton's brother (1755-1829) who was also a trumpeter. The other, the Joseph mentioned here, was Anton's son who was a hornist; from 1813 forward he was known as a performer on the keyed horn (*Klappenhorn*). Thanks to Edward Tarr for clarification and assistance, and for suggesting a recent source of information: Andreas Lindner, *Anton Weidinger* (Master's thesis, University of Vienna, 1993.)

³⁴Fitzpatrick, 213, gives his birth as 1772. Schilling, "Hradetzky" III, 639; reflected in Wurzbach, "Hradetzky," *Biographisches Lexikon*, IX, 356, gives his birth date as January 25, 1776. Köchel, *Hof-Musikkapelle*, 95, 98, indicates that Hradetzky died on April 13, 1846, at age 77. If this figure is interpreted as "in his 77th year," he would probably have been born in 1770 (which Wurzbach or his sources could have misread as "1776"). Hradetzky's estate record, however, also notes that he was 77 years old when he died (*Verlassenschaft*, Fz. 398/1846), confirmed by his death record (*Totenprotokolle*, 1846, A-H, April 1846, f. 18r.).

³⁵H.C. Robbins Landon, *Haydn: Chronicle and Works*; Vol. 4: 1796-1800 (Bloomington: Indiana University Press, 1977), 99-100. Hörmann died on July 17, 1816, at the age of 68. Köchel, *Hof-Musikkapelle*, 95.

³⁶*Hof- und Staats-Schematismus des österreichischen Kaiserthums* (Vienna, 1808), 96. Hradetzky's name does not appear in the *Schematismus* volumes through 1805; I have not examined volumes for the years 1806 and 1807.

³⁷Mary Sue Morrow, *Concert Life in Haydn's Vienna* (Stuyvesant, NY: Pendragon Press, 1989), 318, 328. *AmZ* 7 (April 1805): cols. 468-469.

³⁸Morrow, *Concert Life*, 356; quoting *AmZ* 11 (July 12, 1809): col. 652; (July 19, 1809): cols. 668-669.

³⁹Theodore Albrecht, ed., *Letters to Beethoven and Other Correspondence*, 3 vols. (Lincoln: University of Nebraska Press, 1996), No. 181 (itemized receipt for personnel expenses, February

27, 1814). For these performances, at least four horns, and possibly even six, took part.

⁴⁰AmZ 20 (May 1818): cols. 388-389.

⁴¹Anton Schindler, *Beethoven as I Knew Him*, ed. by Donald W. MacArdle, trans. by Constance S. Jolly (Chapel Hill: University of North Carolina Press, 1966; repr. New York: Norton, 1972; Mineola, N.Y.: Dover, 1996), 161.

⁴²Fitzpatrick, 216. Fitzpatrick says that in 1822, Kail shared first horn at the Imperial Opera in Vienna with Michael Herbst (1778-1833), although elsewhere it seems that Herbst remained at the Theater an der Wien until 1828. Kail did participate in the patent of a valve mechanism in 1823 with Viennese instrument maker Joseph Riedl, based on a design by C. F. Sattler that appeared in 1819; see John Ericson, "The Development of Valved Horn Technique in Early 19th Century Germany..." (D. M. dissertation, Indiana University, 1995), 21. While the date and availability to Viennese hornists (including Lewy when he arrived) are provocative, the available evidence of actual use of this valve mechanism does not support its use in this circumstance, particularly at such an early experimental stage.

Kail/Kayl/Khayl must be related to the Khayll family noted frequently in Vienna during this period: oboist Joseph the elder (1781-1829), czakanist and violinist son Joseph the younger (1815-aft. 1829), trumpeter/clarinet brother Anton (1787-1834), flutist brother Aloys (1791-1868), with all except Joseph the younger born in Hermanuv Mestec, and all trained as Stadt-Türmer in [Wiener] Neustadt (Schilling, "Khayll," IV, 83; Othmar Wessely, "Khayll," MGG, VII, cols. 872-874. Hornist Josef Kail could easily be a younger cousin of oboist Joseph and his brethren.

⁴³Schilling, "Janatka," VII, 225-226; Wurzbach, "Janatka," *Biographisches Lexikon*, X, 63; summarized in Fitzpatrick, 216.

⁴⁴Schilling, "Bellonci," VII, 29, gives no first name and says that he played in the Hofkapelle in 1808 (an activity not supported by data in Köchel's history, which, however, does not include musicians with an *Aufnahme-Decret*, that is, an "expectant's" position). Bellonci later returned to Italy, but was remembered fondly by his earlier colleagues in the north.

⁴⁵AmZ 20 (May 1818): col. 387.

⁴⁶AmZ 25 (March 1823): cols. 206-207.

⁴⁷AmZ 25 (July 1823): col. 434.

⁴⁸Ibid.: col. 435.

⁴⁹AmZ 25 (October 1823): col. 650.

⁵⁰By leasing out the Theater, Emperor Franz's rather stingy, sober, and unimaginative administration left the risks of artistic success to entrepreneur Barbaja, while freeing itself of day-to-day managerial responsibilities.

⁵¹AmZ 24 (January 1822): col. 15 (report dated November 21, 1821). The changes were made under a new combined administration of the Kärntnertor Theater and the Theater an der Wien, with two lessees.

⁵²AmZ 25 (July 1823): col. 503.

⁵³AmZ 25 (September 1823): col. 625.

⁵⁴Wurzbach, "Grams," *Biographisches Lexikon*, V, 306-307. In a conversation book entry of ca. March 26, 1824, during the preparations for the premiere of the Ninth Symphony, Beethoven's secretary Anton Schindler wrote: "If old Grams were still alive, one could let them [the contrabasses] go without worry, for he led 12 basses [Bässe, combined violoncellos and contrabasses], who had to do as he wished." Karl-Heinz Köhler et al., eds., *Ludwig van Beethovens Konversationshefte*, 10 vols. to date (Leipzig: VEB Deutscher Verlag für Musik, 1968-), V, 249.

⁵⁵AmZ 26 (February 1824): cols. 121-122.

⁵⁶Wiener Zeitung, No. 272 (November 26, 1823): 1101, indicates that "Herr Joh[ann] Theobald Niklas Hürt, Tonkünstler" had

arrived in Vienna from Speyer on November 23, and was living in the city at No. 497. On the west bank of the Rhein in southern Germany, Speyer is perhaps best known for its imposing Romanesque cathedral. I have cursorily surveyed the arrival lists ("Angekommene Inländer und Ausländer") of the *Wiener Zeitung* from August 1, 1823, through January 23, 1824 (Lewy's first documented performance in Vienna), and found no reference to the hornist's arrival. Similarly, Köhler et al., *Konversationshefte*, VI, 399-400 (fn. 262), quotes the *Wiener Zeitung* entry for Hürth's arrival without providing a parallel citation for Lewy.

Building No. 497 in Vienna was located in a courtyard leading from Judengasse and located directly behind the Dempfinger Hof (site of the Jewish Prayer House, soon to be replaced there by the Tempel in the Seitenstettengasse). Although Christians still owned property there, this corner of Vienna was increasingly associated with the Jewish community. While there is no reason to believe that Hürth was Jewish, Lewy might have gravitated to the Jewish district for lodging when he first arrived in Vienna. Thus, if no more accurate date for Lewy's arrival can be ascertained, it remains possible that he and Hürth arrived together on November 23, and that Lewy's name was inadvertently omitted from the list in the *Wiener Zeitung*. (Such an omission, if it actually occurred, would not have been motivated by anti-Semitism, because Ignaz Moscheles' name appears among the arrivals of October 19.)

September 13, 1827, when son Richard Eduard was born, the family lived within the city's walls at No. 1014, a building on the west side of Krugerstrasse, a block south of its intersection with Kärntnerstrasse, and therefore only two blocks south of the Kärntnertor Theater itself (*Israelitische Kultusgemeinde Geburtsbuch*, 1826-1848, Rep 169, No. 2/1; Entry 48). It is likely that the Lewys moved here as soon as possible after their arrival in Vienna, for they remained in essentially the same location until Eduard Constantin's death in 1846.

⁵⁷Typical of such benefits, the concert was conveniently designed to occupy an hour before the start of the scheduled ballet, with proceeds going to the new orchestra members themselves. The Beethoven overture and Rossini aria were familiar and would have required no more than a brush-up rehearsal, if that. Theresia Grünbaum (*née* Müller), a member of the Kärntnertor Theater's operatic company, probably contributed her services to welcome the pair and likewise would have needed little or no rehearsal. The Belloli, Bärmann, and, of course, Kreutzer concerted works would have been new to the orchestra, but a single run-through at the end of a regularly-scheduled rehearsal would have sufficed to make them performance-ready.

⁵⁸AmZ 26 (February 1824): cols. 121-122.

⁵⁹Wiener AmZ 8, No. 10 (March 24, 1824): 39. I am grateful to my colleague Irving Godt (Indiana University of Pennsylvania) for obtaining a copy of this review for me while in Vienna in Summer, 1997.

⁶⁰Wurzbach, "Hürth," *Biographisches Lexikon*, IX, 405, indicates that he was appointed first bassoonist at the Court Opera Theater in 1823. If so, the evidence points to an appointment so late in 1823, that Hürth could still be termed a "guest" in 1824.

⁶¹Ibid., 405. The biographical entry on Hürth in Will Jansen, *The Bassoon*, 5 vols. (Buren: Frits Knuf, 1978), IV, 1741, is seemingly unaware of this important, if sometimes slightly inaccurate, source. Although Hürth evidently stylized himself as "von Hürth" early in his career, later (and possibly more objective) biographical sources do not include the nobility particle "von."

⁶²AmZ 22 (March 1820): col. 184; (April 1820): col. 260.

⁶³AmZ 22 (April 1820): col. 253.

⁶⁴AmZ 24 (August 1822): cols. 562-563. The Zürich correspondent called him the "former bassoonist of His Royal Highness, the

Grand Duke of Hesse."

⁶⁵It is also possible that, since both Kreutzer and Hürth toured extensively in the years 1818-1822, their paths might also have crossed elsewhere. In any case, both Hürth and Lewy were perceived early in 1824 as having recently come from Switzerland.

⁶⁶Carl Ferdinand Pohl, *Die Gesellschaft der Musikfreunde des österreichischen Kaiserstaates und ihr Conservatorium* (Vienna: Wilhelm Braumüller, 1871), 128-129. Wurzbach, "Hürth," IX, 405, gives the year as 1838.

⁶⁷Köchel, *Hof-Musikkapelle*, 98. Wurzbach, "Hürth," IX, 405, gives the year as 1835; possibly Hürth began substituting for the aging Höllmayer this early and later reported this date himself.

⁶⁸Pohl, *Gesellschaft der Musikfreunde*, 129; Köchel, *Hof-Musikkapelle*, 98, 101. Köchel gives his age at death as 65, which would place his birth as 1793. A mis-reading of a "5" for a "3," or vice versa, could easily result in the inconsistency with the birth year in Wurzbach, noted above.

⁶⁹*AmZ* 26 (February 1824): cols. 121-122.

⁷⁰*Wiener AmZ* 8, No. 10 (March 24, 1824): 39.

⁷¹*AmZ* 26 (May 1824): cols. 344-345.

⁷²Douglas Johnson, Alan Tyson and Robert Winter, *The Beethoven Sketchbooks: History-Reconstruction-Inventory* (Berkeley: University of California Press, 1985), 245, 350.

⁷³On December 27, 1822, Beethoven's brother Johann wrote to the Parisian publisher Antonio Pacini, and mentioned that Beethoven was presently occupied with a symphony and a grand mass, the latter of which "is just finished." Less than a month later, on January 23, 1823, Beethoven began sending a series of form letters to foreign courts and their Viennese embassies, offering manuscript copies of the *Missa solennis* by private subscription. See Albrecht, *Letters to Beethoven*, Nos. 300 and 303.

⁷⁴Johnson-Tyson-Winter, *Beethoven Sketchbooks*, 277, 285, 290, 295-297, 399, and 401-414. The foregoing summary is in no way meant to be an exhaustive discussion of the sketching process or its chronological details.

⁷⁵Ludwig van Beethoven, *Sinfonie Nr. 9, d-Moll, Op. 125*, facsimile of the autograph in the Preussische Staatsbibliothek (Leipzig: Kistner & Siegel, 1924; repr. Leipzig: Edition Peters, 1975), 206-218.

⁷⁶The young English musician Julius Benedict recalled that Beethoven came back from Baden at about the time of the premiere of Weber's *Euryanthe* (on October 25, 1823), thereby corroborating Schindler's account. For Benedict's reminiscences, see *Thayer's Life of Beethoven*, ed. by Elliot Forbes, 2 vols. (Princeton: Princeton University Press, 1964/1967), II, 874 (hereafter Thayer-Forbes).

⁷⁷Schindler-MacArdle, 269-270. Schindler implies that, after Weber's visit to Beethoven when he came to Vienna to premiere *Euryanthe*, the elder composer secluded himself in his apartment, engrossed in his work on the Ninth Symphony, and was seldom seen on the streets of Vienna.

⁷⁸The basic story, as transmitted through the years, comes from Beethoven's secretary and factotum Anton Schindler (see Schindler-MacArdle, 271-280), and the composer's more objective biographer Alexander Wheelock Thayer (see Thayer-Forbes, 896-908).

⁷⁹Schindler-MacArdle, 271-273. During the 1823-1824 season, the Burgtheater had also produced several plays by Berlin dramatist August Wilhelm Iffland (1759-1814), Brühl's predecessor (chronicled in the *Wiennese Allgemeine Theaterzeitung*). Moreover, Heinrich Eduard Bethmann (1774-1857) and Carl Wilhelm Henning (1784-1867), dramatic and musical directors, respectively, of Berlin's new Königstädtisches Theater, arrived in Vienna on November 4, 1823, to collect performance materials that would not be in direct conflict with the city's Court Theater. To this end, Henning visited with Beethoven on November 20 and 29, to obtain copies of *The Ruins of*

Athens/Consecration of the House. Possibly the Ninth Symphony came up in these negotiations as well. *Wiener Zeitung* (November 6, 1823): 1035; (November 19, 1823): 1075; (January 23, 1824): 81; Köhler et al., *Konversationshefte*, IV, 220-221, 275-277, 309, 367-368; V, 92, 99-100, 125, 135-136. Schindler may have confused Brühl for Henning and Bethmann, because no correspondence or documented conversations with Brühl from this period seem to have survived.

⁸⁰Albrecht, *Letters to Beethoven*, No. 344.

⁸¹Although Beethoven had composed the Violin Concerto, Op. 61, for Clement (1780-1842) in 1806, the former virtuoso had declined noticeably in recent years, and would ultimately die as an eccentric alcoholic. See Robert Haas, "The Viennese Violinist Franz Clement," *Musical Quarterly* 34 (January 1948): 24-25.

⁸²Köhler et al., *Konversationshefte*, V, 199-200.

⁸³*Ibid.*, 213-214, 228-230.

⁸⁴The off-stage wind bands in *Wellington's Victory* increased the number of winds present in some sections to triple pairs.

⁸⁵Albrecht, *Letters to Beethoven*, Nos. 181-182, 193-194.

⁸⁶Köhler et al., *Konversationshefte*, V, 230-231, 235.

⁸⁷*Ibid.*, VI, 33, 43, 45-47.

⁸⁸*Ibid.*, 33. Dobihal also played at the Kärntnertor Theater (Ziegler, *Adressen-Buch*, 80).

⁸⁹Albrecht, *Letters to Beethoven*, No. 359.

⁹⁰Köhler et al., *Konversationshefte*, VI, 58. Whether the plural "horns" was literally correct is uncertain.

⁹¹Perhaps misleadingly, Schindler's biography has traditionally given the impression that only two inadequate rehearsals were held prior to the May 7 *Akademie* (Schindler-MacArdle, 277). The conversation books, however, allude to no fewer than seven or eight rehearsals for one or more of the choral and orchestral units that participated in the concert. For a well-reasoned account, based on evidence in the conversation books, see Shin Augustinus Kojima, "Die Uraufführung der Neunten Symphonie Beethovens-einige neue Tatsachen," *Bericht über den Internationalen Musikwissenschaftlichen Kongress, Bayreuth*, 1981 (Gesellschaft für Musikforschung), ed. by Christoph-Hellmut Mahling and Sigrd Wiesmann (Kassel: Bärenreiter, 1984), 390-398.

⁹²Köhler et al., *Konversationshefte*, VI, 116-117, 119.

⁹³See Kojima, 398, for a table listing all rehearsals and participating groups.

⁹⁴As Blandford, 221, noted, after concluding that the "fourth" horn part was, in fact, playable on the natural/hand horn: "At no period could this solo have been played without preliminary study except, possibly, by phenomenal artists." Indeed, the solo-along with many other wind parts-may have been "miserable" (as Schindler termed them) at the first rehearsal, but surely improved appreciably with a week's preparation and at least three more orchestral rehearsals before the performance.

⁹⁵The Theater an der Wien seems to have billed spoken plays on May 7 and May 23, so its orchestra members would presumably have been free to play Beethoven's concerts, had he engaged them. See *Allgemeine Theaterzeitung* 17 (May 18, 1824): 238; (May 29, 1824): 260.

⁹⁶Albrecht, *Letters to Beethoven*, No. 363.

⁹⁷*Ibid.*, Nos. 364-369, provides new documentary depth for this modified program, which included Beethoven's *Consecration of the House Overture*; the Ninth Symphony; the Kyrie from the *Missa solennis*; his trio *Tremate, empi, tremate*, Op. 116; and (as a bow to public taste, seemingly imposed by theater manager Duport) "Di tanti palpiti" from Rossini's *Tancredi*.

⁹⁸*AmZ* 26 (July 1824): cols. 449-450. The concert was also reviewed by Friedrich August Kanne in the *Wiener AmZ* 8, No. 37 (June 2, 1824): 145-147; indexed and summarized (with no further

details) in RIPM, 1824, item 197r.

⁹⁹At this time she was 12, or at most 13 years old. Active in Vienna's musical life, she gave a concert on March 9, 1828, including Beethoven's Piano Concerto in E-flat, and then died on July 9 of that year at age 17. *AmZ* 27 (March 1825): col. 148; 30 (April 1828): col. 295; 30 (October 1828): col. 691.

¹⁰⁰Weber (1766-1842) was then Director of the Prague Conservatory, where hornists Janatka and Kail had received much of their training.

¹⁰¹*AmZ* 26 (December 1824): cols. 856-857. The three unnamed colleagues may have been Kail, Janatka, and Lewy's young student Robert Leser.

¹⁰²*AmZ* 27 (January 1825): col. 43. The family name may also be spelled Schuncke. *Ed. Note:* A younger brother of Gottfried, named Christophe, worked with F. W. Schuster on some early valved horn experiments before 1827 in Karlsruhe. It could be that Gottfried would have known about valved horns when he arrived in Vienna, but one would expect special mention if he had one with him. This fact would not impact the chronology of events leading up to the premier of the Ninth Symphony, but it might have influenced Lewy's choices later.

¹⁰³Including Weber's *Euryanthe* (4 times) and *Freischütz* (9 times); Mozart's *Don Juan* [*Don Giovanni*] (in German, 6 times), *Figaro* (in German, 3 times), and *Titus* (in German, 2 times); Rossini's *Die diebische Elster* [German version of *La gazza ladra*] (7 times) and *Richard und Zoraide* (in German, 2 times); Kreutzer's *Der Taucher* (new, 12 times); and Auber's *Der Schnee* (new, 12 times).

¹⁰⁴Including Rossini's *Corradino* (15 times), *Eduardo e Cristina* (4 times), *L'Italiana in Algieri* (9 times), *La gazza ladra* (in Italian, 4 times), *Zelmira* (10 times), *Otello* (6 times), *L'inganno felice* (3 times), *Mosé in Egitto* (5 times), *La donna del lago* (2 times), *Semiramide* (8 times), and *Il barbiere di Sevilla* (14 times); Carafa's *Gabriela di Vergi* (new, 9 times); Mercadante's *Elisa e Claudio* (new, 9 times), *Il podestà di Burgos* (2 times) and *Doralice* (new, 2 times); Cimarosa's *Il matrimonio segreto* (12 times); and Mozart's *Le nozze di Figaro* (in Italian, 9 times). Judging from these figures, the complaint among Viennese composers concerning "Rossini fever" seems to have been justified.

¹⁰⁵*AmZ* 27 (January 1825): cols. 46-47. The survey also lists by name the ballets, short productions staged before ballets, etc.

¹⁰⁶*AmZ* 27 (March 1825): col. 148. The Bavarian Lachner (1803-1890) had come to Vienna in 1823 as organist of the city's Evangelical (i.e., Lutheran) Church and was a member of Schubert's circle of friends.

¹⁰⁷*AmZ* 27 (March 1825): col. 190.

¹⁰⁸*AmZ* 27 (May 1825): cols. 343-344.

¹⁰⁹*AmZ* 27 (April 1825): cols. 243, 245-246.

¹¹⁰During parts of April and early May, and again briefly in July, Hensler's company from the Josephstadt Theater gave performances (often to full houses) in the Kärntnertor Theater while its own suburban home was being renovated. These performances, however, probably provided no employment for Lewy and his orchestral colleagues. See *AmZ* 27 (May 1825): col. 349; (June 1825): col. 402; (September 1825): col. 615.

¹¹¹*AmZ* 27 (May 1825): col. 348. Würfel (1790-1832) was a Bohemian pianist who had studied with Johann Wenzel Tomaschek in Prague, then lived from 1815 to 1824 in Warsaw, where he encouraged the young Chopin. On March 10, his opera *Rübezahl* had been produced in Vienna. He subsequently became fourth vice-Kapellmeister of the Kärntnertor Theater. See also Albrecht, *Letters to Beethoven*, No. 402.

¹¹²H. Bertram Cox and C. L. E. Cox, eds., *Leaves from the Journals of Sir George Smart* (London: Longmans, Green, 1907; repr. New York: Da Capo Press, 1971), 128. Smart seemingly wrote Lewy's

name as "Levi" and Herbst's name as "Kerbst" (although the latter may be a mis-reading by editors Cox and Cox). Smart seems not to have noted any bassoonists, nor (in the journal paragraph immediately before this) conductor and concertmaster of the Kärntnertor Theater, as he had done for other theaters.

¹¹³*AmZ* 27 (November 1825): col. 785; (December 1825): col. 849.

¹¹⁴Albrecht, *Letters to Beethoven*, No. 419.

¹¹⁵Melanie grew to be a fine young harpist, married the English (Protestant) harp virtuoso Elias Parish Alvars in ca. 1842, and died in Wiesbaden in 1856. See my "Melanie Lewy Parish-Alvars (ca. 1824-1856): New Discoveries and Perceptions," *American Harp Journal* (Summer, 1999, forthcoming). Although now updated on several points, the best account of Melanie's husband remains Ann Griffiths, "Elias Parish Alvars (1808-1849)," *American Harp Journal* 9, no. 1 (Summer 1983): 17-18, 20-24, 28-29, 32-34.

¹¹⁶Lewy's *Verlassenschaft* (Fasz. 2: 2824/1846) indicates that surviving son Gustav, then twenty, was the only child who did not become a musician.

¹¹⁷*AmZ* 28 (January 1826): cols. 66-67.

¹¹⁸See notes for concerts of January 23 and April 24, 1825, above.

¹¹⁹Mayseder (1789-1863) was, in fact, one of Vienna's most prominent violinists, and had been since his youth two decades before. Like Lachner, Randhartinger (1802-1893) was a friend of Schubert's. He had studied with Salieri and, most recently, had been a philosophy student at the University of Vienna. Hans Jancik, "Randhartinger, Benedikt," *MGG*, X, col. 1917. Jancik does not mention the Adagio and Rondo in his brief list of Randhartinger's works.

¹²⁰The concert's being framed by two Lachner works also suggests that Lachner may have shared with Lewy the expenses of hiring an orchestra.

¹²¹*AmZ* 28 (January 1826): col. 68.

¹²²Wurzbach, "Uhlmann, Jacob," XLVIII, 248-249. Jacob Uhlmann was born on December 19, 1803, and died on November 18, 1850.

¹²³Ziegler, *Adressen-Buch*, 86-88.

¹²⁴Böckh, *Merkwürdigkeiten*, 419. Fitzpatrick, 141-142, plate XII, posits Tobias, Leopold (ca. 1785-1850) and Jacob Uhlmann as three brothers, with Jacob as the youngest, and with another Leopold (ca. 1830-1898) a generation later. Fitzpatrick convincingly documents that in 1810, Tobias was granted permission to set up a workshop for both woodwind and brass instruments. However, in hypothesizing the family relationship of the three or four Uhlmanns, Fitzpatrick mistranslates Zögling of the Conservatory (the status of both oboist Jacob and hornist Leopold in Ziegler's 1823 *Adressen-Buch*, 54) as "graduate," rather than "student." Since students Jacob and Leopold lived at Tobias' address in 1823, they were presumably of a younger generation. Thus, Fitzpatrick's chronology of the Uhlmann family and the horns they made needs further refinement, but I suspect that they may have made natural horns (along with valved instruments) well into the valved-horn era.

¹²⁵Pohl, *Gesellschaft der Musikfreunde*, 138; Carl Ferdinand Pohl, *Denkschrift aus Anlass des hundertjährigen Bestehens der Tonkünstler-Societät ... in Wien* (Vienna: Carl Gerold's Sohn, 1871), 111; Köchel, *Hof-Musikkapelle*, 98. Wurzbach, "Uhlmann," XLVIII, 248, indicates that he also played English horn.

¹²⁶Born in Bohemia on August 20, 1781, Joseph Khayll died on January 23, 1829. During his final year of life, he moved from the oboe to the violin section of the Kärntnertor Theater because of an illness that affected his lungs--doubtless tuberculosis, so common in Vienna (Schilling, "Khayll," IV, 83; Othmar Wessely, "Khayll," *MGG*, VII, 872-874; Köchel, *Hof-Musikkapelle*, 94, 97-98). Having moved from Stuttgart to Frankfurt am Main already in 1826, Jacob Uhlmann returned to Vienna in 1828, to become principal oboist at

the Kärntner Theater. At the same time, he took over his father's brass instrument factory (Pohl, *Gesellschaft der Musikfreunde*, 138).

¹²⁷Fürstenau, "Lewy," XVIII, 513-514.

¹²⁸Schilling, IV (1837), 375; Fétis, *Biographie universelle*, V, 294. In 1834, according to Fétis (based partially on Schilling), he travelled in Russia, Sweden, Germany, England and Switzerland, everywhere giving concerts with success. In 1837, he spent the winter in Paris, and then accepted the position of first horn in the Royal Chapel [Orchestra] in Dresden. His duets for horn and piano may be worth exploration. He died at Oberlössnitz near Dresden on February 9, 1881 (Baker, *Biographical Dictionary* [1900], 353; *Baker's Biographical Dictionary*, 3rd ed. [1919], 532-533). For a listing of Stuttgart orchestral personnel in Fall, 1822, see *AmZ* 25 (January 1823): col. 57.

Noting Joseph Rudolph's death "as recently as 1881," Blandford, writing in 1925 (p. 127), lamented that he "might have told much." In fact, and evidently unknown to Blandford, someone with the initials M. L. (presumably a descendant of Joseph Rudolph's), writing from Dresden, published what could be recalled of the old man's reminiscences nearly two decades after his death. See "Erinnerungen an Beethoven," *Originalmitteilung von M. L., Neue Musik-Zeitung (Stuttgart-Leipzig)* 21, no. 4 (1900): 42. In this account, Joseph reportedly tells of meeting Beethoven in 1822 (after leaving Stuttgart and joining brother Eduard Constantin as a member of the Court Opera orchestra), and continues with several other anecdotes about the composer. Since we now know that Eduard Constantin did not arrive in Vienna until very late 1823, and did not himself meet Beethoven until May 2, 1824, and since Joseph Rudolph remained in Stuttgart until early 1826, the latter's reminiscences, as recalled from his old age and transmitted by a third party, must be taken with a grain of salt.

¹²⁹*AmZ* 27 (September 1825): col. 654. By this time, too, the Schunke family had returned from their tour to Vienna. Here and elsewhere, the *AmZ*'s correspondent was wildly enthusiastic about anything played principal hornist Gottfried Schunke and his young son Ernst, by now thirteen (see also *AmZ* 28 [April 1826], cols. 283-284). If this was indicative of sentiment in Stuttgart, the younger Lewy may have foreseen no future for himself there, and found even the perils of Viennese musical life attractive by early 1826.

¹³⁰We do not know exactly how long after his December 8, 1825 concert that Eduard Constantin Lewy left Vienna on tour. February 26 and March 5, 1826, however, witnessed benefit concerts that included Conradin Kreutzer and to which Lewy would doubtless have lent his services were he in Vienna; but his name is not among the participants (*AmZ* 28 [April 1826], col. 250; 28 [May 1826], cols. 302-303).

¹³¹In hopes of locating other, unindexed concert locations along several possible routes (and side-trips) from Vienna to Stuttgart and Strasbourg and back, I have searched the *AmZ* reports from Salzburg, Munich, Frankfurt, Darmstadt, Mannheim, Zürich and even Paris (in case he had journeyed even further to the west) during this period and have found no references to appearances other than those noted below.

¹³²*AmZ* 28 (July 1826): cols. 461-463. Undated reports of the Stuttgart and Strasbourg performances appeared in London's *Harmonicon* 5 (March, 1827): 56, giving some later writers (notably Morley-Pegge, 71 and 106) the false impression that Lewy toured with the valved horn in 1827. In fact, *The Harmonicon* often gleaned reports from Continental journals and reprinted them several months later, with little or no indication that they were not exactly current news.

¹³³*Ibid.*

¹³⁴*AmZ* 28 (October 1826): col. 688. As noted above concerning Stuttgart, an undated report of Lewy's 1826 visit to Strasbourg appeared in London's *Harmonicon* only in March, 1827.

¹³⁵*AmZ* 28 (February 1826): col. 81.

¹³⁶*Ibid.*

¹³⁷*Ibid.*

¹³⁸*AmZ* 28 (May 1826): col. 315.

¹³⁹Köhler et al., *Konversationshefte*, IX, 110; explanatory material, fn. 322, gathered from the *Wiener Zeitung* 59, March 13, 1826, 265, and successive issues.

¹⁴⁰*AmZ* 28 (May 1826): cols. 309-310.

¹⁴¹*Ibid.*: col. 362.

¹⁴²*Ibid.*: cols. 364-365.

¹⁴³*AmZ* 28 (June 1826): col. 426; (July 1826): cols. 433-434; (August 1826): cols. 555-556.

¹⁴⁴*AmZ* 29 (February 1827): col. 98. Deutsch, *Schubert Reader*, 567, gives the date on the program as December 2, identifies the Lewys as "horn players at the Kärntner Theater," notes that the overture was *Rosamunde*, and quotes several positive reviews.

¹⁴⁵Vienna, Magistrat, *Todtenprotokolle*, 1846, J-Z, L, June, Entry No. 4.

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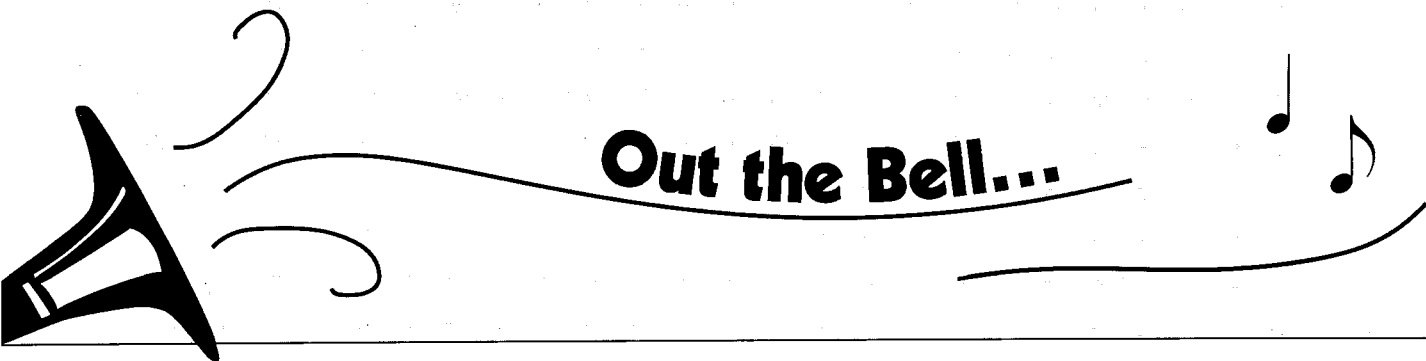
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Fright of the Bumbling Horn

by Priscilla Blosser-Rainey, Timberville, Virginia

To me, the measure seems quite right,
I know the beat counts out correct,
But when conductor says to end,
I have two measures still to lend.

"Blow, play out, don't be timid."
In spite of air, wobbly lip, and
This great puffing effort to play,
Conductor, dear, screams "A, A, it's A!"

I stomp my foot and keep the beat,
Sometimes I play, sometimes I bleat,
Amassed among the horns a'plenty,
That solo part, there was not any.

With seven trumpets to my right,
It seems likely to sound just great,
But extra notes and blank solos,
I cringe and positively hate.

My arms are stronger, holding my horn,
Ever so special a star is born.
Trifocals or specially-made glasses,
It's supposed to be fun, but everything clashes.

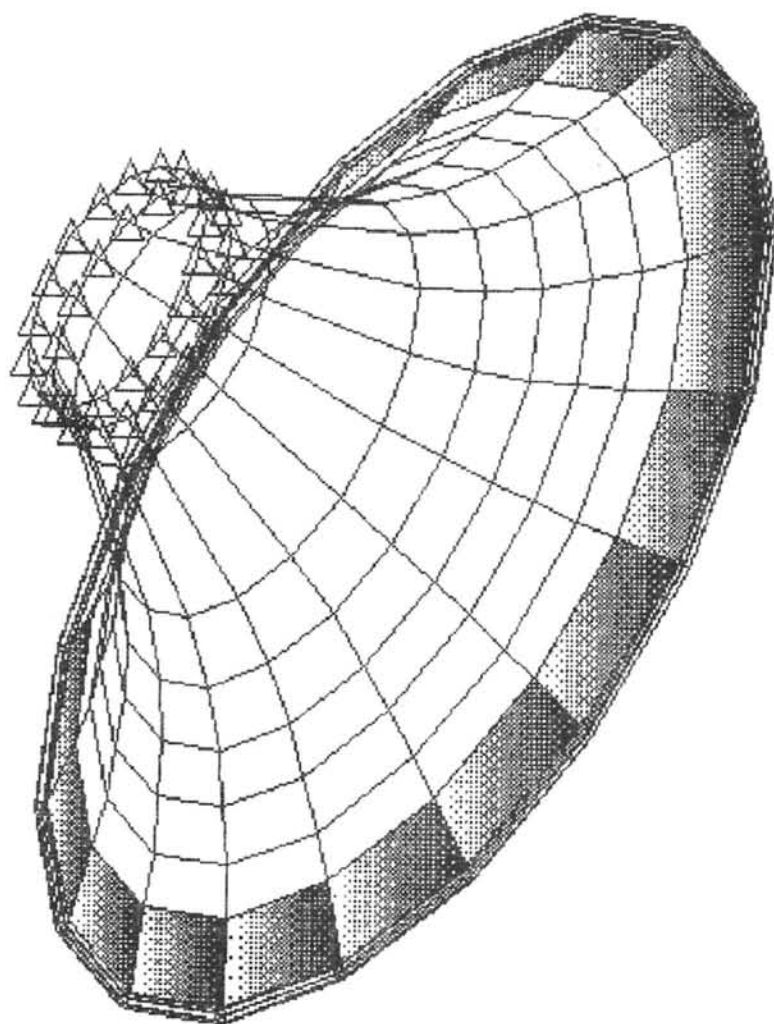
I watch his arms go up and down.
He motions, expecting the clown,
It's time for solo, oh, so sweet.
My page, that section did delete.

It's worse than he thinks, I've lost my measure,
Out the window went all the pleasure.
Some heavenly place, escaped the beat,
And there comes, again, my hellish heat.

Out of the closet, on to practice,
Blundering, clashing, and mashing,
E's, D's, and A's don't jive,
Bless the conductor, I'm still alive.

*For Bill Posey, conductor, Harrisonburg-Rockingham Community Band,
Christmas Party, 1991.*

Ed. Note: "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 we want to come out of the bell, and what does come out as the last thing we remember...



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REGAL

The lush, rich sound that horn players crave has finally been captured in the Besson line of French Horns. Built to the highest standards by the craftsmen at the famous Josef Lidl factory in the Czech Republic, these horns possess clarity of tone and are available in beautiful polished brass or lacquer finishes.

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Horns capture
the majestic
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Available in
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models, these
horns make the
beginner sound
better and the
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*uncompromising
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*It's no accident that more professionals and educators are interested in Besson French horns. That doesn't just mean we've captured the **regal** sound quality sought by horn players the world over - it means we're **better by design**.*



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