

# The Horn Call

Celebrating 30 Years

Journal of the



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



EUGENE McDERMOTT CONCERT HALL  
September 30, October 1 and 2, 1999, at 8:00 p.m.  
October 3, 1999, at 2:30 p.m.

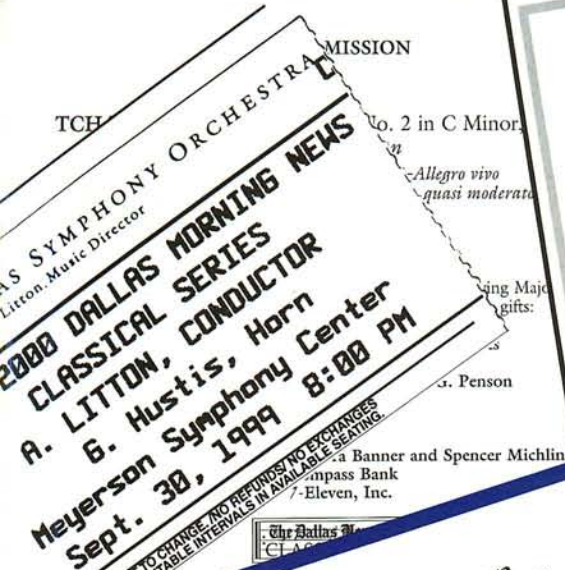
Andrew Litton, Conductor  
Gregory Hustis, Horn

HAYDN Symphony No. 82 in C Major,  
*L'ours (The Bear)*  
*Vivace assai*  
*Allegretto*  
*Menuetto*  
*Vivace*

SCHWANTNER *Beyond Autumn: Poem for Horn  
& Orchestra*  
(World Premiere Performance)



STAGEBILL



## MUSIC MAN

Joseph Schwantner's orchestral works have been thrilling audiences for more than twenty years. As the DSO and Principal Horn Gregory Hustis prepare for the September 30 world premiere of Schwantner's horn concerto *Beyond Autumn*, LAURIE SHULMAN goes to the source.

Picture the university professor who's been on the same campus for three decades, established and respected by his peers and students. Set in his ways, with all lectures long since memorized? Not if it's Joseph Schuman School of Music composition faculty member. This professor, who has been a beacon of music since 1970 and is also teaching at Yale, is as vibrant and full of ideas as he is a student himself. There's a confidence in the content of those lectures, though Schwantner laughs in jest at being classified as middle-aged, as matured intellectually as well as in our society as the millennium.

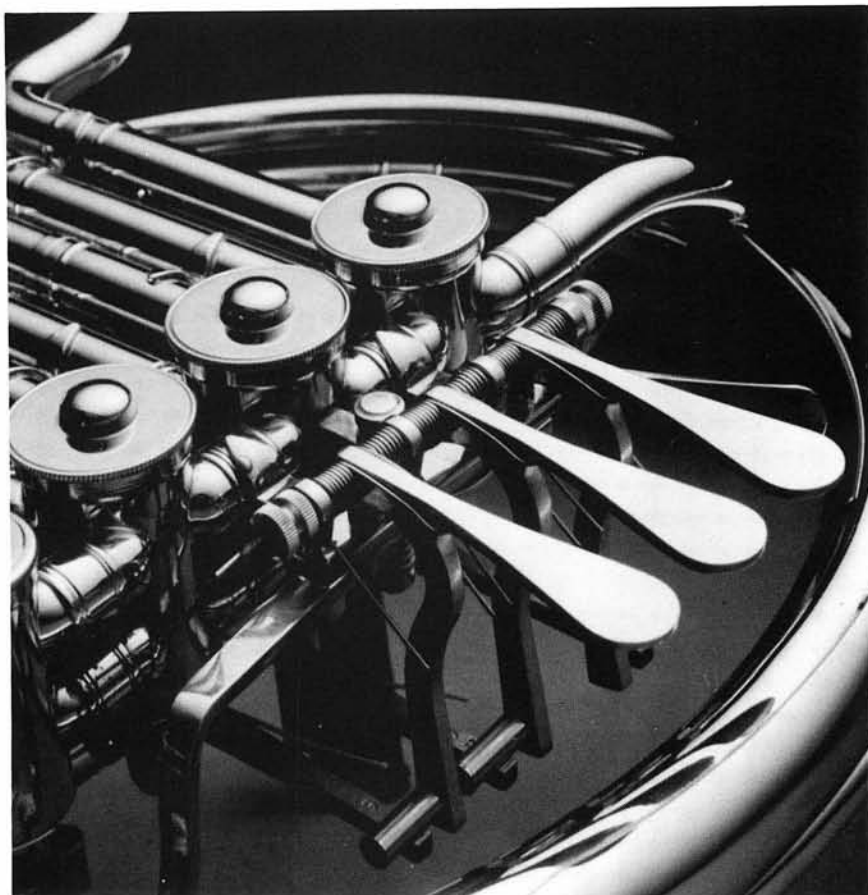


Joseph Schwantner

*Beyond Autumn...*  
the willow's mist  
bathes the shadowed land,  
in a distant past  
long forgotten

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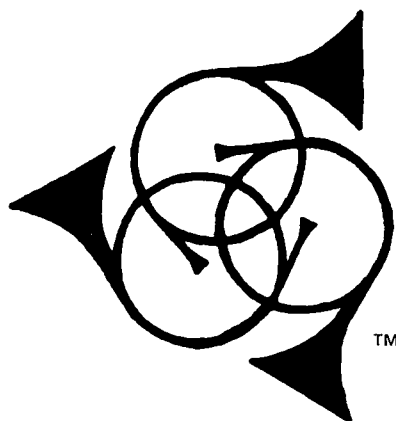
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# *The Horn Call*

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Cover photo: *Our cover celebrates the premiere of Beyond Autumn: Poem for Horn and Orchestra by Joseph Schwantner, the first commission of a major work by the International Horn Society.*



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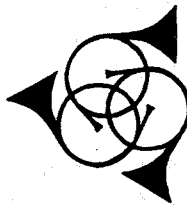
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The International Horn Society recommends that **HORN** be recognized as the correct name for our instrument in the English language. [From the Minutes of the First General Meeting, June 15, 1971, Tallahassee, Florida, USA.]





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Musical notation for the bass line of 'The Rose Tree'. The staff is in bass clef. The notes are: C<sub>2</sub> (one ledger line below), C<sub>2</sub> (one ledger line below), c<sub>1</sub> (below staff), c<sub>1</sub> (below staff), c<sub>1</sub> (below staff), c<sub>1</sub> (below staff), c<sub>1</sub> (below staff), c<sub>1</sub> (below staff).

# President's Corner



Frøydís Ree Wekre

Dear members of the International Horn Society!

THE POINT OF NO RETURN—there are many such moments in our lives. For example, the initial choice of instrument—once upon a time we picked the Horn as our musical voice, and later decided that this would be our life-time instrument. Why not the Ukulele? or Accordion? (Nothing wrong said about those instruments and their followers!) Once we got infected with the magic of the horn tone and all the challenges of this magnificent instrument, most were unable to return from it, as it seems.

Another no-return-point is when we decide to play the very first tone of the day, or the start of a beautiful solo, or any "first" tone—the decision, the intake of air, and the response from the instrument. How can we be as well prepared as possible for those moments? How can we tune in to the energy surrounding us, rather than believe that we must take it all from ourselves? How can we make sure our artistic plan is good and strong, and at the same time playable and enjoyable, for the listeners and maybe even for ourselves?

I do not have all the answers to those questions, but I know that most people can play better than they think they can. Our mental attitude determines the most. Of course, it does not hurt to have good technique, strong and flexible lips, a plentiful flowing air stream, etc., not to mention a clear understanding of the basic musical tools. But in the moment of truth, finding the right attitude at the no-return-points will be decisive for the resulting sound.

For a long time, research in the world of sports has had a much higher status in our society than research in the world of performing music. Therefore, we can find some very interesting material about performing under pressure in the sports psychology literature. Nevertheless, there are also some notable differences between sport and art. Sport people are always trying to run faster, jump or throw longer, etc., seeking to stretch the physical limits of men and women. (Well, I guess we also have horn players who follow these ideas—members of the higher-louder-faster-club.) Sport celebrates heroes who run one hundredth of a second faster than anybody else, and sports divide their performers into separate classes for men and women, based on the fact that the average man is physically somewhat stronger than the average woman.

In music, however, we are all performing in the same "league," because artistic and psychological factors decide so much more of the resulting sound than raw physical strength. In music, the storytelling is the main task, rather than just showing ourselves off. Bringing other people a little joy and warmth with our music, hitting a heart-string or a human sounding board, these are the most important values of art, in my view. Another interesting difference is age; in art, age is not such a hot topic as in sports, mostly because experience and a strong artistic will outweighs the possible loss of physical abilities due to aging for most of our lives.

This is our last issue of *The Horn Call* in this aging century, another point of no return, I suppose! I would like to take this opportunity to wish all of you who read this a happy and peaceful transition into the next millenium.

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# Correspondence

## Call for Help

Dear Sir,

I recently interviewed a remarkable young English horn player for the British Horn Society's magazine, who is single-handedly attempting to revive horn playing in Cambodia.

The Pol Pot regime saw around 80% of artists in that country perish. Where previously Cambodia had been in the forefront of Classical Western music in that region, it now has no real orchestra and, apart from 27-year-old Naomi Sharp and her two pupils, 17-year-old Khuon Vichet and 13-year-old Oic Sivutha, no horn players.

Naomi, a first class honours graduate from Oxford University, has been a missionary in Cambodia for five years, also teaching music in the Fine Arts School in Phnom Penh. It is her task to revive horn playing there in such a way that her pupils can, in turn, teach others.

In the interview, Naomi talks about the problems of teaching in Phnom Penh—no electricity, initially knowing no Khmer, coping with the climate, a lack of printed music...and Sivutha losing his mouthpiece. Paxman and one of London's noted horn teachers, Julian Baker have both been of assistance. A Hoyer double horn, replacement mouthpieces, and a couple of gig bags have been sent out, but more help is needed if horn playing is again to take off in Cambodia.

There is a particular danger that the momentum will be lost. Having virtually gone straight from university to Cambodia, Naomi still needs the vital bible training which is required for her missionary work. For this reason, she has to return to England for the academic year 2001-2002.

Does there exist, she wonders, a horn player who could go out to Cambodia, perhaps for a year, perhaps for only a few short weeks, to teach her pupils—and possibly music or English in the school—and maintain the momentum? She mentions, in passing, there is no pay. Indeed, the person would have to be totally self-funded... but what an opportunity. This is a chance to help preserve the very identity of the horn in a whole country.

If such a person is out there reading *The Horn Call*, or if any other reader feels that they can help with the offer of music, old horns or even funding for the replacement, they should, in the first instance, contact *The HORN Magazine* at Neuschel Publications, 15 Hailey Croft, Chinnor, Oxfordshire, OX9, 4TS, United Kingdom. Tel/fax: +44 1844 353025. E-mail: IRWagstaff@compuserve.com.

Yours sincerely,  
Ian Wagstaff  
Editor, *The HORN Magazine*

## More Thoughts on Veneklasen

Dear Editor,

Christopher Leuba expressed "serious reservations" about two aspects of the Veneklasen Horn on the Correspondence page of the May 1999 issue of *The Horn Call*. His first concern was the "'Rube Goldberg' string arrangement." Unfortunately, neither of your pictures nor the cyberspace depictions on Leuba's website adequately resolve the chordal arrangement.

His second concern was Veneklasen's forgotten explanations of the physics which describes "the interaction of air flow with the required nodal points." Such interaction is, after all, the *raison d'être* of the Horn's rather formidable design. Though I haven't discussed this with Mark Veneklasen himself, I would nonetheless offer some sound insight into the physics behind the Horn's "unique arrangement of tubing." The key which is instrumental to comprehending the physics is the "pre-node." Now this "pre-node," while intuitively known to every honest Hornist, is seldom even mentioned within the polite and refined circles of the Horn elite. The "pre-node" is computed by dividing the nodal position of the note a Hornist intended to sound by the notational frequency that actually escapes the wayward embouchure. This oft wavering ratio is then muted by the "Tuckwell number" (the coefficient of credibility). The more stopped the resulting "pre-node," the more incredible the resonance. Ipso facto, the secret physics of the Veneklasen Horn.

I look forward to future discussions of this unbelievable Horn in *The Horn Call*.

Sincerely,  
Don Milmore, M. D.  
Fayetteville, New York



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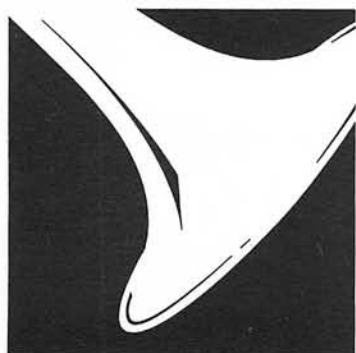
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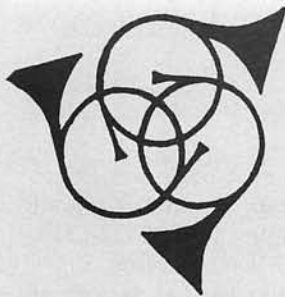


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# IHS News and Reports

Heather Pettit, Editor

## Call for Nominations

Nominations for election to the Advisory Council three-year term of office August 2000 through August 2003 should be sent to Executive Secretary Heidi Vogel by December 1, 1999. Nominees must be members of the International Horn Society in good standing and be willing to accept the responsibilities of the position if elected.

Nominations must include the nominee's name, full address, telephone number, written consent, and a biographical statement of no more than 150 words outlining the nominee's qualifications. Incomplete nominations cannot be accepted. Terms of the following Advisory Council members expire July 31, 2000: **Peter Kurau, Paul Meng, Hans Pizka, John Wates, Frøydis Ree Wekre, and Gail Williams.** Kurau, Wates, and Wekre are completing second terms of office and are therefore ineligible for re-election at this time. Meng, Pizka, and Williams are eligible for renomination.

**IHS Executive Secretary Heidi Vogel  
has a new email address:  
hvogel@gci.net**

## China 2000

report by Nancy Cochran Block

In June, I had the pleasure of traveling to China to meet with organizers of the IHS Workshop 2000 scheduled for July in Beijing. This proved to be a most wonderful visit thanks to my gracious hosts, **Mr. Xiao Lijun**, General Manager of the China Century Theater; **Mr. Xiang Fei**, President of the China Horn Society; **Mr. Zhang Zhenwu**, Vice President of the Society; and **Mr. Paul Meng**, Secretary General of the Society and IHS Advisory Council Member. During my stay, I toured the facility where our workshop will take place and had the pleasure of visiting many fascinating attractions in Beijing and the surrounding

region, including the Great Wall, the Forbidden City, the Summer Palace, and the Ming tombs. Based on this exhilarating visit, I can enthusiastically recommend that everyone seriously consider attending this exciting event.

### *Nancy's Top Ten Reasons for going to China in July, 2000*

1. The special and unique activities planned promise to make this one of the most memorable workshops of all times.
2. The location (The Twenty-First Century Hotel and Theater) is terrific, with everything located in the same large, beautiful, air-conditioned complex (concert halls, meeting rooms, hotel, dormitory, dining areas, and exhibit rooms).
3. The hotel is lovely and the dormitory rooms are typical, western-style rooms; there are tennis courts and a large swimming pool available in the complex.
4. Near to the workshop complex are many other fine hotels and numerous terrific restaurants and shopping areas.
5. Chinese food. YUM!
6. Wouldn't you like to play your horn on the Great Wall?
7. How about a tour to the Forbidden City or the Summer Palace?
8. The cost of housing, meals and registration will be similar to other IHS workshops.
9. The cost of air fare is surprisingly reasonable. Watch for more information on special fares and the best way to obtain a visa.
10. This is the chance of a lifetime. Don't miss out!



*Paul Meng, Nancy Cochran Block, and Xiang Fei*



*Nancy Cochran Block and Xiang Fei on the Great Wall*

## Member News

**Die Aachener Hornisten** performed Rossini's *Rendezvous de chasse* on Germany's Channel 1 (ARD) this past spring, reaching an audience rating of 5.1 million



viewers. Founded in 1991 by members of the Sinfonie Orchester Aachen/Aix-la-chapelle, the quartet of **William Melton, Leon Kockelkoren, Georg Uth, and Robin van Gemert** played for the late King Hussein of Jordan in 1994 and made a seven-city concert tour of Australia in 1995. Spring of 2000 will bring concerts in New York and Los Angeles while a three week tour of China is planned for next fall.



The University of California-Santa Barbara, announces a \$10,000.00 Maurice Faulkner Graduate Award in Horn (MM only). For information, contact Dr. **Steven Gross**, Music Department, University of California, Santa Barbara, CA 93106-6070; Tel (805) 893-7632; E-mail <gross@humanitas.ucsb.edu>.

**Kendall Betts**, president of Cormont Music (the New Hampshire nonprofit corporation he founded in 1997 to sponsor the Kendall Betts Horn Camp) is most pleased to announce the addition of two very distinguished new members to its board of directors, **Walter Lawson** and **Barry Tuckwell**, and that the company is expanding its educational and publishing activities as well. Soon to be released publications include: the complete Kopprasch studies, edited with a practice guide by Mr. Betts; arrangements for horns of several major works; humorous and serious horn compositions by Milton Phibbs; and the republication of the currently out of print *On Playing the Horn* by Barry Tuckwell. Proceeds from the sales of all Cormont publications will go to the KBHC Scholarship Fund. Hornmaker Walter Lawson has sponsored a scholarship for KBHC 2000 and Barry Tuckwell has accepted a leadership position with Mr. Betts in the artistic and educational planning of future horn camps. Kendall also wishes to publicly thank Yamaha Musical Instruments for their most generous support of KBHC 1999 as well as all who have contributed to the KBHC Scholarship Fund to date, including **Jane S. Alloo, William Capps, Thomas V. E. Cowan, Abby Mayer, Osmun Music, and TrumCor Mutes**. For further information about ordering Cormont

publications and KBHC 2000, please visit their website at <www.i axs.net/~cormont/KBHC> or contact Kendall Betts, 4011 Roanoke Circle, Golden Valley, MN 55422-5313, Tel: 612-377-6095, e-mail: <HORNCAMP@aol.com>.

**Brent Shires** is now the full-time instructor of horn at the University of Central Arkansas. He will also assume the principal horn position with the Conway Symphony Orchestra and maintain his position of principal horn of the Green Bay (WI) Symphony Orchestra, where he was recently tenured.

Renaissance man, **Willie Ruff**, launched a new website<<http://www.willieruff.com> featuring photos and information on Ruff, the Mitchell-Ruff Duo, and the Kepler recording label. Ruff is hornist and bassist of the Mitchell-Ruff Duo; a Yale University faculty member, teaching courses on music history, ethnomusicology, an interdisciplinary seminar on rhythm and instrumental arranging; and founding director of the Duke Ellington Fellowship Program. His 1992 memoir, *A Call to Assembly*, won the Deems Taylor ASCAP Award, and he has written widely on his associations with Paul Hindemith, Duke Ellington, and Billy Strayhorn. His next book, *Six Roads to Chicago*, explores the relation of culture in Chicago to life in its hinterlands. Finally, his collaborations with Yale geologist, John Rodgers, on the musical astronomy of the 17th-century scientist Johannes Kepler, resulted in "planetarium for the ear," currently on CD and published widely in international astronomy journals. Check out his new website for more complete information.

**Heather Pettit** and **Jean Martin** had the pleasure of subbing in the London Symphony Orchestra during the orchestra's visit to Daytona Beach, FL, this past August. The LSO was in town for the biennial Florida International Festival when fourth horn **Jonathan Lipton** took ill. A quick call to Chris Huning at Paxman got Jean on board for the final three programs and Heather, who was in town working for the festival, covered an earlier concert until Jean could get to Daytona.

## The IHS Friendship Project

Please contribute to the Friendship Project (formerly the 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 University of Wisconsin-Milwaukee concluded a month-and-a-half-long festival commemorating the 100th anniversary of Francis Poulenc's birth. Conceived and coordinated by UWM voice faculty member Dr. William Lavonis, the nine events included a program celebrating four decades of Poulenc's chamber music, featuring a performance of *Élegie* by **William Barnewitz**, principal horn of the Milwaukee Symphony.

The University of Michigan is pleased to announce that **Soren Hermansson** has been appointed Associate Horn Professor beginning September 1999. Soren brings many years of experience in orchestras to his teaching, and over the last eleven years has worked as an international horn soloist and chamber musician, with over 20 works written for him, many of them recorded, and 8 CDs to his credit. Soren and UM hope that Ann Arbor will be an interesting place for horn studies with a wide variety. For more info,

see Soren's homepage at <http://www.corbettarts.com>.

### More than Hollywood

Hollywood hornist extraordinaire **Jim Thatcher** is one busy fellow. He started the summer off as an instructor at the Kendall Betts Horn Camp and followed that up with a performance of the Mozart Quintet for Horn and Strings in Maine and the Strauss Horn Concerto No. 1 in San Luis Obispo, CA. Next on the "serious" music front are two more performances of the Strauss 1 in southern California and then Jim is off to Mexico City to tackle Strauss 2. Who would have thought Jim would be so busy playing concertos? Lucky for us, he has managed to squeeze them into his busy film recording career. He is scheduled to record Randy Newman's score to *Toy Story II* and says some more goodies from James Horner are upcoming as well. Oh, and he can also be heard on that little summer movie, *Sixth Sense*, where he used both his 8D and a 1915 Kruspe for the solos.

### Brit Bites, from Ian Wagstaff

The horn world should be proud to have two representatives in this year's London-based Shell LSO Music Scholarship final. Awarded joint second place, the playing of **Mark Almond** (19) and **Rebecca Hill** (17), respectively first and third horns of the National Youth Orchestra, belied the fact that they were the youngest of the finalists. The week after the Shell LSO final, Rebecca went on to win the Junior Guildhall's Lutine prize. The last brass player to win this award was Rebecca's present teacher, David Bentley.

Considerable interest is being shown in Paxman's latest addition, the Model 23 F/B-flat full double horn. Aimed at the player who prefers the Geyer or Knopf style of horn with their characteristically open layout, it is a free-blowing instrument, and claims to feature an immediate response with exceptional clarity in the upper register. Paxman states that it has improved the characteristics of this wrap by adhering to long-standing Paxman design ethos (the Merewether System) whereby the airstream flows in the same direction on both sides of the instrument. Also, in keeping with all other Paxman models, it incorporates an independent B-flat tuning slide.

The fact that the applause for the horn section was arguably greater than for the rest of Philharmonia Orchestra indicated just how many hornists were in London's Royal Festival Hall on April 22. **Michael Thompson**, who originally thought that his involvement in the concert would only be to provide some program notes, was asked to stand in for ailing **Nigel Black** as first horn in the Philharmonia's performance of the Schumann *Concertstück*. Before an audience that must have been, at the same time, daunting and understanding, and included Barry Tuckwell, Frank Lloyd, and Jeff Bryant, Mike joined **Bob McIntosh**, **Laurence Davies**, and **James Handy**. The event was also used to launch the *London Horn Sound* CD. Horn groups from the Guildhall School of Music and Drama and the Royal Academy of Music performed prior to the concert while professional players such as Mike Thompson, **Hugh Seenan**, and Classic FM managing director **Roger Lewis** took part in a round table discussion on the horn.

**Chris Larkin** and the London Gabrieli Brass recently

released a remarkable recording. Of particular interest to horn players are Otto Nicolai's Sonata No.1 for two horns, with **Roger Montgomery** and Chris on Vienna horns, and the same performers using hand horns for three of Rossini's horn duets which were written (circa 1806) for Rossini and his father to play.

A trio of British students have been accepted for the 48th Bayerischer Rundfunk International Music Competition of the Ard, arguably the most prestigious prize in horn-playing. Cambridge undergraduate, **Mark Almond** and, from the Guildhall, John Ryan and **Neil Shewan** will be traveling to Munich in September to play before a panel of judges which includes Frank Lloyd, Javier Bonet, Peter Damm, Ab Koster, Michel Garcin-Marrou, Johannes Ritzkowski, Bedrich Tylsar, Radovan Vlatkovic, and Frøydis Ree Wekre. The list of required works is formidable and at least half must be memorized. In the first round alone, they have to choose two from a line-up which includes the Schumann *Adagio und Allegro* and Sir Peter Maxwell-Davies' *Sea Eagle*. Among those required for the second round are Mozart No. 3, the Telemann Concerto in D, and the Hindemith Sonata while round three includes Schoeck and Czerny; the choice for the final is the Weber Concertino or Strauss 2.

New appointments include former RPO second horn **Cormac O hAodáin** moving to the Philharmonia Orchestra, **Oliver Green** going to Hong Kong, **Huw Evans** named as fifth horn of the BBC Symphony, and **Steven James** on a one year trial as first horn with the Stavanger Symphony. Additionally, **Simon de Souza** takes up second post as music specialist at the Purcell School, and **Tony Catterick** recently celebrated 25 years with the London Mozart Players.

### IHS Area Representatives

The updated list on page 2 of this issue 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**, 125 Lambeth Dr., Asheville, NC 28803, Tel. 828-274-9199, E-mail <MaryBarth@aol.com>. An up-to-date listing of Area Reps with addresses, phone numbers and e-mail addresses can always be found on the IHS website.

## Reports

### From The Forest to the Concert Hall One Last Time

Professor Emeritus **Louis J. Stout** recently returned from Austria, where he and four of his very fine students joined with him to present what was probably the very last lecture-demonstration, "The Horn, from the Forest to the Concert Hall." Professor Stout's world famous collection of historical horns will now be housed permanently in the Schloss Kremsegg, just outside the lovely town of Kremsmunster. The four students joining Prof. Stout were **Leise Anschuetz**, who is a free-lance player in New York City; **Debbie Tomchak**, who is a free-lance player in California; **Steve Mumford**, who is a free-lance player and repair specialist in the Detroit area; and **Michelle Stebleton Williams**, who is professor of horn at Florida





State University in Tallahassee. Since each of these former students had done the lecture-demonstration with Prof. Stout before, the show required very little rehearsal. As a matter of fact, Prof. Stout remarked how it seemed they had done the show a week before. The show was performed June 10 to a full house at the Schloss Kremsegg. Afterwards, the performers invited all hornists in the audience to join them on stage for some horn ensembles. The large group played Prayer from Hansel and Gretel (Humperdinck), Adagio from the Organ Symphony (Saint-Saëns), and Concerto for Four Horns (Hübner). Everyone used Vienna horns in F, and produced their own ensemble folders, and ensemble playing went on into the wee hours of the next morning. Everyone traded horns back and forth, and it was a wonderful exchange of goodwill. A grand time was had by all.



Friday and Saturday were devoted to sight-seeing in Kremsmünster, where they visited the lovely and huge monastery. They also attended a wonderful choir concert on their last night there. Saturday included a trip to Salzburg, where they ate at the Til Eulenspiegel Restaurant, and spent a busy day at the old castle overlooking the town and visiting Mozart's birthplace. After a busy but satisfying week, we left this storybook land and returned to the reality of our lives in the good old USA.

*Note from Prof. Stout:* It would be interesting for hornists to know that Hans Pizka has also donated all of his horns, music, and memorabilia to the Schloss Kremsegg. It will be one of the finest horn museums in the world. I am sad that my collection is so far away, but am happy that it will always be together in a safe place.



## PDQ Bach in Texas

report by Jay Sewell

Bass Performance Hall in downtown Ft. Worth, TX, was the site of the Ft. Worth Civic Orchestra's second annual PDQ Bach concert and fund-raiser on July 8. This year's program, billed as "Son of Bach", included the *Howdy Symphony*, *Concerto for Two Pianos vs. Orchestra*, *Oedipus Tex* and the Ft. Worth Civic Orchestra-produced, *Orpheus in His Underwear*. In *Oedipus*, the solo horn sits in front of the orchestra and attempts to perform as the horn is delivered to him a few parts at a time. In the first movement, the mouthpiece and a big funnel (red, in my case) appear; subsequent "deliveries" allow one movement to be played with a mouthpiece/tuning slide/third valve slide combination and another with a slide-less/bell-less body. The final delivery completes the assembly just in time for the noble horn call of the finale. If you think playing the horn normally is difficult, try projecting a convincing sound over an orchestra and chorus with nothing but a mouthpiece and funnel! The orchestra, chorus and audience all had a wonderful time and much-needed funds were raised for past and future orchestra expenses. Thanks are due to everyone, including our uniformed Federal Express personnel who made the on-stage horn deliveries.

## Eli Epstein Horn Workshop

report by Jean Martin

In June, the Brevard Music Center hosted the first annual Eli Epstein Horn Workshop. Twenty horn enthusiasts participated in master classes horn ensembles and discussions in the beautiful mountains of western North Carolina. For information concerning the 2000 workshop, contact the Brevard Music Center at 828-884-2011.



Eli Epstein Workshop Horn Ensemble

## Geyer Choir

report by Paul Mansur

The Geyer Choir held during the 1999 IHS Workshop was a resounding success. The primary work performed was given to me by Vaclav Föörster of Prague, Czech Republic. He discovered this 100-year-old composition and several others in the basement storage areas of some of Prague's theaters. The notes tell us *Über Berg und Thal*, subtitled "ton frisch und frei der Hörnerschall," was

written by Heinrich Schantl for the Vienna Horn Club (Wiener Waldhornverein) and includes the generic description "Jagdmusikstück für Waldhorn Quartett."

Like many of the works performed by the Vienna Horn Club, this one includes a bass line, usually played on double-bass horn in F. The part doubles the fourth part, sometimes in unison but often an octave lower. We had intended to include this part, to be played on a Geyer tuba, but the owner had a conflict and could not join us.

Schantl's work is different from others of this genre as he calls for both ensemble and solo parts played as "echo horn." In many years of attending IHS symposia, I have never heard an ensemble play with echo horn. This can be a treacherous path as there are many vagaries to this technique requiring a strong embouchure, sense of pitch and constant adjustments of the right hand. I am pleased to report we traversed this problem quite successfully with only a few little crinkles in the sound.

The old Geyers responded beautifully with gorgeous, delicate tone qualities from the ethereal "echo" sound to full fortissimo. I even heard that one of our former IHS presidents remarked to another past president that "there really is something about that Geyer sound."



*Geyer Choir Players:* J. C. Leuba, Seattle, WA; Peggy DeMers, Nacagdoches, TX; Michelle Bolton, Kennebunkport, ME; George Napuda, NY; Don Wauchope, Tifton, GA; Tony Cecere, Orange, NJ; Becky Tilley, Norman, OK; John Dressler, Murray, KY; Peter Piorkowski, Aurora, IL; Don Barnette, Asheville, NC; Mary Kihlsinger, Toledo, OH; Pete Exline, Spokane, WA

### Peru First International Festival for Trumpet, Trombone, Horn, and Tuba reported by Alton Adkins

It is a great pleasure to report that the First International Festival for Trumpet, Trombone, Horn and Tuba in Peru,

#### Address Corrections and "Lost Sheep"

Please send address corrections directly to the IHS Executive Secretary Heidi Vogel. All Mailing lists are updated from the Executive Secretary's record approximately one month before each mailing. The following people are "lost sheep" (current IHS members who have not submitted address corrections or updates, and are no longer receiving IHS mailings): Mira Bachar, Ben Bernstein, Klaus Fend, Laura Gilmartin, Didac Monjo, Brian Sarvis, Donald Spaulding, Grigorov Vladislav, Staci Weber, Angela Wilmot, Stuart Womble.

was a resounding success. The festival was held June 21 through June 27, 1999, in conjunction with Texas Christian University's Latin American Music Institute, German Gutierrez, Director; Conservatorio de Lima, Ruben Valenzuela, Director; ICPNA, Instituto Cultural Peruano Norteamericano; and the Orquesta Sinfonica Nacional.

Horn player-participants came from Peru, Cuba, Columbia, and the United States, and guest artists included **Alton Adkins**, Associate Principal Horn, Fort Worth Symphony Orchestra and Adjunct Professor of Horn at TCU, and **Angela Torres**, hornist of the Dorado Brass Quintet of Bogota, Columbia. Other participants included the horn section of the Orquesta Sinfonica Nacional of Lima, Peru: **Marcos Benemelis Basulto** (Cuba), Principal Horn, **Martina Jara Jara**, **Rosina Aznaran Ascencio**, **Guillermo Principe Ruiz**, and Conservatory horn students **Ascario Mamani Chambi** and **Miller Reyes**.

During the day, Mr. Adkins presented master and literature classes to the horn students of the Conservatorio de Lima; Ms. Torres provided invaluable assistance offering insightful comments and critical translations. Recitals on all brass instruments were given on the first two evenings; Mr. Adkins performed the *Nocturno*, op. 7 by Franz Strauss and *España* by Vitali Buyanovsky on the first recital, and the Sonata for Horn and Piano by Paul Hindemith and *En Forêt* by Eugene Bozza on the second. Wednesday night's program was a recital by the Dorado Brass Quintet and on Thursday, *Brazzology* founders Richard Murrow, tuba, and Larry Spencer, trumpet, teamed up with a jazz trio from Lima to delight the audience for an evening of jazz.

The week concluded with a pair of orchestral concerts featuring the Orquesta Sinfonica Nacional of Lima, German Gutierrez, conductor, with brass soloists from the United States. Mr. Adkins performed the second and third movements of Mozart's Concerto No. 3, *Brazzology* and the orchestra premiered a centennial medley of music by Duke Ellington, arranged and commissioned for this festival by Curt Wilson, composer and Director of Jazz Studies at TCU, and after intermission, the guest artists were invited to join the orchestra for a spirited reading of Liszt's *Les Preludes*. Sunday's performance was made even more memorable when a small earthquake occurred around rehearsal letter L! The guest artists concluded the festival with a trip to Cuzco, Peru, and then on to Machu Picchu.







## Kendall Betts Horn Camp 1999

report by Jay Sewell

Camp Ogonz in the beautiful White Mountains of northern New Hampshire provided the setting for the fifth annual Kendall Betts Horn Camp. This intense and resoundingly successful two-week retreat and seminar brought together horn players of all ages, backgrounds and abilities, who were truly interested in becoming better horn players and musicians. To meet these ends, founder and director **Kendall Betts**, principal horn of the Minnesota Orchestra, put together an effective and rewarding program complete with a world class faculty that included **Vincent Barbee**, **William Capps**, **Kristen Hansen**, **Michael Hatfield**, **Abby Mayer**, **David Ohanian**, **Soichiro Ohno**, **Jean Rife**, **James Thatcher**, and **Barry Tuckwell**. These wonderful teachers and players were always helpful and supportive, not to mention just plain fun to socialize with.

Kendall assigned each participant to a group based on their background and ability. The groups rotated each morning through faculty members studios to maximize exposure to different ideas and concepts. Early afternoon brought scheduled private lessons or Barry Tuckwell's class on solo preparation, a fundamentals of music class with Abby Mayer, or Kristen Hansen's ear training sessions. The afternoon's work ended with coached ensembles, and the evening brought master classes with Barry, panel discussion, and recitals performed by the faculty. Jim Thatcher held a program on studio recording, complete with campers filling in the "studio" horn section, and Abby Mayer, dressed in *liederhosen*, presented a fascinating program on horn history complete with shofars, hunting horns, and alphorns. David Ohanian astounded all with the Gliere Concerto, a faculty group premiered Milton Phibbs' latest work, *Deskant Be Happenin' To Me*, and Professor G. was back for Clam Night with the Hindemith Sonata on natural horn.

Amongst all of the work there was time for personal interests and non-musical activities. You could study yoga with Jean Rife, brush up on your excerpts for the mock auditions, climb New Hampshire's highest peak, Mt. Washington, and even swim or sail on Lake Ogonz. As an added bonus, the food was outstanding. Chef Andrew treated campers to dinners of roast turkey, lobster, and salmon mousse. Participants and faculty assisted the minimal staff with 30 minutes of daily chores that ran the gamut from food preparation, dining hall setup, dishwashing, and plant care to running errands. This may seem an odd list of activities to require of campers but it was a fun part of the day and added to the *esprit-de-corps* atmosphere.

Kendall's vision of a unique, intense, and fun horn retreat has evolved over the last five years into what was the most rewarding and fulfilling musical experience of my life. Anyone who wants to improve their playing, and have fun while doing so, should consider attending, especially young musicians planning a professional career. This is a rare opportunity to get an inside look at what it takes to be a pro, taught by the very people who do it every day. (Thanks also to Carl Ek and Jon Woodyard who supplied additional information about KBHC 1999.)



KBHC Horn Ensemble

## Music in Prague

report by Zdenek Divoký and Jirí Havlík

The Horn Music Agency Prague in Nové Strasceci, Czech Republic, hosted its 8th Hornclass July 31 to August 8, 1999. Guest professors **Michael Hölzel** (Musikhochschule Detmold, Germany) and **David Johnson** (Winterthur and Lugano Conservatoire, Switzerland), and hornists **Jindrich Petráš**, **Jirí Havlík**, **Zdenek Divoký**, and **Jindrich Kolár** from the Czech Republic Philharmonic, spent eight days leading fifty young horn players from Europe, South Korea, Japan, and Australia in master classes, workshops, and chamber/ensemble lessons. Horn builders **Engelbert Schmid**, **Josef Lidl**, and **Milan Jiráček** exhibited instruments, and the **American Horn Quartet** and **Horn Trio Prague**, among others, performed in recital.

*Cornissimo Prague*, the 2nd Prague Horn Festival, designed to provide a comprehensive picture of horn playing, was held during the same week. In seven concerts, some programs from the 8th Hornclass were repeated while others, including the **Afflatus Wind Quintet** with **Radek Baborák**, and **Tomáš Seck**, solo horn of the Czech Philharmonic, performed in a variety of Prague's historic sites.

Next year, in August 2000, the 9th Hornclass and 3rd Prague Horn Festival will celebrate the 250th anniversary of Bohemian composer Antonio Rosetti's birth. See: <[www.hornclass.cz](http://www.hornclass.cz)> or <[www.vol.cz/praguehorn](http://www.vol.cz/praguehorn)>.



## 1999 American Horn Competition by Steven Gross

Held over Labor Day weekend at the University of Alabama, the results of the American Horn Competition



are in! **Tod Bowermaster** of the St. Louis Symphony won the professional division; second prize was shared by Professor **Michelle Stebleton** of Florida State University, and **Julia Pernic** of the Columbus (Ohio) Symphony; and Norwegian **Karl Kramer-Johanssen** received the third prize award. The University Division was won by **Erin Shumate** of Brigham Young University and **Mark Houghton** of the University of Alabama was awarded second prize. The University of Alabama will host the next American Horn Competition in September 2001.

### Obits

**Ed Collins**, long time IHS member and recently-appointed area representative for Colorado, passed away in July. Ed was the first student to graduate with a degree in horn from the University of Colorado College of Music, and taught in both the Denver Public Schools and at the University of Colorado. He performed in the Denver Symphony, the Brico Symphony, the City Park Band, the Boulder Philharmonic, the Longmont Symphony, and the Rocky Mountain Horn Ensemble. A memorial service was held August 2 in the Old Main Chapel Theatre at the University of Colorado, Boulder. The Rocky Mountain Horn Ensemble provided a musical remembrance.

It is with great feelings of loss mingled with fond memories that I inform the Society of the death of **Ruth Hokanson** after many years of suffering with Parkinson's Disease. Living with her twin sister Naomi in Stillwater, MN, at the time of her death, Ruth was the Executive Secretary for the Society from 1979 to 1988. Between 1977 and 1979, our membership increased from a few hundred to over 2000, and our financial footing went from precarious to reasonably substantial. This provided IHS with not only the funds to afford an executive secretary, but the immediate need for one. Previously, Ruth had no initial interest in or particular contact with the horn; she was trained as a pianist and theorist, worked as an editor for newspapers and book publishers, and spent many years as a promotion and booking agent for Columbia Artists Management in New York. Ruth was a remarkably kind, charismatic, generous, efficient, creative, and intelligent woman who learned to love the horn and those who play it. She quickly became a favorite personality at the workshops, and a dear friend to so many of us. *Douglas Hill*

We regret to report the recent deaths of four notable British horn players. **Sydney Coulston**, recipient in 1992 of the International Horn Society's Punto Award, was on his way to becoming the leading horn teacher in the north of England. At one time, he was in the unique position of being principal horn in the Halle, BBC Northern, and Liverpool Philharmonic Orchestras. **Denzil Floyd** was, for many years, second horn to Alan Civil in the BBC Symphony Orchestra. **Jim Buck Senior**, who was 92 when he died in June, was principal horn at the Royal Opera House immediately after the war before becoming a noted London freelancer. **Nick Hill** was another member of Alan Civil's BBC section as well as principal horn with the Bournemouth Symphony Orchestra and third with the London Philharmonic Orchestra, Sadlers Wells' Opera, and

the BBC Concert Orchestra. *Ian Wagstaff*

### Upcoming Events (in chronological order)

#### The Great Western Horn Symposium

The Great Western Horn Symposium will take place at the beachside campus of the University of California—Santa Barbara January 14-16, 2000. Solo opportunities for professionals and university horn ensembles are available; clinicians are TBA. For further information, contact Professor Steven Gross, Music Department, University of California, Santa Barbara, CA 93106-6070; Tel (805) 893-7632; E-mail <gross@humanitas.ucsb.edu>.

#### Southeast Horn Workshop 2000

Southern US horn players should get to The University of Alabama March 10-12, 2000 for the Southeast Horn Workshop 2000. Scheduled guest artists are **Richard Watkins**, **David Ohanian**, **Michael Thompson**, **Quadre**, and **The US Air Force Reserve Band Horn Quartet**. Student competitions include, solo, quartet, and mock orchestral auditions. For more information contact **Skip Snead**, Tel: 205-348-4542 or E-mail: <ssnead@gallalee.as.ua.edu>.

#### Midwest Horn Workshop 2000

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

#### Third Northeast Horn Workshop

SUNY Purchase will host the Third Northeast Horn Workshop April 14-16, 2000. Contact host **Fred Griffen**, Tel. 914-251-6706 or E-mail <griffen@purchase.edu> for further information.

#### TransAtlantic Horn Quartet Summer Seminar 2000

The TransAtlantic Horn Quartet Summer Seminar 2000 featuring **Michael Thompson**, **Richard Watkins**, **David Ohanian**, and **Skip Snead** will be held May 28 - June 3, 2000. The seminar will feature private lessons, ensemble coaching, orchestral readings, solo and ensemble performance opportunities and a variety of concerts. Cost for the seven-day event, including room and board, is \$500. For more information contact **Skip Snead** Tel: 205-348-4542 or E-mail: <ssnead@gallalee.as.ua.edu>.

The Sixth Annual **Kendall Betts Horn Camp** will be held June 17-July 2, 2000 at Camp Ogontz in Lyman, New Hampshire, under the auspices of Cormont Music, a New Hampshire nonprofit corporation. As in the past, Kendall is planning a unique seminar and retreat for hornists of all ages, abilities and accomplishments to study, perform and have fun in the beautiful White Mountains under the guidance of a world class faculty to include, (in addition to Mr Betts): **Vincent Barbee**, Toronto and New York freelancer; **William Capps**, Florida State University;



**Kristen Hansen**, Columbus State University; **Michael Hatfield**, Indiana University; **Abby Mayer**, Mercy College; **David Ohanian**, University of South Florida; **Soichiro Ohno**, Frankfurt Radio Orchestra; **Jean Rife**, New England Conservatory; **James Thatcher**, Hollywood studio artist; **Barry Tuckwell**, soloist and conductor; plus others to be announced and special guests. Enrollment is limited to forty participants a week to ensure personalized curricula and individual attention. Participants may attend either or both weeks at very reasonable cost and for the first time, scholarships to the camp will be offered on a competitive basis for students ages 15-24. For further details, application and scholarship information, contact Kendall Betts, <<http://www.iaxs.net/~cormont/KBHC>> or contact Kendall Betts, 4011 Roanoke Circle, Minneapolis, MN 55422-5313, Tel: 612-377-6095, Fax: 612-377-9706, E-mail: <[HORNCAMP@aol.com](mailto:HORNCAMP@aol.com)>.

## Nordic Horn Seminar

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

## International Holger Fransman Horn Competition

The International Holger Fransman Horn Competition will be held July 27-August 6, 2000, during the Lieksa Brass Week 2000. Information is available via Tel. 358-13-520-2066, Fax 358-13-520-2044, E-mail <[petri.aarnio@lieksa.fi](mailto:petri.aarnio@lieksa.fi)> or Website <<http://www.musicfinland.com/lieksa>>.

## 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

### Tippecanoe Chamber Music Society All-American Horn Recital

Sunday, July 11, 1999, Duncan Hall, Lafayette, Indiana

#### Kent Leslie, horn

Fanfare for Horn and Timpani.....Susan Salminen  
Tom Harvey, percussion

Festive Rondo.....Richard Cioffari  
Sheryll McManus, piano

Rhapsody on a Peaceful Theme.....William Presser  
Mary Heller, piano, Regan Eckstein, violin

The Voice of the Coelacanth.....William Bergsma  
Mary Heller, piano, Regan Eckstein, violin

Blues and Variations for Monk.....David Amram  
Tom Harvey, trap set

Three Fairy Tales.....Dennis Leclair  
1. Rumpelstiltskin

2. Thumbelina

3. Wee Willie Winkie

Sheryll McManus, piano

As You Like It.....Jody Nagel  
Sheryll McManus, piano

Dragons in the Sky.....Mark Schultz  
Tom Harvey, percussion, Kirk Butler, sound engineer

## Faculty Fiesta, New Mexico State University

Sunday, August 29, 1999, New Mexico State University  
Music Center Recital Hall

### Nancy Joy, horn

assisted by: Lela York, piano, April Reynolds, horn, Blake Tyson, percussion, Steve Eckels, guitar, Lisa Van Winkle, flute, Joseph Sylvan, violin, Gordon Bulter, violin, Fred Clem, viola, Michael Staehle, cello, Robert Taylor, bass

Fanfare, Aria and Echo .....Daniel Pinkham  
Concerto, op. 28 .....Kurt Atterburg  
Nocturne, op. 9 No. 2 .....Chopin, arr. Hackleman  
Four Renaissance Songs .....John Dowling

*If My Complaints*

*Fine Knacks for Ladies*

*Weepe You No More*

*White as Lilies*

Three Piccoli Pezzi, op. 11 .....W. A. Mozart, arr. Sohn  
Andante

Adagio ma non troppo

Marcia vivace

Main Theme from *Once Upon a Time in the West*.....Ennio Morricone, arr. C. Wilson

## Visit the IHS website at

<http://www.horndoggie.com/horn>

## News Deadline

The next deadline for news submissions is

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Send items directly to **Heather Pettit**.

## Request For Proposals

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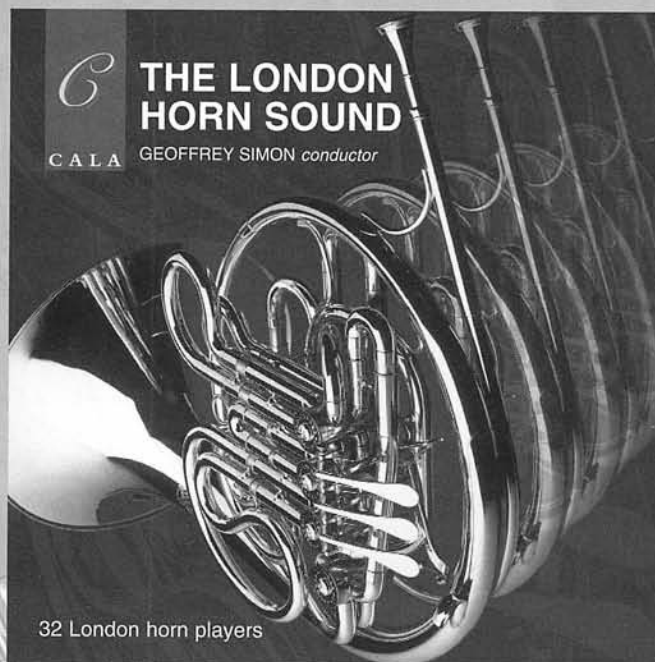
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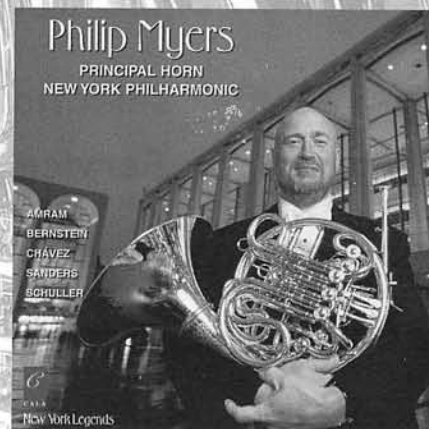
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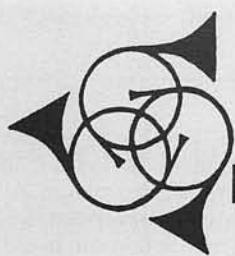
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# IHS Commissions A Major Work:

## *Beyond Autumn*

Poem for Horn and Orchestra by Joseph Schwantner

by William Scharnberg

**A**n important ten-year project has finally come to fruition and I am very pleased to have been asked to review the premiere of the first major concerto commissioned by the International Horn Society. The courage of the officers and members of the IHS Advisory Council over the course of the past decade, any one of whom could have bailed out on this project, should be lauded. It was a great gamble, but with the International Horn Society's mighty financial and artistic bow and Joseph Schwantner's true compositional arrow, we have hit the bull's-eye!

Thursday evening, September 30, 1999, in the Eugene McDermott Concert Hall of the Morton H. Meyerson Symphony Hall in Dallas, a beautiful building designed by I. M. Pei, an audience gathered for a performance by the Dallas Symphony Orchestra, including the premiere of *Beyond Autumn: Poem for Horn and Orchestra* by Joseph Schwantner. Also on the menu were Haydn's Symphony No. 82 and Tchaikovsky's Symphony No. 2, wisely programmed to contrast the premiere and afford the orchestra a good amount of rehearsal time on the difficulties of the new concerto. The soloist was Gregory Hustis and the conductor, Andrew Litton.

DSO program annotator Laurie Shulman included both a profile of the composer and excellent program notes in the evening's *Stagebill*. Here are excerpts from both sections:

Schwantner's career settled into a success mode early. After completing his formal education at the Chicago Conservatory and Northwestern University, he secured his academic appointment at the Eastman School of Music in 1970, when he was 27. He received an enormous boost in 1979, when his orchestral score, *Aftertones of Infinity*, was awarded the Pulitzer Prize. Soon afterward, Leonard Slatkin invited Schwantner to be composer-in-residence at the Saint Louis Symphony, a position he held from 1982 to 1985. These were key years for Schwantner for a couple reasons. Slatkin is renowned as a conductor who champions new music and American music. Under his direction, the Saint Louis Symphony played, recorded, and toured nearly every work Schwantner had then written for orchestra. As a result, Schwantner's music acquired a familiarity among players and audience members that is rare in today's world.

Schwantner explained, "Basically, I've written orchestral music for well over twenty years, so I've been thinking about the orchestra a lot. Writing for orchestra continues to fascinate me because of the great range of sounds. I'm a composer who has always been interested in the timbral aspect of music. The orchestra provides this extraordinary panoply of styles, a reservoir of sounds that one can employ. I find the

medium enormously rewarding for my own work, and feel that I still have something to say."

During the 1990s, Schwantner has embarked on a series of solo concerti that are presenting him with a new angle on writing symphonic music. He is exploring the issue of balance between soloist and orchestra, and the challenge of composing an orchestral role more substantive than just accompaniment. *Beyond Autumn*, Schwantner's horn concerto is one of several works that will receive first performances this season. He began his "cycle" with a percussion concerto that was commissioned by the New York Philharmonic. Dallas audiences will have another opportunity to hear Schwantner's music during the 2000-2001 subscription season, when his new organ concerto will be performed by the winner of the

second triennial Dallas International Organ Competition to be held this spring here in the Meyerson. He has also been commissioned to write a violin concerto for Anne Akiko Meyers and the National Symphony Orchestra.

"Now I face the immediate challenge of having to deal with concerted pieces back-to-back without relief," he says. "The fact that the solo instruments are so different provides relief from simply writing one continuous piece. But I do have a feeling that we composers are preoccupied with some general compositional issues that we keep mulling over.

There's a larger continuity to our pieces, and the double bar is almost a matter of convenience. Sometimes one's ideas don't come to full fruition in one work, but certain questions may be answered in subsequent pieces. That's what gives rise to a composer's voice. You deal with the raw musical material in an idiosyncratic way, and that defines who you are as a composer. I still believe those qualities are important in music."

Born March 22, 1943 in Chicago, Illinois, Joseph Schwantner has a history of linking powerful poetic images with his music. His work list includes few traditional titles like symphony, sonata, or quartet, but instead comprises evocative names like *Distant Runes* and *Incantations*, *A Sudden Rainbow*, and *Dreamcaller*. Clearly this is a composer with imagination, strong interest in language and literature, and a vivid sense of imagery. In terms of his music, that has translated to bright instrumental color and a keen interest in the sound-range of individual instruments. That thinking is very much in evidence in *Beyond Autumn*, Schwantner's newest score, which receives its world-premiere performances this weekend. The work is subtitled "Poem for Horn and Orchestra." The poem in question appears at the head of the score.

Beyond Autumn...  
the willow's mist  
bathes the shadowed land,  
in a distant past  
long forgotten.



Greg Hustis and Joseph Schwantner



Schwantner is the author, as he was for the poem that served as the starting point for his Pulitzer Prize-winning score, *Aftertones of Infinity* (1978). "The poem provides the poetic impulse that suggests musical analogues," he observes. "There's a close affinity between images evoked by poetry and a wellspring of musical ideas that come out of those images. Certainly in the case of *Beyond Autumn*, I was also thinking about the nature of the horn and its capabilities. It's an instrument with an enormous range of dynamics and expressive potential. On the one hand, it can be heroic, powerful, bold and brassy. On the other hand, it has this extraordinary ability to be intimate, and to sound distant."

According to soloist Gregory Hustis, Schwantner has achieved all these qualities in *Beyond Autumn*. "Its message is strength, sadness, and nobility," says Hustis. "The biggest challenge is trying to capture the dramatic flavor. This is not, from a technical standpoint, the most difficult horn concerto ever written, although it requires considerable stamina. Schwantner asks for tremendous freedom. He is more concerned that the mood and expression come through rather than demanding a literal rendition of the notes as written. He is insistent with some of his themes. I think that forces the listener to be thoughtful."

Hustis considers that the orchestra is a partner with the soloist, as is the horn section. Schwantner calls for the horns to be placed front stage left, where the cello usually are. "The idea is to put a visual and sonic emphasis on the horns in general," the composer says, "and more specifically on the soloist." He achieves the latter by placing the soloist offstage at the beginning of *Beyond Autumn*, and exiting to a recession at the conclusion. Schwantner explains: "Even when the horn is among us, it is capable of this *lontano* (far-away) sound. So, the piece starts with a brief introduction and the first horn utterance has the soloist play rather dramatically, but offstage, out of sight of the audience. You have this sense of distance built into the piece, which is a metaphor for one aspect of the horn's personality."

Schwantner describes *Beyond Autumn* as a single-movement arch-like rondo design, approximately 18 minutes long. Serving as a musical fulcrum at its center is a chorale introduced first by flute and strings, then lower woodwinds, including all the horns—the only time in the piece that the horn section and soloist play the same music. The composer considers *Beyond Autumn* to be a very direct piece in terms of its musical expression. Listeners may notice the frequent use of a minor sixth, the primary interval that permeates much of the piece, and particularly the soloist's line. "Minor sixths have a very special quality when played by horn, rather mournful, at least to my ears," declares Schwantner. He points out that the piece is unlike a traditional concerto in that it has no substantial section of fast, virtuosic music. Rather, it is virtuosic in the control it requires to master long, extended lines, often in the horn's high register.

In an "official" statement written to be included in the program notes for the performance, Joseph Schwantner wrote:

*Beyond Autumn* "Poem" for Horn and Orchestra was commissioned by the International Horn Society, and in part by the Barlow Endowment at Brigham Young University. Its premiere was awarded to Gregory Hustis, principal horn,

and the Dallas Symphony Orchestra. The horn, a most demanding and an unforgiving instrument to master, is capable of a remarkably wide range of music expression. At times, highly assertive, arresting and heroic, it also possesses a darkly evocative and distantly veiled nature that can blend intimately with the most delicate and transparent orchestral textures. This work engages those dramatic, lyrical and elegiac qualities that are a part of the horn's expansive expressive persona, and is further illuminated and informed by the eloquent musicianship of Gregory Hustis. *Beyond Autumn* is dedicated to the memory of my father-in-law, Jack Rossate, a kind and gentle man who blessed my family with his presence for ninety-six years.

For the premiere performances, the DSO's conductor, Andrew Litton, called the composer to the platform while the crew and orchestra made the stage ready and relocated themselves for the performance. Microphone in hand, Litton prefaced his brief interview with the composer by stating that so many times musicians wish they could ask the composer detailed questions about a work; having the composer present made this finally possible. He asked Schwantner how he came to write the concerto, whereupon the composer confessed that it was commissioned by the International Horn Society. Further, in preparation he listened to recordings of Gregory Hustis and was taken by Hustis' eloquent musicianship and lyrical ability. The piece was then fashioned to express what Schwantner believes to be both the idiomatic voice of the horn as well as the lyrical abilities of the soloist.

The audience, then, was prepared to expect a colorful, eighteen-minute orchestral fantasy featuring the horn, before an orchestra that included piccolo, woodwinds in pairs plus English horn, bass clarinet, and contrabassoon, four horns (seated opposite the soloist), three trumpets, three trombones, tuba, timpani, three percussionists playing a myriad of instruments, amplified piano, harp, and strings.

The poem begins with a brief, brilliant flurry of sound from the percussion, keyboard, and harp over a soft, sustained, dense chord in the strings and winds. This chord ebbs and flows dynamically under percussive interjections. The horn enters with a dramatic off-stage call, followed by another percussive flurry, then another solo horn call, higher in pitch this time, from a position on-stage but just visible to the audience. While the hornist moves to the solo position, the orchestra returns to colorful chords and string glissandi which, in turn, build to a climactic entry of the entire collection of low range instruments, plus amplified piano. As more instruments become involved, the horn solo calls out in triple subdivisions over the duple divisions of the orchestra. Here, perhaps due to the hall, which is somewhat "unfriendly" to the horn, Hustis had to play much louder than a perusal of the score would indicate. Greg remarked after the performance, "Without a piano reduction of the score, I have been flying blind for about ten weeks. It wasn't until yesterday morning that we all heard the orchestration for the first time. When I practiced

Con forza e aggressivo  
"off stage" (Out of sight of the audience.)

The soloist should be guided but not bound by the rhythmic notation in the X sections.  
(accidentals apply only to the notes they directly precede, except when tied or immediately repeated.)







at home, I thought I was cranking out the loud passages, then when we put it together, the listeners wanted more and more horn. Also, there was a problem in that the 8/4 passages, which I had practiced 3+3+2, as marked in the score, Mr. Litton decided to do in a four pattern. However, Litton was really good about preparing the piece—he listened very carefully to the comments of the many ears in the hall. I'm really relieved that the performance went well because I felt a great deal of pressure to do the work justice on behalf of the Horn Society. I almost became religious tonight—someone was watching over me on a few passages." An orchestra colleague noted, "It came together very well just at the last minute."

Rhythmic contrast is a hallmark of the piece and it is this rhythmic independence that creates a primary difficulty for the soloist, who bears the burden of fitting in more visually complicated triplet

groupings over sometimes dense orchestral scoring in the winds and strings. While the solo horn part only demands dexterity in the two opening calls, the range is fairly wide (written *e* to *c'''*), featuring the interval of the minor sixth, as mentioned above. Sustained melodies are generally played full-voice, never high and delicate, and there are occasional brilliant high notes. Clearly the part calls for a soloist who is physically very powerful. While the outer portions of the arch-shaped composition are more dissonant, the core of the work is tonal and melodic. Particularly, two melodies stand out as beautiful: one is the quiet chorale at the center of the work which is taken up by the woodwinds and unison horns, including the soloist. The other melody, with sighing seconds and sixths that could have been penned by J. S. Bach, is heard in the horn on either side of the chorale. From this point, the composition revisits the themes from the first section, transformed in subtle to dramatic ways. An extended orchestral interlude, with the horns melodically doubling the strings, gradually dies away to a coda, titled "Recessional." Over a quiet ostinato in the orchestra, the soloist repeats a soft mournful melody in the middle and lower range, while traveling toward the stage door between each statement. Here, the horn melody need not coincide with the ostinato which finally fades to silence. The ending strikes the listener with a poignant nostalgia, the feeling of something lost—something important but vague, undefinable, and elusive to conscious thought. Perhaps it is that same longing that we experience at times in certain movements of Mahler's symphonies. The listener, rather than offering a standing ovation, has a more compelling desire to immediately rehear *Beyond Autumn*, to somehow recapture its evocative

spirit. It is a thoughtful piece destined to be programmed at the beginning or in the middle of an orchestra program.

As a horn player examining the score before the premiere, I was initially struck with the slightly "contrived" idea of beginning and ending with the horn off-stage, an effect we often encounter in horn recitals. However, we must remember that this spatial effect, experienced regularly in contemporary music venues throughout the world, is not a common feature to the general public attending an orchestra concert. Although there are a number of tradi-

tional orchestral works from the 19th and 20th centuries that incorporate visual and sonic spatial effects, there is, to my knowledge, only one "concerto" that includes off-stage horn: Britten's *Serenade for Tenor, Horn and Strings*. So what might appear on paper as possibly not the most original idea comes off well in the context of the



orchestral venue (notwithstanding the review below).

Here is what the music critics said about the performance:

Those who have become accustomed to thinking of modern music as primarily acerbic should take in one of the Dallas Symphony Orchestra's concerts this weekend. The DSO is premiering Joseph Schwantner's *Beyond Autumn: Poem for Horn and Orchestra*, and it's a powerful work that leaves a pleasant aftertaste.

Mr. Schwantner's work might be thought of as a horn concerto, except that it is decidedly different from the usual display piece for a solo instrument with orchestra. For one thing, it is somber—a mood not broken by several orchestral outbursts heavy with percussion and brass. There's no ostentatious technical display for the soloist. Instead, there's music of substance—and no doubt of formidable difficulty—that enhances the mood of the work and contributes to its overall unity. This isn't a concerto in which you'd expect a pause to allow the soloist to show his stuff with a cadenza.

*Beyond Autumn* is a work of contrasts: aggressive percussion offset by gentle violins, tartness near the beginning and end balanced by a lyrical middle episode for the strings alone. Finally, the tension is resolved peacefully: there's a fadeaway ending that haunts the listener after the last notes. This is a work with a distinctive personality.

The remarkable Gregory Hustis, the DSO's principal horn player, gave a superb solo performance and the orchestra as a whole made an impressive statement under Andrew Litton's baton. Mr. Schwantner, who lives in Rochester, NY, was present to make some brief remarks before the performance and acknowledge the applause at the end.—Olin Chisholm, *Dallas Morning News*.

Although the title reminds one of something the advertising industry might have dreamed up for a new



cologne or shade of wall paint, the music itself is extraordinary. It begins noisily, with the horn offstage—like the piece's title, a useless but harmless gimmick—and quickly moves into 20 minutes of beautifully crafted lyricism, based not on long sweeping themes but on brief phrases handled skillfully and passionately. The myriad orchestral effects recall Stravinsky; the extroverted, shameless neo-romanticism brings to mind Schwanter's late colleague at the Eastman School, the once sneered-upon but now respected American symphonic genius Howard Hanson.

Kudos to conductor Litton for presenting this new work, and even greater kudos to soloist Hustis, the orchestra's principal horn player, for his masterful, sympathetically romantic reading of this new work. Here, the horn lived up to its potential as one of the orchestra's most soulful and heroic instruments.—Wayne Lee Gay, *Fort Worth Star Telegram*.

How did the International Horn Society become involved in this commission and by what process did it come about? The project began in 1989 during the Advisory Council meetings at the International Horn Symposium in Munich. Randy Faust was the IHS President and I was in my first term as a member of the Advisory Council. It seemed to me then, and still does today, that the destiny of the horn hinges on the continual production of excellent literature for our instrument and successive generations of well-trained hornists who can perform that literature. It remains clear that two IHS projects best promote those areas: scholarships, to assist the education of young hornists, and composition projects, to encourage new works for the horn. In 1989, the annual Composition Contest, with a budget of approximately \$1000, was the only composition project. Although many fine works continue to be composed in response to this contest, composers that typically submit works are untenured university faculty and graduate students in composition seeking to improve their resumes. So, how might one entice "big name" composers to write for the horn? Historically, the finest musical compositions seem to have come about from one to a combination of three reasons: 1) the composer felt personally compelled to write the work, 2) the composer wrote the work for a specific individual, and/or 3) the composer was commissioned to write the work by an individual, organization, or publisher.

It was during those meetings in Munich that I proposed a three-tiered "Composition Project," with an annual price tag of \$5,000. First, \$2,500, amounting to about one dollar per member, was to be placed annually in a separate budget line for the purpose of funding a major commission over the course of several years. Second, \$1,500 would be budgeted each year to support a "Commissioning Assistance Fund" to help hornists with their personal commissions. Third, the Composition Competition would continue with a (reduced) total budget of \$500+, to include prize money, judges fees, mailing, and publication costs. After considerable discussion, I was able to persuade the Advisory Council to approve this project. Although the annual dues had created a good financial foundation by 1989, some Advisory Council members, remembering horror stories from the early years of the IHS, were reluctant to "go out on a limb."

When I proposed the package, I outlined some potential secondary benefits: if a major composer agreed to write a concerto, supplementary funding could then be sought

from other important funds, particularly the Barlow Foundation at Brigham Young University and the Koussevitzky Foundation at the Library of Congress. Obviously, these organizations expect the those who apply for funding to have signed contracts, proof of solvency, and firm performance plans. Secondly, perhaps some of the finest horn works we have in our history came about because of special composer-performer relationships; Mozart and Leutgeb come immediately to mind. Financially encouraging performers to seek out and work with composers was the purpose of the Commissioning Assistance Fund, now named in memory of Meir Rimón. The many excellent works that have been supported by this fund serve as proof of its success.

Once the concept of the "Composition Project" was approved, the next step was to devise an international list of major composers to be contacted, one at a time, via the current IHS President, until one accepted the commission to write a concerto. To that end, each Advisory Council member submitted a list of composers, then took the ensuing compilation and personally ranked those listed. As one would expect, the names of most of the major composers at that time were there and it took years of correspondence through a series of IHS Presidents to finally complete the commission. I cannot find that original list of composers but I do remember, for example, one answered to the effect: "I'm too busy and why don't more hornists play my Trio?" Often after many months of waiting for a response from a specific composer, the answer was, "I am sorry but I currently have too many projects"—sometimes translated as "I don't think you can come up with my usual fee." Finally, in 1991, when I was IHS President, Toru Takemitsu, via his publisher B. Schott-Japan, accepted a commission of \$30,000 (which included all copying and publication fees) to write a concerto for horn and orchestra. While this sounds like a considerable sum of money to a lowly hornist, in the scheme of commissions it was a bargain: only composers who write movie scores make huge annual incomes. \$30,000 for three or four months of work by an artistic giant cannot be considered extravagant—how many automobiles of a similar or higher price tag does one see on the roadways today? Further, I was able to contract the Boston Symphony under the baton of Seiji Ozawa, one of Takemitsu's best supporters, with hornist Charles Kavalovski, to agree to premiere the concerto in the 1996-97 season. Of course, all this was great news; the bad news was that an office of the Boston Symphony sat on the three-way contract between the IHS, BSO, and B. Schott-Japan for almost a month. That put my application to the Koussevitzky Foundation for funding support just past the 1991 deadline and guess who won that year's award: Toru Takemitsu, making him ineligible to receive the award for another ten years! Very unfortunately, in 1995 it became clear that Mr. Takemitsu had become ill and was dying; his publisher explained that he would not be able to complete the commission and, sadly, he passed soon after that time.

Early in 1995, although no longer IHS President, I had submitted an application to the Barlow Foundation for funding support for this commission. Again, it was good news—bad news: the Barlow Foundation awarded \$8,000 to the IHS but Mr. Takemitsu had withdrawn before we heard of the application's success. Fortunately, the Barlow Foundation agreed to grant the award if the IHS could

attract a composer of equal stature. For some reason, although a deadline imposed by the Barlow Foundation loomed, the IHS President at that time did not actively pursue this project for several months. I was called in late April of 1996 to see if I could contact a composer as quickly as possible. Apparently some of the Advisory Council members had tossed names around and Joseph Schwanntner's had risen to the top. Although I was not in a position to ask any questions about this decision, it seemed that Professor Schwanntner's reputation was quite high in the world and that his music is generally accessible to a wider audience than many composers of today. Miraculously, within 24 hours, I had a signed agreement from Professor Schwanntner accepting the commission to write a horn concerto. He had recently and very successfully completed a percussion concerto, commissioned by the New York Philharmonic, and was anxious to pursue this genre further. I had simply faxed him a letter outlining the project, the financial background, including the Barlow Fund's role, and assured him that if the Boston Symphony was no longer able to schedule the premiere, a major symphony would do so. This news was then relayed to the Advisory Council for their meetings in Eugene, Oregon, but no action was taken at that time. In order to help see this project through, I also applied for a Koussevitzky Foundation grant in March of 1997. The IHS President let me know later that, although the application was not successful, resubmitted with "better wording" and further supporting materials, it was likely to win in 1998. At that point, I believed that I was out of the picture and I do not know if this avenue was subsequently pursued. At the IHS General Meeting, during the 1997 Workshop at the Eastman School of Music it was announced that Joseph Schwanntner had agreed to write a concerto for horn and orchestra with reasonable technical demands and traditional scoring, and it would be premiered in the 1999-2000 season by the Dallas Symphony Orchestra, with Gregory Hustis as hornist. The Dallas Symphony also agreed to pay \$10,000 for copying costs above the \$30,000 commission.

Schwanntner's biography is impressive. In addition to serving on the faculty of the Eastman School of Music, he is currently a visiting lecturer at Yale and has served on the faculty of Juilliard. He was Composer-in-Residence with the Saint Louis Symphony Orchestra as part of the Meet the Composer/Orchestra Residencies Program funded by the Exxon Corporation, the Rockefeller Foundation and the National Endowment for the Arts. He has been the subject of a television documentary entitled, *Soundings*, produced by WGBH in Boston for national broadcast.

Schwanntner's *Aftertones of Infinity* received the Pulitzer Prize in 1979. *Magabunda*, "four poems of Agueda Pizarro," recorded on Nonesuch Records by the Saint Louis Symphony, was nominated for a 1985 Grammy Award in the category, "Best New Classical Composition," and his *A Sudden Rainbow*, also recorded by the Saint Louis Symphony on Nonesuch, received a 1987 Grammy nomination for "Best Classical Composition." *Music of Amber* won first prize-Kennedy Center Friedheim Awards-1981, *A Sudden Rainbow* won third prize-Kennedy Center Friedheim Awards-1986. Among his works released on compact disc are *Black Anemones*, *New Morning for the World*, *From Afar...*, *Aftertones of Infinity*, *Music of Amber*, *And The Mountains Rising Nowhere*, and *A Play of Shadows*. He

has won many grants and his music is published by Helicon Music Corporation, the CF Peters Corporation, and European-American Music.

Schwanntner's music has been performed by a host of orchestras throughout the world, including several major music festivals, and commissions have come from the New York Philharmonic, Pacific-Northwest Ballet, the Barlow Endowment, First New York International Festival of the Arts, Boston Symphony, Saint Louis Symphony, San Diego Symphony, Fromm Music Foundation, Naumburg Foundation, Chamber Society of Lincoln Center, American Composers Concerts Inc., American Heritage Foundation, Los Angeles Chamber Orchestra, Saint Paul Chamber Orchestra, Canton Symphony, Solisti New York Chamber Orchestra, and the American Telephone and Telegraph Company.

Joseph Schwanntner's music is particularly marked by unique and fascinating colors, a 20<sup>th</sup>-century lyricism, and dramatic rhythmic interest. Although he uses a vast array of instrumental colors, particularly in the percussion, his music has a dramatic intensity and substance that goes beyond mere formal gestures. In a radio interview with Professor Schwanntner, broadcast in the Dallas area prior to the premiere, he confessed to seeking inspiration in the symphonies of Gustav Mahler, the "composer's composer," for their direct and unashamed lyricism and exquisite orchestration. His new percussion concerto has taken the orchestral world by storm, receiving multiple performances and international acclaim; in every sense of the word, it is a also great composition.

Likewise, *Beyond Autumn*, will undoubtedly find its place in the orchestral repertoire, perhaps as a haunting "slow movement" in Schwanntner's cycle of concerti. Looking objectively at the history of musical composition, most musicians would agree that simply adequate composers are capable of writing acceptable fast pieces and movements. However, only artistic giants have had the skill and depth of expression to compose memorable slower-paced compositions or movements. We have one, it is entitled *Beyond Autumn*, and it is our legacy to the next generation of horn players!







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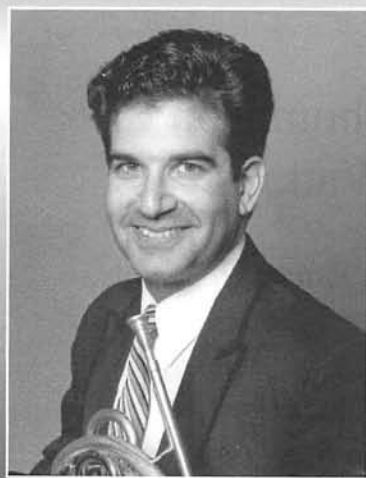
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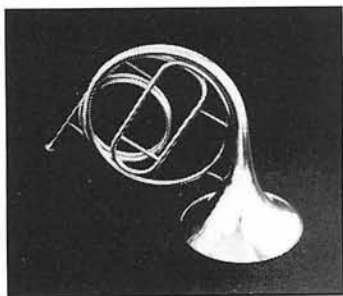
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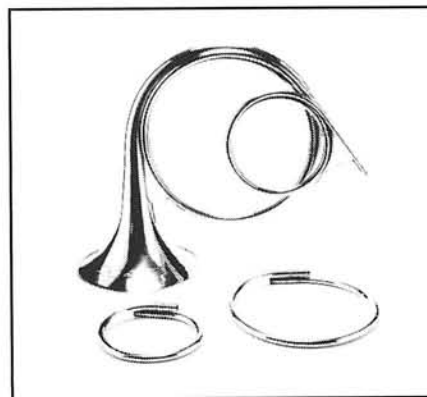
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# The Horn's Heritage in China

by Paul Meng

*This article is the first in a series of three devoted to helping readers become familiar with the heritage of horn playing in China. The author is the host of the 2000 IHS workshop in Beijing and this information is a part of his dissertation research, which is still in progress. This first installment is a brief survey of the arrival of the horn and the earliest playing opportunities, as well as some important figures in the first generation of Chinese horn players. The author would like to thank the editor for significant help in editing and correcting his English.*

**W**estern instruments and music appeared in China in the early 17<sup>th</sup> century, toward end of the late Ming Dynasty (1368-1644), when European missionaries brought several different instruments with them. The first known Western instruments were keyboards and strings; there is no evidence, however, that the horn was involved until much later. During the summer of 1991, the author visited public libraries, musical conservatories, and interviewed horn players of four separate generations, to compile a heritage of Chinese horn playing. The horn, one of the oldest European wind instruments, appeared relatively late in China, and it is really only over the last 100 years that it has had any real presence. It is possible that, in the course of receiving European missionaries, Chinese emperors who loved hunting, e.g., Emperor Kangxi (ca. 1700), may have received hunting horns as gifts. But, based on available evidence, its presence coincided with the introduction of symphony orchestras and military bands in a few of the early open cities of China.

## Early Performing Groups

One of the earliest European-styled orchestras appeared in Shanghai, the biggest city in China, located on the mid-southeastern coast. Because of its geographic position, Shanghai became one of the busiest trade centers in Asia. After the Opium War (1840-1842),<sup>1</sup> Britain and other European countries won permission to conduct business in China. Unlike other cities, Shanghai supported many western influences, especially of Britain. The street names were in English, the common language in European communities was English, some newspapers were also in English, as well. Different European styles of buildings and houses formed the appearance of Shanghai.

According to available records, the Shanghai Symphony Orchestra is probably the oldest professional ensemble of its kind in China, founded in 1879 as the Shanghai Municipal Public Band.<sup>2</sup> Soon after this group was established, a local newspaper documented its existence; the *North China Herald*, February 7, 1879, reported ".... The overtures and incidental music were played by the Shanghai Public Band under the direction of M. Remusat." By 1907, it had 33 musicians, directed by German musician Rudolf Buck. The orchestra grew rapidly in 1919 when the

Italian musician Mario Paci, winner of the 1895 Liszt International Competition in Vienna, took over as music director, a position he held for 25 years. Paci invited many well-trained musicians from Europe to join the orchestra and performed with many outstanding artists around the world.<sup>3</sup>

Apparently the orchestra was organized to entertain Western business people. All of the musicians were from Europe. "Originally there were no Chinese members in the orchestra...In 1938, the violinists Tan, Suzhen, Chen, Youxin, William Shu, and trumpettist Huang, Yijun, joined the orchestra as regular members."<sup>4</sup> Concert programs were also printed in English. Unfortunately, no information exists about the horn players of this period of time, except for some names listed in a concert program from 1911.<sup>5</sup>

## SHANGHAI MUNICIPAL COUNCIL Public Band

Sunday, November 19, 1911

Symphony No. 6 in G Major	Haydn
Overture "The Merry Wives of Windsor"	Nicolai
Scherzo (for strings only)	Dvorak
Fantasia from "Hansel and Gretel"	Humperdinck

**Orchestra**  
Conductor  
Professor Buck

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H. Millies  
A. Gever  
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A.R. Cruz

### Second Violin

P. Natividad  
T. Tarrosa  
P. Breva  
B. Nazario

### Viola

M. Garies  
R. Santos  
N. Zamora

### Violoncello

B. Stange  
G. Alberto

### Double Basses

O. Barz  
P. Diaz

### Flutes

J. Profener  
B. Bustamante

### Oboes

A. Plemenik  
M. Muyot

### Clarionets

H. Schrader  
G. Velamide

### Bassoons

A. De Kryger  
F. Calibo

### Horns

G. Preussler  
J. Pintado  
G. Fernando  
A. Mendosa

### Cornet

W. Biswang  
D. Trinidad

### Trombones

C. Legaspi  
F. Inocenci  
Q. Ignacio

### Drums and Tympany

H. San Juan

We can only guess which countries the horn players came from. If the orchestra of 1911 used four horns, it seems quite logical that it subsequently always used at least four horns, since it grew in size thereafter.

Western musical development in China was also influenced by Russia. Not only at first, but also in the present, the influence of Russian style in playing and teaching is still obvious, especially in northern China. Ha'erbin is a large city located in northeastern China near the former Soviet Union. At the end of last century, it was no more than a small village. With the construction of a Russian railway system in that area at the beginning of this century, Ha'erbin soon became the political, cultural, and economic center in the region. Approximately 40% of the population of Ha'erbin at that time was Russian. During the October Revolution in 1917, many wealthy Russians fled their homeland and came to Ha'erbin, so a new Russian society began to take shape there.<sup>6</sup>

"The Ha'erbin Symphony Orchestra, White Russian Comedy Opera House, and Kossak Chorus, all semi-professional art groups, are believed to have begun their musical activities around that time (1910s)." Like the early Shanghai Symphony Orchestra, none of these musicians in Ha'erbin were Chinese. These artistic groups met with tremendous financial difficulty when the Japanese invaded northeast China in 1933. The Shanghai Symphony Orchestra therefore lured some musicians from this orchestra with high salaries. The Ha'erbin Orchestra was on the edge of disintegration.<sup>7</sup>

The new Japanese/Chinese government of Ha'erbin realized that the existing art groups were not sufficiently organized to serve their propaganda purposes, so they reorganized and adapted them to suit their needs in April of 1935. The Ha'erbin Symphony Orchestra Society was formed, which included a new Pops Orchestra and Wind Band as well as all the other groups mentioned previously. This time, the orchestra accepted some Japanese and Korean musicians as regular members. The musicians in this new, government-sponsored organization were employed as full professionals. With the Japanese surrender on August 15, 1945, the organization dissolved. The Japanese members returned home and some of the Russian musicians became music teachers, some played in local bars, and others joined in establishing the new Ha'erbin orchestra in the winter of 1946.<sup>8</sup>

The early 20<sup>th</sup> century saw the formation of the Custom Symphony Orchestra in Beijing. Originally, its membership was mostly European with a few Chinese players. This orchestra appears not to have existed for very long and was probably less active than the other two orchestras mentioned above.<sup>9</sup>

During this time, several additional symphony orchestras did appear that contained mostly Chinese musicians. All of them were founded later than the three

orchestras in Shanghai, Ha'erbin, and Beijing. In early 1921, Dr. Xiao, You Mei (1884-1940),<sup>10</sup> a graduate of the Leipzig Music Conservatory and the University of Leipzig, organized a small symphony orchestra in the Music Department at Beijing University where he was both a conductor and a teacher after he returned from Germany. This is one of the earliest orchestras that contained mostly Chinese members. The orchestra performed weekly, and the repertoire included a variety of Western and Chinese music.<sup>11</sup> This music department applied to the Northern Warlords Government (1912-1927) to become a music college of the university, but the application was denied. The government disbanded all the art institutes in 1927.<sup>12</sup>



Mario Paci

During the Japanese invasion of China, the Chinese government made Chongqing, in the Sichuan province in southwestern China, the temporary capital city of China until late 1945. The China Symphony Orchestra was founded in this city in 1940. It was a private orchestra at first, but soon met with financial problems. Three years later, the government took control of the administration and budget of the orchestra, and it continued to be a state-

run organization until 1949. It started with about 30 to 40 musicians, and included over 60 musicians at its peak. The performance repertoire was basically Western Classic and Romantic period music, but a few works composed by Chinese composers were played. In 1946, peace negotiations between the Communist Party of China and the Kuomintang (KMT, Republic Party of China) failed, and civil war ensued (1946-1949). Approximately half of the musicians of this orchestra went to Taiwan<sup>13</sup> after the People's Republic of China was established.<sup>14</sup> Some of these musicians later became important teachers, players, or conductors. Others became governmental officials in the cultural field of both Taiwan and the mainland China.

The last emperor of China was indeed a puppet emperor from 1930 to 1945, during the Japanese occupation. The emperor was living in Changchun City, Jilin province. This city was also called "New Capital" during that time. The Imperial Palace founded the Imperial Palace Symphony Orchestra in 1937 and about 40 musicians served in it. One of the two conductors and a few principal players of the orchestra were Japanese. Some of the orchestra players graduated from the Imperial Palace Music School or were the teachers of the school.<sup>15</sup> Besides serving the duties and events of the Imperial Palace, this orchestra also played in public.

According to the accounts from the Ha'erbin Symphony Orchestra, there may have been another orchestra in Changchun city: "Based on the negotiations between the Ha'erbin Symphony Orchestra and the 'New Capital Symphony Orchestra,' these two orchestras agreed to become sister organizations in 1940. These two orchestras decided that they would have exchange

performance activities and combined concerts in both Ha'erbin and the New Capital City in spring and autumn every year." This New Capital Symphony Orchestra seemed to be a different orchestra than the one serving the Imperial Palace, but there is a lack of direct written and oral information about its existence.

These symphony orchestras probably were the best-known orchestras in China before 1949. Other orchestras existed, but were not as important to the presence and development of Western music in China as these were. For instance, an orphanage in Shanghai owned a forty-member orchestra in 1908, a temporary group formed to give the orphans a chance to learn something.<sup>16</sup> There might have been other similar charitable organizations in different cities, but it is believed that the activities of these groups did not have a strong influence on the development of Western music in China. However, their existence does reflect some evidence of interest at the time.

Early horn playing and teaching were closely linked to the activities of the symphony orchestras. There is a great lack of written information concerning such activities as solo concerts and recitals, ensemble performances, workshops, etc. Foreign horn players left little trace of their performing and teaching activities for us to follow. There were only a few music schools throughout the entire country, and these schools did not have complete teaching and performance programs for horn players. This was one of the reasons why China did not produce many of their own players at first. The government did not do enough to support music teaching and performance of Western music, and the continuous wars also hindered its development. Performance and teaching of Western instruments, including the horn, were still exotic and not totally accepted by the Chinese society. In some large cities, Chinese citizens were not allowed to sit in Western music concert halls for quite a long time. All these appearances of political, social, cultural, educational, and some humiliating foreign policies are reasons that the playing and teaching of horn and other Western instruments were relatively unpopular and slow to develop in China before 1949.

## China's First Teaching and Training Organizations

After various attempts to bring Western music and training into schools, the first state-sponsored music education (outside of military bands) appeared in 1927. After the government disbanded all the art institutes in Beijing in June 1927, Dr. Xiao, You Mei, mentioned earlier, went to Shanghai. He suggested to Mr. Cai, Yuanpei (1868-1940), who was in charge of the education department of the Nanjing Government (equivalent to being minister of education), that a music conservatory be established in Shanghai. In October of 1927, Mr. Cai submitted an application to the government, based on Dr. Xiao's suggestion, and it was approved. The government

appointed Dr. Xiao to take charge of preparations for setting up this school. On November 27, 1927, the school officially opened. Mr. Cai was the Director, and Dr. Xiao was the Dean of the Academic Department. The school was called "National Conservatory of Music." One year later, Mr. Cai resigned, and Dr. Xiao succeeded him as Director of the Conservatory. In October 1929, Mr. Huang, Zi (1904-1938),<sup>18</sup> was hired as a part-time teacher of music theory and composition, and became a full-time professor in 1930,



*Xiao, You Mei, in 1957*

and finally Dean of the department later that same year. Although the school was "state-run," the government did not do enough to support it. According to the original agreement, the conservatory was supposed to have a bigger budget as it grew, but in fact the budget was cut year by year, and income fell short of expenditures in the first few years.

However, this situation did not shake the determination of Dr. Xiao and his colleagues. With limited finances, they hired mostly experienced local teachers. They used some Western teaching materials and methods, compiled some of their own textbooks, and gradually developed a complete school program. In the beginning, the conservatory only provided four majors which were composition, piano, violin, and voice. They hired a total of 18 faculty and staff and enrolled 30 students. In 1937, after a decade

of hard work, the school had about 40 faculty teaching nearly 130 students in several different majors: music theory and composition, voice, keyboard, string and wind instrumental studies, and traditional Chinese instrumental studies.<sup>19</sup> Brass instrumental studies started around 1936. There were two trumpet players, Mr. Xia, Zhiqou, and Mr. Huang, Yijun, and one horn player, Mr. Chen, Chuanxi, who studied in this school.<sup>20</sup> These three and a few others are of the so-called "first generation" brass players of China.

Other musical training was given in military organizations. In 1899, the Qing Dynasty started to use Western military training methods in the Chinese military. At a small railway station near Tianjin, which was used as a training base, a German training consultant named "Gaisuda" (his real name is unknown) suggested that a Western military band should be set up instead of a traditional Chinese one. The government followed this suggestion, and then in 1903 started a school for military bands in Tianjin. The school trained a total of three classes at different times, and each class had 80 students plus 50 flagbearers. They also sent people to Germany to study music. Some elementary and high schools also started having marching bands at the time.<sup>21</sup>

In November 1938, the government formed "Center Cadres Training Troupe" in Chongqing, in the Sichuan province, to train officers for different needs of the military. This organization included a music training class. Mr. Xia, Zhiqou, was one of the teachers of this class in 1940. These music teachers chose 60 boys between the ages of 9 and 14 from local elementary schools, middle schools, Catholic schools, and some orphanages as well, and started to teach



them to play woodwind and brass instruments. These people later went all over the country, playing in military bands that were in different districts.<sup>22</sup>

The Communist Party of China located its center in Yinkkan in Shanxi province during the War of Resistance against Japan. In the spring of 1938, the Lu Xun<sup>23</sup> Arts College was founded in Yin'an. The name was changed in the fall of 1939 to Lu Xun Literature and Arts College, abbreviated "Lu Yi" (as pronounced in Chinese). The purpose of this college was to train students to work in the propaganda field to help the war against Japan. Classes in this college included musicology, history of musical events (or periods), conducting, music theory and composition, music appreciation, voice, and instrumental studies. There was also a politics course which was a required general education class for all students. This college moved to northeastern China during the 1946-1949 civil war. It had a total of five graduating classes. No horn player specifically graduated from this school, but some students might have been asked to play brass instruments occasionally.<sup>25</sup> "Lu Yi" was discontinued after 1949 because it had actually finished its special mission. However, a large percentage of the teachers and graduates of this college became Communist Party officials and leaders in many large arts organizations in China after 1949.

## The First Generation of Chinese Horn Players

Since teaching and playing of Western music became part of Chinese musical life only in the past 100 years, senior Chinese musicians still remember what happened in relatively early times, or what they heard from their parents' generation. Compared with other instruments such as piano and violin, horn was less popular, so there are fewer players. It is true that before the founding of the People's Republic of China in 1949, there were only about 10 hornists in China.<sup>26</sup>

Mr. Bai, Chongjun, is one of the first generation players. He retired in the late 1970s from the Central Opera House Symphony Orchestra where he played the first horn in the early 1950s and later in other parts of the section as well. Many horn players from different generations studied with him. For instance, the author's father studied with him in the early 1950s, one of the author's former teachers studied with him in the late 1950s, and Mr. Bai was the first teacher of the author himself for about one year, starting in the winter of 1974. Mr. Bai also taught in the Central Conservatory of Music in the mid-1950s. He earned the reputation of being a most accurate player; it was a surprise to the orchestra if he missed a note.

Mr. Bai started to play the horn when he was 14.<sup>27</sup> "My first teacher was Mr. Ma, Qianshou, who was a brass player for a show band in the early part of this century. He had to be able to play all kinds of brass instruments because the band was very small and nobody played Western instruments as a profession. This was the typical situation of some of the early players. Mr. Ma studied horn with the horn player of the Custom Symphony Orchestra who was a Frenchman [he could not remember the name] around 1916. I studied with him in 1924. I did not have my own instrument at the beginning and Mr. Ma kindly let me use his horn. The brand of the instrument was 'Moderly,'

made in 1900<sup>28</sup>; a five-colored flag was printed on the case and the horn had five crooks which were F, G, D, E-flat, and B." According to second generation players, horns with crooks were common before the government began to import some valved instruments from Eastern European countries around the mid-1950s, despite the fact that the double horn was developed some half-century previously.

Mr. Bai started to play the horn as his profession, and joined the Navy Band a few years later. He remembers two brass-player friends: Zhao, Ronglu, a horn player who played in the Custom Symphony Orchestra, and Ao, Xiguang, a trombone player who studied with a Frenchman in the Custom Symphony Orchestra (more about these players is not known). "In 1935 and 1936, I studied with another Frenchman who was a policeman of the French Concession in Beijing whose name was 'Boitly' [Mr. Bai does not know the correct spelling of the name]. Boitly taught me the method that he used to warm-up and play every day. He emphasized that when inhaling one should feel a 'ball' and exhaling one should feel a 'line'. He asked me to play lots of long tones, always with a pretty sound and not loudly." [When the author studied with Mr. Bai, he recommended using one-fourth of one's practice time for long tones, obviously influenced by Boitly.] "One of the two etude books I used was called 'Tutor.' The title of the other one I do not remember—it has a cover page that contains brief information on the development of horn-making. Boitly did not care much about the etude books, and there were not many etude books available anyway. I joined the Navy Department Band after 1936. There was a training officer who was a horn player and was from the Custom Symphony Orchestra, named Mr. Meng, Fantai [no further information available about Mr. Meng, no relation to the author]."

From 1940-1949, Mr. Bai played principal horn in the China Symphony Orchestra. He was one of the orchestra members who did not go to Taiwan when the KMT lost the war, but remained in mainland China. He remembered the names of the other two horn players of this orchestra as Mr. Yang, Shaogui, and Mr. Fu, Jian, who used to be a trumpet player [he does not know where they went]. When the Communist government founded the Central Opera and Ballet Theatre in 1951, Mr. Bai became the first principal horn of this theatre orchestra, remaining there until his retirement.

Another first-generation player, Mr. Gao, Ren, began to play horn in 1940. He was one of the Imperial Palace Symphony Orchestra horn players<sup>29</sup> as a student of the Imperial Palace Music School. "There were a total of 37 students including four horn players in my class. I can only remember two of the three other players' names. They were Mr. Zhang, Xueren, and Mr. Li, Zhenxing. But I do not know what became of them thereafter. There were a few horn players who graduated before me, and a few were admitted after 1940, but I did not know them. We studied Western music history, music theory, counterpoint, and ear training, plus some other regular middle school courses such as Math, Chinese, Chinese literature, English, etc. The horn teacher was a Japanese man named Tokushi Tanigawa who did not like to demonstrate for horn students, maybe because he was a trumpet player. A Chinese player who had attended the school previously gave lessons

occasionally. His name was Mr. Zhang, Quan."<sup>30</sup>

In his "Outline History of the Horn in China," professor Li, Lizhang, wrote a short paragraph about this music school, giving some information about its horn players including Mr. Zhang, Quan. "Comrade Zhang, Quan, studied horn in Imperial Palace Music School in 1938. His teacher's name was Mr. Jin, Chun, who was one of the two conductors of the Imperial Palace Symphony Orchestra, and a royal family member...the instrument they used was a Japanese-made, three-valved horn with crooks in different keys. In 1941, Mr. Li, Kewu, joined the music school [there might be some other horn players who joined the school at the same time, but no further information is available]. The horn teacher was a Japanese man, and the instruments they used were Czechoslovakian-made, three-valved, single F horns." Mr. Gao also told the author that the instrument he used "was made in Japan, and the brand was Yamaha, with a few crooks in F, E-flat, A, and G, but the G and A crooks were barely used. The etude books were translated from Western languages into Japanese. I remember that 'Tutor' was the one that I was asked to practice all the time. After three years' study of a major instrument, the students became regular, paid employees of the Imperial Palace. However, all wind instrument players had to learn to play a stringed instrument for another four years. I learned to play the violin. The total study time in this music school was supposed to be seven years. I did not complete my study on the violin because the school was disbanded after the Japanese surrendered to China in 1945.

"I went back home and continued to study some of the high school classes I missed in the music school and decided not to play the horn any more. A few people came to my home in the late 1946 and told me that they were from Changchun and that a film orchestra had just been established there. The orchestra needed horn players badly, and they sincerely hoped that I could play in the orchestra. They also told me that most of my classmates from the Imperial Palace Music School were already there. It would be ungracious not to accept their invitation." Mr. Gao played in this orchestra until 1952. Then he went to Beijing and joined the China Military Political Department Arts Troupe for two years. From 1954 until his retirement, he played in the Beijing Film Symphony Orchestra.

Former principal conductor of the Shanghai Symphony Orchestra, Mr. Huang, Yijun, is another of the first generation horn players. Mr. Huang is now in his late seventies, but still looks very healthy, is very active, and his distinguished speech and clear memory made a strong impression on the author. In his Shanghai house, Mr. Huang said "In 1935, I began to work for Pathe Record Company<sup>31</sup> in Shanghai. The president of this company was a Frenchman. There was a small traditional Chinese instrument ensemble in this company, so they did not have to hire outside people to play as whenever the recording studio needed. I was directed to learn to play the trumpet in 1936 by the company, so I entered the National College of Music in the same year and studied with Mr. Dobrovolsky.<sup>32</sup> In 1938, four Chinese musicians were hired as full-time players by the symphony orchestra, and I was one of them. I played the third trumpet and percussion." It

was the first time the Shanghai Symphony Orchestra officially hired Chinese players as regular members since this orchestra was founded in 1879. "I left the orchestra in 1942, and came back again in 1946 as the fourth horn player. I studied a little bit with the principal horn, Mr. G. Bianchini, and learned more with the third horn Mr. G. Speroni. They both were very fine Italian musicians. Because of the frequent changing of players in the orchestra during these few years, I played all four different positions of the horn section. In 1952, I quit playing horn in the orchestra and became its music director and conductor, while still teaching horn in the Shanghai Music Conservatory."

When questioned about his teacher's teaching style and how he taught students himself in the past, Mr. Huang thought a little while and said: "Mr. Bianchini and Mr. Speroni both were serious about basic things, especially Speroni. We played all the basic things such as long tones, scales, arpeggios, etc. for a long time. The method book I was encouraged to use by Mr. Bianchini was called 'Fontana.'<sup>33</sup> I taught my own students with this method book and I still recommend using it for all levels of students. For example, this book had a very good method for learning transposition. If students carefully studied this book step by step, then they had no trouble transposing into any key. This was very well proved by my students back to the early 1950s and their students later as well. As a conductor, I realized that some of the young horn players in my orchestra had great trouble playing music in which the horn parts were not in F, and I felt bad! Who taught these students? That was all I could say! Another good characteristic of this book was the different articulation studies. I do not mean that other books were not good for students to learn the things that I just mentioned, but I think that Fontana is one of the most difficult, but very efficient method books."

In the early 1950s, one of Mr. Huang's students was Mr. Sun, Dafang, former teacher of the China Military and, former Chairman of the China Horn Society, soloist, and composer.<sup>34</sup> In a phone interview, Mr. Sun spoke about how he learned transposition by using Fontana. "We learned to play the horn always as in concert C, not as in F. When I see 'horn in G', instead of thinking of two sharps, I just simply think one sharp. It is definitely less complicated than transposing into other keys from an F horn. I know that most horn music is written for horn in F, but if you get used to playing as if you are in C, it is fine."

This method of reading music was confirmed by some other players interviewed who studied with Mr. Huang or who knew of this method book. However, this method was not a popular one for the players who followed. Even some of those who learned it in early 1950s discontinued teaching this to their students, probably because of an increasing German influence at the time. Many young players do not know Fontana today, and those who learned the method may have used its principles in performance but did not (or did not seriously) ask their students to learn them. Mr. Huang's successor at the Shanghai Conservatory was one of his students, Mr. Han, Xianhuang, who began in late 1953. Mr. Huang continued to work with the Shanghai Symphony Orchestra as the music director and

principal conductor until the mid-1980s. Although now retired, he is still very active in writing his memoirs and quite often is asked by the SSO to give talks.

The German influence mentioned above appeared in the mid-1950s in the person of Mr. F. Hoffman. In 1956, Hoffman, then the principal horn of the Berlin Radio Orchestra, invited to come to China by the Central Philharmonic. The Cultural Ministry assembled most of the important players and teachers from all over the country for a so-called "horn expertise training class" which took place in Beijing. This six-month class was the most important event, a landmark, for horn playing and teaching in China. They read horn music in F and almost all of them played single B-flat horns. This training class became the foundation and primary influence for the second generation of horn players, which changed the landscape of the horn playing and teaching in China.

*To be continued...*

## Notes

<sup>1</sup>The Qing Dynasty did not accept British sale of opium in China. The Emperor ordered the local government to burn British opium products in Humen City, Canton province in 1840. The British government therefore declared war on China. The Qing Dynasty lost the war two years later.

<sup>2</sup>Taken from a brochure of Shanghai Symphony Orchestra was printed for the orchestra, tour to the United States in 1990.

<sup>3</sup>Ibid.

<sup>4</sup>Ibid.

<sup>5</sup>The program included here is a copy of the original that was used in the brochure of The Shanghai Symphony Orchestra. Due to its poor condition, this document cannot be reproduced here.

<sup>6</sup>There is a brief written document in Chinese called "The development of HSO," provided by the library of HSO. Some of the information about this orchestra also comes from a few senior musicians who studied with Russians who were members of HSO.

<sup>7</sup>Ibid.

<sup>8</sup>Ibid.

<sup>9</sup>The author did not find written information about this orchestra during his research trip to China, but many senior musicians had heard about this symphony orchestra from their teachers.

<sup>10</sup>Dr. Xiao, You Mei, was born in Zhongshan County, Canton province, China in January 7, 1884, and died in Shanghai on December 31, 1940. A music educator and composer, the title of his Ph.D dissertation from the University of Leipzig is "A Study of Traditional Chinese Symphony Orchestra Before the Seventeenth Century." His contributions in this area were very important, as will be seen later.

<sup>11</sup>This information came from a personal interview of Mr. Liao, Fushu, professor of musicology, Central Conservatory of Music, Beijing, China.

<sup>12</sup>*The Chinese Music Dictionary*, 2nd ed. (Shanghai: People's Publishing House, 1984), 427. Also, from *ibid*.

<sup>13</sup>The KMT, under the leadership of Mr. Chiang, Kaishek, finally lost the war and withdrew troops from mainland China to Taiwan in 1949.

<sup>14</sup>*The Chinese Music Dictionary*, 508; also from a personal interview of Mr. Bai, Chongjun, former horn player of this orchestra.

<sup>15</sup>Information about this orchestra and school is from Mr. Gao, Ren, a former student.

<sup>16</sup>Li, Lizhang, "Outline History of the Horn in China," *Journal of Xi'an Conservatory of Music* (1988): 16. Mr. Li is professor of horn, Xi'an Conservatory of Music.

<sup>17</sup>The Nanjing (in Jiangus Province) Government established in 1927, after the victory of the "Northern Expedition" (1926-1927), led by Mr. Chang, Kaishek. The purpose of this war was to overthrow the Northern Warlords and reunite China.

<sup>18</sup>Mr. Huang, Zi, studied psychology at the Oberlin College in 1924. Two years later, he studied music theory, composition and piano at the same school. In 1928, he transferred to Yale University and graduated in May, 1929, earning a bachelors degree in music composition.

<sup>19</sup>Information about the Shanghai Music Conservatory published in "The History of Shanghai Music Conservatory" (1927-1988), a supplement of *Musical Arts* magazine, November, 1987.

<sup>20</sup>From a personal interview with Mr. Huang, Yijun, summer of 1991, Shanghai, China.

<sup>21</sup>Wu, Zhao, and Liu, Dongsheng, *An Outline of Chinese Music History* (Beijing, 1983), 402

<sup>22</sup>From a personal interview with Mr. Xia, Zhiquo, in the summer of 1991, Beijing, China. There is similar information in Li, Lizhang, "Outline History of the Horn in China."

<sup>23</sup>Lu, Xun, was a famous writer in China. There were some sharp views expressed in many of his works against the reactionary forces and declining social traditions. The Communist Party of China called him "a great bearer of the proletarian literature and arts."

<sup>24</sup>*The Chinese Music Dictionary*, 246.

<sup>25</sup>From the author's father who studied and worked at this school when it was located in northeastern China. He was asked to play trumpet in a few of the shows.

<sup>26</sup>Hans Pizka, *Hornisten-Lexikon/Dictionary for Hornists 1986* (Kirchheim: Pizka Editions, 1986), 74.

<sup>27</sup>All information about Mr. Bai is from a personal interview.

<sup>28</sup>The horn was probably made in England, because there is a piano manufacturer of the same name.

<sup>29</sup>In Li, Lizhang, "Outline History of the Horn in China," 17. Professor Li wrote that Mr. Gao was a horn player of the Imperial Palace Symphony Orchestra. However, in the author's interview with Mr. Gao, he did not mention at all that he played in the IPSO, but told the author that he was a student of the Imperial Palace Music School.

<sup>30</sup>Mr. Zhang, Quan, former horn player of Changchun Film Symphony Orchestra (retired).

<sup>31</sup>One of the branches of EMI Record Company.

<sup>32</sup>Mr. Dobrovolsky was Russian. He was the principal trumpet player of the Shanghai Symphony Orchestra from the early 1930's to the late 1940's, and professor of trumpet at the National College of Music during this period of time. "The History of Shanghai Music Conservatory" (1927-1988): 13.

<sup>33</sup>Carlo Fontana wrote at least two horn methods *La Scuola Moderna del Doppio Corno in Mi-bemol-Si-bemol* (Ricordi), and *Metodo Completo teoretico-practico per corno a machina ed a mano*; see Pizka, 130, 199.

<sup>34</sup>Mr. Sun currently lives in New York City.

Paul Meng began playing the horn in 1973 at the age of 18. By 1975, he was Principal horn in a military symphony, where he played until 1978. He studied at the China Central Conservatory and received in BA degree in 1982. From 1981-1985, Mr. Meng was Principal Horn at the China Dance and Drama Theatre. From 1985-1989, He continued his horn studies under the guidance of Ron Schneider at Duquesne University in Pittsburgh, PA, and received an MA degree in horn performance. From 1988-1990, he taught at the University of Arizona and began his DMA there in 1989 with Keith Johnson. Since 1986, Mr. Meng has been Assistant Professor of Horn at China Central Conservatory and is currently General Secretary of the China Horn Society. He has been a member of the IHS Advisory Council since 1988.





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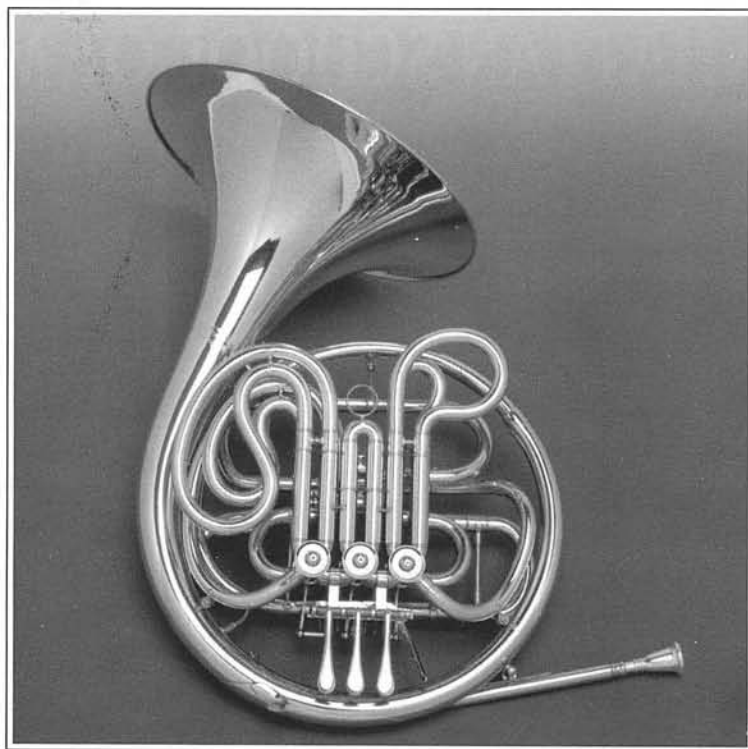
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# György Ligeti's *Trio*

by Kristin Thelander

I have been studying and performing György Ligeti's Horn Trio for the past year and a half, and my fascination with this work continues to grow as I discover more and more about it. It is not performed often, not only because of its difficulty, but also because it has only been published in score form in a facsimile of the composer's autograph. Perhaps the new engraved score, which Schott has plans to release soon, will encourage more performances.

Ligeti's Horn Trio was written for Hermann Baumann, Saschko Gawriloff (violin), and Eckart Besch (piano), in 1982. Ever since Hermann Baumann spoke enthusiastically about the work in a summer masterclass I took from him in 1983, I have hoped for an opportunity to play the piece. Finding a violinist and pianist interested in learning it was my biggest challenge! In preparing for a performance, help can be found in excellent recordings featuring Gawriloff, Baumann, and Besch (Wergo 60100-50; 1986); Rolf Schulte, Bill Purvis, and Alan Feinberg (Bridge BCD 9012; 1988); and Gawriloff, Marie-Luise Neunecker, and Pierre-Laurent Aimard (Sony SK 62309; 1998).

## Biography and Compositional Style

György Ligeti (b. 1923) is a Hungarian composer, born in Transylvania to Jewish parents.<sup>1</sup> He studied composition with Ferenc Farkas at the Kolozsvár (Cluj) Conservatory in Budapest as a young man. He spent World War II in forced labor service, and though he escaped, his father and a brother were both killed at Auschwitz. After the war, he returned to the Budapest Academy of Music and again studied with Farkas; upon graduation he started teaching at the Academy. He lived in the restrictive environment of Soviet influence, in which knowledge of "outside" music was limited, too much dissonance was forbidden, and certain composers and pieces were prohibited. Ligeti composed "acceptable" pieces of folksong arrangements and choral songs, but he also did more adventurous composing, believing that this music would never be performed or published. One of his best and most well-known early works is *Six Bagatelles* (1953), which has entered the standard repertoire for woodwind quintet. As the political environment became somewhat less restrictive after Stalin's death in 1953, he began to experiment with serialism.

Ligeti and his wife left Hungary after the Revolution of 1956, after which Hungary was totally controlled by the Soviet Union. He spent two years in Cologne working in the West German Radio electronic music studio with Stockhausen, and since 1959 he has taught in Vienna and Hamburg, with visiting positions in Stockholm, Stanford University (1972), and Tanglewood (1973). In his early years of composing electronic music in Cologne, he developed the micropolyphonic style that became familiar to the general public through his choral work *Atmosphères*

(1961), which was used in the soundtrack of the film *2001: A Space Odyssey* (1968)—without Ligeti's consent or knowledge! Ligeti described the style as a

"dense canonic structure. But you cannot actually hear the polyphony, the canon. You hear a kind of impenetrable texture, something like a very densely woven cobweb . . . The polyphonic structure does not come through, you can not hear it, it remains hidden in a microscopic, underwater world, to us inaudible."<sup>2</sup>

Indeed, the micropolyphonic web sounds more like static bands and clusters of sounds than complex polyphony. The juxtaposition of complexity and stasis is also characteristic of the Horn Trio, although it doesn't sound anything like *Atmosphères*. Other characteristics of Ligeti's mature style include an interest in minimal events, silence, and motionlessness, and in the use of microtones. In the 1970s, Ligeti became more interested in melody and also in repetitive music and minimalism. All of these elements are found in the Horn Trio.

Many consider the Horn Trio to be the most complex music Ligeti had written up until 1982. It is a juxtaposition of old and new, static and complex, repetition and perpetual variation. The rhythmic heterophony and contrapuntal complexity achieved are amazing, considering that the work involves only three players. But Ligeti uses double-stops in the violin persistently; indeed he said "secretly it is a Quartet."<sup>3</sup> The piano part often involves layers of syncopation which contribute to the rhythmic complexity. Only the horn part is played "one note at a time" (thankfully!), but its use of natural harmonics creates a conflict of tunings that also contributes to the aural complexity of the piece.

## The Horn Trio: Connections to Brahms and German Romanticism

Ligeti subtitled his Trio "Hommage à Brahms," but he says there is neither quotation nor influence of Brahms' music in it. He says it is a dedication to Brahms, whose own Horn Trio is an incomparable piece of chamber music which floats in musical heaven.<sup>4</sup> However, it is not hard to find some parallels between the two pieces. Both are in four movements; Ligeti had originally intended five, but realized after writing the fourth movement that no other movement could follow.<sup>5</sup> The tempi and character of the movements can easily be compared, from Ligeti's reflective opening *Andante con tenerezza*, not unlike Brahms' *Andante*, to Ligeti's *Vivacissimo* second movement, with a light-hearted character similar to Brahms' *Scherzo*. Ligeti's third and fourth movements are in reverse order compared to Brahms', with the third movement *March with Trio* paralleling Brahms' *Hunting Finale*, and the fourth movement *Lament* relating

strongly to Brahms' third movement *Adagio mesto*, written after the death of his mother. Ligeti's four-movement structure, ending with *Adagio*, may also have models in Mahler's Ninth Symphony and Bartok's Sixth String Quartet.

Another clear connection to the Brahms Trio, and indeed an allusion to the romantic nature of the horn itself, is the use of the traditional "horn fifths" as a thematic gesture throughout the entire piece. The tonic-dominant-tonic harmonic pattern, so typically played by a pair of natural horns, evokes the forests of German Romanticism.

#### Example 1.



In the hands of Beethoven, the descending form of the horn fifths became associated with departure and loss in the opening chords of his Piano Sonata, op. 81a (*Les Adieux*), over which Beethoven wrote the word "Lebewohl" (farewell).

#### Example 2.



In the third movement of the Brahms Trio, the most poignant moment comes near the end, when the violin and horn play rising and falling horn fifths, unaccompanied.

#### Example 3.



Another famous use of a variation of the horn fifths motive can be found in the opening of the last movement of Mahler's Ninth Symphony.

#### Example 4.



Finally, we see that Ligeti's horn fifths motive is distorted by intervallic alterations. The first movement opens with this theme, played by violin, in which the intervals are major third/tritone/minor sixth.

#### Example 5.



Even the 3-2-1 melody of the traditional theme is altered chromatically. Though distorted, the melody and harmonies of the horn fifths motive are present in every movement of Ligeti's Trio, and the motive not only binds the movements together, but binds the entire work with previous romantic works and characteristic horn sounds from the past.

In the second movement, we see the horn fifths transformed with the rhythm of a Bulgarian folk dance.

#### Example 6.



In the trio of the third movement, the horn, fifths also pervade, with duets for violin and horn and the right and left hand of the piano weaving throughout the high and low registers. In the fourth movement, the horn fifths, associated harmony, and descending melody are used to form a chaconne. The five-measure theme of the Lament is an extension of the descending horn fifths motive.

#### Example 7.



The descending melody containing three, four, five, or more notes appears throughout the movement. As the texture of the movement thins out to the highest notes sustained on the violin and the lowest notes on the horn, the piano states the horn fifths motive one last time and then all instruments fade into nothingness.

Another connection to Brahms and the past involves Ligeti's idiomatic writing for the horn's natural harmonics. Brahms preferred the natural horn, intending that the Trio be performed on the older instrument rather than on the modern valve horn. Although Ligeti wrote for the modern double horn, he frequently identifies specific desired fingerings by labeling the "crook" intended for whole passages of notes. This is very prevalent in the second movement in many passages which specify fingerings.



## Example 8.

II. *Vivacissimo molto ritmico, a whole bar = 60*  
cantabile, dolce espr.



Out-of-tune notes which fall in the harmonic series are indicated as such, and clearly this intonational discrepancy is the composer's intention. This technique is particularly effective in the grief-stricken last movement, where at the climax the horn is literally wailing with its excruciatingly out of tune notes.

## Example 9.

IV. *Lamento. Adagio* ♩=78  
espr. dolente ma con forza, appassionato



## Style and Structure of the Horn Trio

The first movement of the Horn Trio, *Andantino con tenerezza*, is basically in ABA form, or ABCAB form if further subdivided. The violin, horn, and piano parts are highly independent, separate linear structures which ebb and flow against each other and have certain points of coincidence. Although all parts are notated in 4/4 time, the effective meter of each part varies through the consistent use of odd subdivisions of the beat. For example, the violin part remains effectively in common time, with most subdivisions being sixteenth-notes. It is highly syncopated, with movement occurring between beats more often than on beats, negating the meter and hierarchy of beats. The horn part consists mostly of triplet subdivisions, so the effective meter is 12/8. This part is also highly syncopated, with movement occurring between beats more often than on beats. The piano plays mostly quintuplet subdivisions of the beat, so the effective meter is 20/16. The result is that the three parts sound like they are performing at different tempos, and completely independently of each other. The violin and horn play together only in cadential passages of long notes which utilize *sul tasto* and *flautando* colors along with stopped horn in a very effective manner. Each cadential passage ends with the piano playing the distorted, descending horn fifths motive, which forms the pervasive thematic gesture of the entire piece.

## Example 10.

I. *Andantino con tenerezza*, ♩=100



In the ABCAB structure, the B section (mm. 41-61) features measured glissandos on natural harmonics in the horn part, along with strong horn calls. The horn definitely takes the lead in this section, with dynamics reaching as loud as *mf*. In the middle section (mm. 62-85), violin and piano play sections in *più mosso* tempo which alternate with passages in the original tempo. The return of the opening material is obscured, with the piano continuing to play descending chords in the faster tempo, uncoordinated with the violin and horn. The pitch material of the violin and horn parts in the final A and B sections is the same as that of the first part of the piece, but slight rhythmic differences continue to give the music its reflective, wandering character. The movement ends with the frozen, slow-motion chord changes which so often conclude Ligeti's music.

The greatest challenge to the performers in the first movement is rhythmic and ensemble accuracy. With all the syncopations and the negation of the basic pulse, I found that the movement actually reminded me a great deal of Brahms! As in the first movement of the Brahms Trio, and throughout many passages in his symphonies, I find it all too easy to add a beat or mistake a weak beat for a strong beat. Thinking "in two" helped me keep track of the strong beats of the measure.

The second movement, *Vivacissimo molto ritmico*, is a perpetual motion piece which has its antecedents in Ligeti's *Continuum* (1968) and *Hungarian Rock* (1978), both for solo harpsichord. It opens with pizzicato violin double stops in the 3+3+2 pattern of a Bulgarian folk dance (see Example 6). The piano enters with the same rhythmic material, and then the left hand of the piano begins an ostinato which is heard throughout the movement. This ostinato is an eight-note scale in each measure, with accents forming groupings of 3+3+2. These internal accents are nearly impossible to bring out at the tempo of 60 for the whole measure, but that is not all the pianist has to do. The right hand plays disjunct, twelve-tone melodies, which have accents and subdivisions opposed to the ostinato left hand. The entire second movement consists of very fast, hectic, machine-like activity, with layers of syncopation, dense polyphonic structures, and gradually shifting textures. Because of the rhythms, this movement seems like an homage to Bartók, but there are also elements of African, Caribbean, and jazz influence. Certainly there is a minimalist influence; Ligeti was a great admirer of Steve Reich. This is the most challenging movement from a purely technical point of view for the ensemble. The violin

part includes many double and triple stops, harmonics, and tone colors (*sul ponticello*, *sul tasto*). The piano part is an amazing challenge to rhythmic coordination and physical endurance. The horn part makes virtuosic use of natural harmonics, and the resultant out-of-tune notes and microtones (see Example 8) require great flexibility and accuracy. The layers of heterophony seem as complex as that of a full orchestra piece. The machine-like speed and complexity grow steadily in texture and intensity until all three parts cut off abruptly (has the machine disintegrated?), and the final measures end with high sustained notes in the violin and stopped horn like a static plateau. This movement is a lot of fun for the audience, and a feat of concentration and technique for the performers.

The third movement, *Alla Marcia*, also has an ABA structure. The A section consists of 10 repetitions of a three-measure isorhythmic phrase in the piano; the pitch material seems serialized, but in different lengths than the rhythmic repetition (somewhat like an isorhythmic motet). The violin begins in unison with the piano, but in the fourth rhythmic unit, it begins to phase-shift behind the piano, first lagging behind by a sixteenth-note, then by an eighth, and finally by three-quarters of a beat. This phase-shifting is a favorite technique used by minimalist composers. The horn is absent altogether from the A section of the movement. The middle section is a delicate, flowing waltz with pervasive horn fifths moving quickly throughout the extreme registers of the instruments. Many of the melodies are twelve-tone, although not strictly serial. The return of the A section is identical to the first part of the piece, but with the addition of odd outbursts by the horn, played *ff*, mostly on natural harmonics, with the bell in the air and hand out of the bell. What is the purpose of this commentary by the horn? It is almost as if the phase-shifting of the violin and piano have gotten too crazy to bear, and the hornist covers her ears and starts hollering in frustration! The more I hear this movement, the more it reminds me of some sort of demented tango.

The last movement of Ligeti's Trio is a powerful statement of grief, loss, and despair. Like the famous "Dido's Lament" from Purcell's *Dido and Aeneas*, it is a continuous variation on a repeating harmonic pattern, a kind of chaconne. In the case of Ligeti's Lamento, the repeating pattern is five measures long and is an extrapolation of the descending horn fifths motive (see Example 7). For the first 43 measures of the movement, the horn plays soft held notes in the high or low register; the static horn part is a stoic foil to weeping descending fragments of the horn fifths melody. At the climax of the movement, the horn enters with its microtonal descending fragments, sounding much like a wailing mourner (see Example 9). Ligeti described the effect as similar to the stylized weeping of professional wake singers.<sup>6</sup> I find this passage (mm. 51-73) to be very taxing, both physically and emotionally. The high keening eventually descends to the lower range of the horn, and then all that remains is the piano pounding repetitively and dissonantly in the lowest range (indeed, to the lowest note on the piano) and the violin holding a high B (perhaps the highest fingered note on the violin). The piano stops abruptly, and a low F on the horn, played *pp*, becomes audible in contrast with the high B in the violin. The last measures of the piece are completely static, with the violin playing descending

melodic fragments in the extreme high range, the piano contributing a few distorted horn fifths, and the horn descending slowly from the low F, to E-flat, and finally to low D, held continuously for 26 slow measures ("breathe imperceptibly and enter again very softly"). The horn and violin are five-and-a-half octaves apart, frozen in time and space. The pitches of the last cluster played by the piano are released one by one, until all sounds have faded out. If you are lucky, there will be an effective silence for several long seconds at the end of the performance, as this powerful work comes to an end.

I believe that Ligeti's Horn Trio is one of the greatest pieces of chamber music that we horn players have, and it is a worthy companion to the Brahms Trio. I hope that the comments I have offered here might encourage others to study and perform Ligeti's Trio.

## Notes

<sup>1</sup>Biographical information is from Paul Griffiths, *György Ligeti* (London: Robson Books, 1983), and Robert W. Richart, *György Ligeti: A Bio-Bibliography* (New York: Greenwood Press, 1990).

<sup>2</sup>Quoted in Jonathan W. Bernard, "Inaudible Structures, Audible Music: Ligeti's Problem, and His Solution," *Music Analysis* 6, no. 3 (1987):209.

<sup>3</sup>Quoted in Ulrich Dibelius, "Ligeti's Horntrio," *Melos* 1 (1984): 58.

<sup>4</sup>*Ibid.*, 45.

<sup>5</sup>*Ibid.*

<sup>6</sup>*Ibid.*, 57.

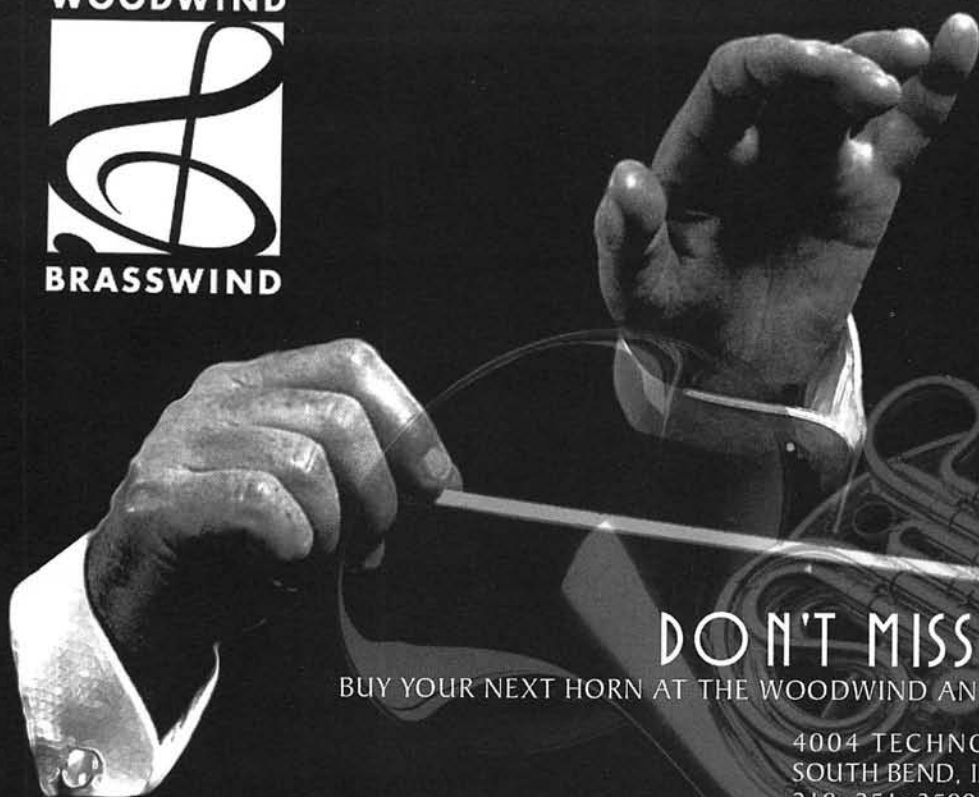
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# Crooks and the 19<sup>th</sup>-Century Horn<sup>1</sup>

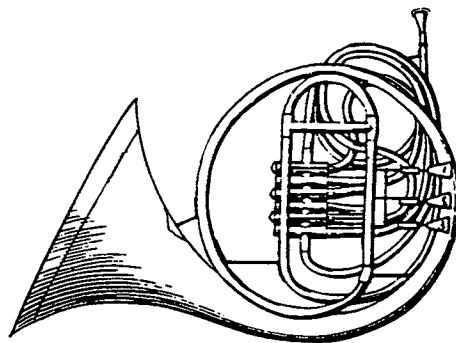
by John Q. Ericson

**A**s a performer and teacher, I have long been very interested in the question of how works might have been performed by the original players and how those parts may have sounded to the original audiences. Early in my playing experience, I assumed (as many do) that parts in F were mostly for valved horn and those notated in other keys were probably for natural horn. This theory held up well for the classics, but then I began to perform works like *Don Juan*, op. 20 (1889) of Richard Strauss (1864-1949), which has extended passages for the horn in E. Works like this led me to wonder along these lines—Is this a natural horn part? It doesn't look like a natural horn part. Certainly, the notes are playable, but is that what Strauss really wanted? With further study, I came to realize the obvious: performers and composers in the 19<sup>th</sup> century did not necessarily view the valved horn as being a fixed pitch instrument, and chose other crookings to fit the musical situation. In the case of Strauss, his writings make it quite clear as to why he specifically wrote in keys other than F; in the period before the double horn became common,<sup>2</sup> performers in fact used crooks other than F on the valved horn and he wished to accommodate them in his works. He wrote in 1905 that

Horn players now use the horns in E, F, high A, and high B-flat .... Generally, the players of the first and third horns use the horn in high B-flat for almost all pieces in flat keys and the horn in high A for all pieces in sharp keys. The players of the second and fourth horns use horns in E and F.<sup>3</sup>

Composers wrote in keys other than F for a variety of reasons. To understand why one must first recognize that there are essentially two separate issues to consider. The first is the assumption that the composer believed that the instrument used by horn players reading the part would be crooked into that key, be it a valved horn or a natural horn, using a system of detachable crooks to change the fundamental pitch of the instrument. But a second issue still lurks in the background and must always be considered in parallel with the first: how did the performers actually perform the parts in the period? This article will examine early, middle, and late 19<sup>th</sup>-century attitudes toward and techniques used in employing crooks with valved horns. Certain issues in the relationship between natural and early valved horns will be discussed, followed by a brief overview of some mid-century developments, using the music of Robert Schumann for examples. Finally, the approaches of three important horn teachers in the latter part of the century, Friedrich Gumpert, Henri Kling, and Oscar Franz, will show how some performers chose crooks to solve various problems they encountered.

## Valved Horns in the Early 19<sup>th</sup> Century



Early valved horn crooked in F, as illustrated in Josef Kail, *Scala für das Chromatische Tasten-Waldhorn in F und E* (Prague: Marco Berra, ca. 1830/31).<sup>4</sup>

Early valved horns were very similar in overall design to natural horns then still in use, and, at least early on, many were converted from natural horns.<sup>5</sup> The early valved horn thus had many features in common with the natural horn and is a quite different instrument than the modern valved horn. There are three not-so-obvious but relevant details (at least for the modern hornist) about early valved horns. First, makers used the same parts and mandrels to produce valved or natural horns in this period, so bore sizes would be the same, through the tuning slides is usually around 11 mm<sup>6</sup> on early valved horns. Modern horns, by comparison, generally have a bore of around 12 mm (.468" is common in the USA). Second, the mouthpieces in use were also identical to those in use on contemporary natural horns: very deep, funnel-shaped mouthpieces with little or no backbore. Third, the bell throats of natural horns are typically much smaller than even the smallest modern horn bell throat. The combination of smaller and similar bore size, deep mouthpieces, and smaller bell throats produced a result that seems obvious: natural horns and early valved horns would blend easily in section usage.

The most obvious difference between early valved horns and modern horns was that they were constructed to take terminal or inserted (sliding) crooks like a natural horn, allowing it to be crooked or pitched in different keys. As on the natural horn, the different crooks allowed the horn to be crooked in a key that was the same as or closely related to the key of the work being performed. An added desirable characteristic was that different crooks also made it possible for composers and performers to call upon different basic tonal colors from the instrument, depending on the crook. Each crook has its own distinct

tonal color, from the very bright high crooks to the very dark low crooks. Numerous early orchestral uses of the valved horn specifically request instruments crooked in keys other than F, including frequently parts for valved horns in D, E-flat, E, G, A-flat, and A. This use of crooks on the valved horn was a direct result of the performers having first been trained in the technique of the natural horn.

The development of and transition between the two instruments had many controversies regarding the preferred tone and desirability (or not) of handstopped notes. While Stoelzel had sought to eliminate them, stopped notes provided what some perceived to be desirable shadings and nuances in the tone of the horn. Performed properly, the sound of the covered tones is not at all harsh like that of the "modern" stopped horn, but rather a more covered version of the basic tone of the horn. The great Parisian horn teacher Louis-François Dauprat (1787-1868) wrote in his monumental *Méthode de Cor alto et Cor basse* of 1824 that

Some have wished that by means of holes and keys the considerable series of factitious sounds on the horn might be eliminated, while at the same time and in the same way those that are totally lacking in the low register would become possible. But this method, already applied to the trumpet, has changed the timbre of the instrument to the point of giving it a quite peculiar character ....

The horn would probably fare likewise if it were to undergo similar alterations; it would lose its character and the true quality of its natural and factitious tones. Most of these latter have a charm that is particularly theirs, and which serve, so to speak, for shadings and nuances in contrast with the natural sounds. It must be presumed that, far from gaining by their complete removal, the horn would lose a great deal.<sup>7</sup>

In other words, Dauprat preferred the tone of the natural horn *because* of the shadings of tonal color present on the instrument. They were, simply stated, what made a horn sound like a horn. He was certainly not alone in his thinking on this topic in the 19<sup>th</sup> century.<sup>8</sup>

By mid-century, natural and valved horns were used separately and together for different reasons, depending on the composer's understanding of how the instruments worked and who the performers were around that composer who may have had some influence in the choices that were made. For clarity, this article will focus on one composer as a case study, Robert Schumann (1810-1856) and his works in the 1840s.

## Robert Schumann and the Natural Horn

While our perception as valved hornists today might be that the valve was a great invention and that it must have been adopted everywhere almost immediately, this was most certainly not the case. Many fine players still primarily played the natural horn, especially before 1850. The very limited number of works using valved horns

before this date is really rather striking when fully considered.

For example, consider Schumann's "Spring" Symphony (Symphony No. 1), which received its premiere performance by the Gewandhaus Orchestra in Leipzig on March 31, 1841. Schumann recalled the occasion in the following passage from a letter sent to Mendelssohn, dated October 22, 1845.

Do you still remember the first rehearsal of the "Spring" Symphony in the year 1841—and the "stopped" trumpets and horns at the beginning? It sounded as if the orchestra had a cold in its head; I can't help laughing when I think of it.<sup>9</sup>

While this work was composed to use natural horns and trumpets, and natural horns and trumpets were in fact used to perform it at the premiere, Schumann certainly did not see the resulting combination of stopped and open tones as being particularly artistic. Schumann clearly preferred the valved horn and its even tonal color, but the hornists played the work on natural horns; this was their instrument.

The original opening passage was the following:<sup>10</sup>



**Example 1.** Opening, "Spring" Symphony, as originally composed. (Horns in B-flat basso).

The written a' and b' were both stopped notes. The passage was quickly modified to lie a third higher, as in Example 2. This version now has no stopped notes in it if performed on the natural horn.

Corni in F. 

Corni in B.

Trombe in B.

**Example 2.** Opening, "Spring" Symphony, as modified (and published).

Several other works of Schumann were also premiered in Leipzig in these years, including his Overture, Scherzo, and Finale (1841), the first version of what would become his Symphony No. 4 (1841), his A minor Piano Concerto (1846), and his Symphony No. 2 (1846). All of these works include parts for natural horns instead of valved horns, which reflected the reality of the preferences of the hornists and their professional situation. The natural horn was still the accepted standard instrument in Leipzig.



## Schumann's Valved Horn Experiments, 1849-1850

Schumann's very first work for the valved horn was the well-known *Adagio und Allegro*, op. 70 (1849). This work, composed in Dresden between February 14 and 17, 1849, and originally titled *Romanze und Allegro*, does not seem to have been intended for any particular performer, although Clara Schumann rehearsed the work with the hornist Schletterlau shortly after its completion.<sup>11</sup> The work undoubtedly shows influences from valved hornists Schumann had come in contact with, such as the Schunke family<sup>12</sup> and especially the Lewy family.<sup>13</sup>

*Adagio und Allegro* is written for valved horn in F and piano and covers a written range from A<sub>1</sub> (old notation) to c". In his first work for the new instrument, Schumann used what he apparently felt were the full resources of the valved horn at that time. The horn part, undoubtedly for a three-valved instrument crooked in F, is fully chromatic and covers a very wide range. The key of written E-flat further underscores that this work was intended for the valved horn and not for the natural horn; this piece, if played on the natural horn in F, would require many stopped notes, making this work utterly impractical to perform.

As most horn players know, this is a difficult work. While it could be argued that Schumann did not know the technical difficulty of what he was requesting of the hornist, when this work is compared to the etudes of J. R. Lewy (1804-1881) published in the same year,<sup>14</sup> one notices that the writing (multiphonics notwithstanding) is not without precedent.



Example 3. Schumann, *Adagio und Allegro*, op. 70, mm. 62-78.



Example 4. J. R. Lewy, *Douze Etudes*, No. 4, conclusion.

Lewy's etudes have been frequently described as unique for the time, and most often referred to as examples of using the valves as a sort of crook changing device in a effort to preserve the tonal color of the natural horn. For all this attention, however, Lewy requests this unique technique (a technique also imitated by Wagner in his opera *Lohengrin* of 1848)<sup>15</sup> in only *three* of the 12 etudes he published, specifically in numbers 5, 10, and 11. Etudes 3 and 9 are specifically for the natural horn, and the rest use what we could only consider to be standard valved horn technique.<sup>16</sup> The excerpt quoted above is very typical of these etudes; highly technical with a very wide range.

It turns out that Schumann was in fact familiar with these etudes. Not only was he living in Dresden at the time where Lewy was serving as principal horn, but Schumann wrote a letter to Dr. Härtel of Breitkopf and Härtel dated May 2, 1849, which gave a strong endorsement of these etudes for publication:

Mr. Lewy, the first-horn player in the band here, will, one of these days, send you a book of studies for the horn. He begged me to prepare your mind for them by a few words of recommendation. As his terms are most reasonable, perhaps you will agree to the publication. What I have seen of them seems to be good and practical, as cannot but be expected from one who has made his instrument the study of his life.<sup>17</sup>

While this letter is dated a few months after the completion of *Adagio und Allegro*, it is very likely that Schumann was already familiar with Lewy's abilities and technique. It is very easy to imagine the composer looking at these contemporary etudes and believing that he had written the *Adagio und Allegro* in a manner that would be relatively straight-forward for a valved hornist to perform.<sup>18</sup>

Clara Schumann reported enthusiastically on the new work after rehearsing it in March of 1849, writing "The piece is brilliant, fresh, and passionate, just the way I like!"<sup>19</sup> Robert Schumann's enthusiasm for the valved horn was unabated as he immediately took up the composition of a second major solo work for the new instrument, the *Concertstück* [Concertpiece], op. 86, for four solo horns and orchestra. The piece was sketched February 18-20, and the orchestration completed by March 11. Schumann wrote the following in a letter dated April 10, 1849; ". . . and just a short time ago I composed a Concertpiece for Four Horns with the accompaniment of a large orchestra, which would appear to me to be one of my best pieces."<sup>20</sup>

Less than one year later, on February 25, 1850, the work was premiered in Leipzig with hornists Pohle, Jehnichen, Leichsenring, and Wilke performing the solo parts.<sup>21</sup> The work covers an overall written range from G-sharp<sub>1</sub> to e", and uses the valved horn to its fullest technical limits. The virtuosic demands extend to all of the parts; the first horn part is especially challenging. The conclusion of the third movement is typical of the very formidable writing seen throughout this work.



**Example 5.** Schumann, *Concertstück*, op. 86, mvt. III, conclusion.

The written high e<sup>'''</sup> to which the first part ascends certainly looks high to most modern players. Yet, as it turns out, it was not without precedent in the etude literature. A comparison of this work with the etudes of J. R. Lewy is again natural; the etude quoted above ascends to d-flat<sup>'''</sup>, a note he requests in several etudes. Also, the first hornist on the premiere,<sup>22</sup> Eduard Pohle, was a native of Dessau,<sup>23</sup> which was also the native home of Georg Kopprasch, a name immediately recognizable to virtually every modern hornist. Kopprasch is known to have performed and taught in Dessau in the 1830s;<sup>24</sup> it is not impossible that he may have actually taught Pohle. Kopprasch published two volumes of etudes; the op. 6 for low horn, and the op. 5 for high horn.<sup>25</sup> The low horn etudes are standard teaching material today, but the high horn etudes are practically unknown. Below is an excerpt:



**Example 6.** Kopprasch, *Etudes*, op. 5, no. 11, mm. 1-10.

In this etude, the hornist is eventually asked to ascend as high as f<sup>'''</sup> (a half-step higher than Schumann requested in the *Concertstück*), among numerous technical challenges. Again, it is easy to imagine that Schumann had access to this volume of etudes (first published in 1832 or 1833 by Breitkopf and Härtel) as he approached writing for the new valved horn, and in comparison could easily have felt that he had just written something very playable by any reasonably accomplished hornist.<sup>26</sup>

Schumann composed yet another work in 1849 for four horns, his *Jagdlieder*, op. 137, which were written in a *very* different manner than that of the *Concertstück*. Composed

between May 18 and 21, 1849 (just three months after the *Adagio und Allegro*; they were perhaps begun in April before the uprising in Dresden),<sup>27</sup> the *Jagdlieder* are a group of five settings of texts from Laube's *Jagdbrevier* for an ensemble of men's chorus and four horns.

Schumann makes several interesting instrumentation requests in this piece. First, despite the obvious availability of valves, only the fourth horn part calls for a valved horn. Second, all parts require crook changes, including horns crooked in different keys simultaneously. The natural horn writing in this piece is challenging. Judging from his already noted comments on the "Spring" Symphony, by this time Schumann certainly would have preferred the valved horn. However, the upper three parts were specifically written for natural horns, which could be related to several possibilities, most notably the preferences of the performers involved in the genesis of this piece, and a desire to use the natural horns to reflect the hunting character of the pieces themselves.

In the *Jagdlieder*, the valved horn (horn IV) is crooked in three different keys: D, E and F, with D called for in three of the five numbers. It is fairly safe to say that the performers with whom he had discussed the question preferred to use crooks on the valved horn; Schumann knew from his previous works that every pitch requested was available on the F crook, and yet chose to crook the valved horn in other keys (D and E) in the *Jagdlieder*.<sup>28</sup> The result in this piece is the use of the valved horn as essentially a bass horn, emphasizing the advantages offered by the use of valves in the middle and lower ranges.<sup>29</sup> The style of writing for the horn cannot be more different than that seen in the *Concertstück*; it is very difficult to imagine that both works are from the pen of the same composer, and were composed only a few months apart in time.<sup>30</sup>

One final work of Schumann should also be examined, his Symphony No. 3 in E-flat (1850). Premiered in Dusseldorf in 1851, Schumann requested horns crooked in F, E-flat, C, and H (B-natural) over the course of the work. It opens as follows:



**Example 7.** Schumann, *Symphony No. 3*, mvt. I, mm. 1-31.

On stylistic and compositional grounds, it can be said with some certainty this work is for a pair of valved horns (Horns 1 and 2) and a pair of natural horns (Horns 3 and 4).<sup>31</sup> The above example is typical. He has placed all of the horns in E-flat, and, as the symphony is in E-flat, this passage generally lies well on the requested E-flat crooks. The third and fourth parts are composed in a way that avoids the stopped notes of the natural horn, while there is no effort to avoid stopped notes in the top pair of horns. In the passage in Example 7, note especially measures 8 and 9, where only the first pair of horns have the written b' (a covered note on the natural horn), and also the part writing in measures 23-25.

The first and second horn parts require only E-flat and F crooks. F crooks are only used in the second movement, which is in C major, likely reflecting a desire on Schumann's part to better center the parts around the open notes of the F crook for better intonation and security. That these two parts were written for the valved horn is very clear from the numerous pitches which would have to be performed heavily stopped if taken on the natural horn, including e, f, a, b-flat, d', and f'. While all of these notes are certainly available on the natural horn, to use them in a symphonic context like this is rare.

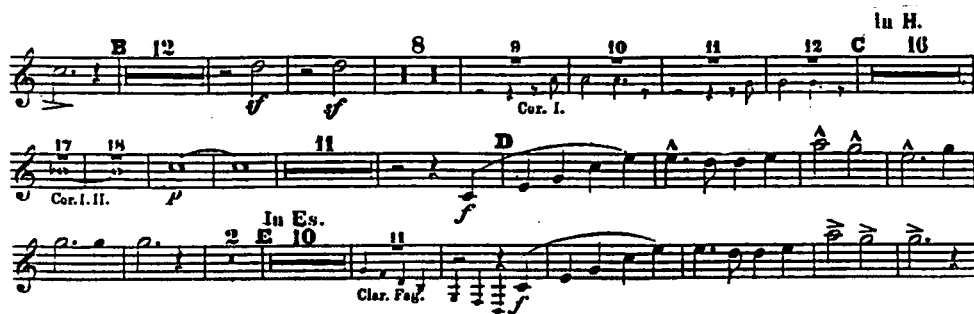
The horn writing seen in the third and fourth parts is strikingly different. The following example (Example 8) from the second movement illustrates the differences very clearly. The first and second horns are in F and the third and fourth are in C.



**Example 8.** Schumann, Symphony No. 3, mvt. II, mm. 30-51.

Because of passages such as this, the third and fourth parts would appear on stylistic grounds to be natural horn parts. Note especially the use of the C crook in these parts and the careful avoidance of stopped notes in the lower range. If a valved horn in C had been requested, Schumann would not have needed to avoid these pitches. In comparison, the first two parts contain many pitches which, if taken on the natural horn, would be heavily stopped; for the valved horn, they can all be fingered as open pitches with the valves.

The following example for the third horn in E-flat from the concluding movement is also of interest:



**Example 9.** Schumann, Symphony No. 3, mvt. V, horn III, mm. 74-156.

In both the third and fourth horns, there is a brief shift of crooks requested from E-flat to B (H in the German notation) and then back to E-flat. While it could perhaps be argued that Schumann intended for valved hornists to finger the B horn on the E-flat crook with the second and third valves and play the passage using hand-horn technique, in the style seen in those three oft-noted etudes of J. R. Lewy,<sup>32</sup> this was not his intention. This change of crook is not requested of the first two horns, which perform the same actual pitches notated in E-flat. Schumann makes this shift of key solely to accommodate the performance of the third and fourth parts on natural horns, and time is allowed to quickly make the requested change of crooks.<sup>33</sup>

Schumann was clearly interested in experimenting with the capabilities of the horn in this period. In a short period of time, he addressed a wide range of possibilities, from conservative to progressive, culminating in a sort of middle ground. Having previously used only the natural horn, Schumann started writing for the valved horn with enthusiasm in the *Adagio und Allegro* and the *Conzertstück*. He quickly realized, however, that the valved horn was just coming into use by major young artists. The *Jagdlieder*, written later the same year, exhibit a style of writing for the valved horn which is much more conservative. The final work of Schumann examined, his Symphony No. 3, strikes a middle ground between the previous works in its technical requirements, calling for a section of two valved horns and two natural horns for its performance, crooking the valved horns in both F and in E-flat. As the century wore on, valves became more widely used and other technical and aesthetic issues arrived, particularly in the areas of crooks, valves, and transposition.

### Performers on their use of crooks on the valved horn.<sup>34</sup>

Three major horn teachers and performers of the last third of the 19<sup>th</sup> century stand out for their clear writings on their actual performing techniques for orchestral works



# Crooks and the 19<sup>th</sup>-Century Horn

Gumpert, Henri Kling, and Oscar Franz.

## Friedrich Gumpert (1841-1906)

Among hornists, the name of Friedrich Adolf Gumpert<sup>35</sup> is one of the more widely recognized of all the horn players and teachers of the 19<sup>th</sup> century. Gumpert served as principal hornist in the Gewandhaus Orchestra from 1864-1898 and was professor of horn at the Leipzig Conservatory. Gumpert taught numerous prominent students during his tenure at the Leipzig Conservatory and edited and published a great deal of music.<sup>36</sup>

His *Practische Horn-Schule* (ca. 1879) contains a lengthy section on transposition. Gumpert begins by showing examples of how one can perform simple natural horn parts on the F crook by fingering the lower crooks with the valves (for example, the first valve makes the E-flat crook).<sup>37</sup> This is followed by a section showing how to transpose all the lower and higher keys primarily onto the F crook.<sup>38</sup> Transposing the horn in H onto the E crook is especially notable, however, as this simplifies greatly this difficult transposition. He then states, however, that higher transpositions may not be practical on the F crook,<sup>39</sup> and may be easier on the original crook. Toward the end of the section on transposition, Gumpert recommended that those purchasing a new instrument select one that may be crooked in the following keys: E-flat, E, F, G, A-flat, A, and B-flat. He noted that these crooks may be used to make the difficult passages easier.<sup>40</sup>

Two very interesting examples from the *Orchesterstudien* [orchestral studies] of Gumpert show how he used crooks to simplify difficult passages. The first example is the famous excerpt in H (B-natural) from the Second Symphony of Brahms. It is printed in Book 8 of the orchestral studies with the lower line of music printed transposed for performance on the E crook. This avoids the difficult downward transposition of an augmented fourth that would be required to perform this passage on the F crook.

Example 10. Brahms, Symphony No. 2, mvt. II excerpt.

The most interesting example comes early in volume one of his series of excerpt books, where he presents the high solo from the second movement of Beethoven's Symphony No. 4. The entrance is on a written high C for the horn in E-flat, and he footnotes this solo with the note that "If these notes aren't very good on the E-flat or F crook, then one should use the A-flat crook. On a good A-flat crook, this entrance will be perfect all the time."<sup>41</sup> Transposing this passage onto an A-flat crook is a quite practical solution and reflects the reality of his performing situation—this choice of crook is quite comparable to the use of the descant horn for this passage by the modern player instead of a standard double horn.

Example 11. Beethoven, Symphony No. 4, mvt. II excerpt.

## Henri Kling (1842-1918)

Henri Kling was professor of horn and solfège at the Geneva Conservatory from 1865-1918.<sup>42</sup> He had a wide range of interests which included composition and conducting, and related clearly his thoughts on how to perform the horn in his *Horn-Schule* (ca. 1865)<sup>43</sup> and in other writings. In fact, Kling is probably the most quotable of all the hornists in the 19<sup>th</sup> century for his extremely straightforward comments on how the horn should be played.

He states his view of how important the crooks are to the valved hornist quite clearly. Kling does describe transposition but does not recommend it as a means toward playing everything on the F crook. For simple transpositions in keys lower than F, Kling shows how one can think in terms of the valves as making crook changes—the works may then be performed using natural horn technique.<sup>44</sup> Clearly, at this time, some hornists performed everything on the F crook, but Kling strongly disagreed with this practice for technical and artistic reasons.

The assertion, which has been absurdly made in recent times, that the use of the crooks in connection with the vented [valved] horn should be discontinued, as being absolutely useless, since everything could be transposed on the F-horn, is not worth serious consideration. Hornists who follow such mischievous advice by attempting to transpose all passages on the F horn will find themselves frequently coming to grief and exposing themselves to the ridicule of

the audience. I advise the employment of the G, A, and high B-flat crooks whenever these are indicated by the composer. By their aid, the passages will be rendered with greater ease, more clearly, and with truer tone than when they are transposed on the F horn.<sup>45</sup>

Kling here hints at a philosophy of playing that would encourage the use of crooks on the valved horn to maintain the fundamental tonal color of the crook that was requested on the natural horn. He cites a number of examples to prove his major point that the original crooks make the passages easy from works with examples for horns in G and in A. All of his examples are from works which were composed originally for the natural horn.

In another of his publications, *Modern Instrumentation and Orchestration* (1882), Kling clarifies one issue for composers with respect to the use of crooks on valved horns. He states that "Chromatic [valved] Horns in F, E, and E-flat sound to best advantage" because the valve slides cannot be adjusted properly for the other keys to be performed in tune.<sup>47</sup> However, it is worth noting that Gumpert's use of the A-flat crook in the excerpt from Beethoven 4, for example [Example 11], would certainly require a shorter set of valve slides for the sake of intonation, as would many of the examples given by Kling himself in the *Horn-Schule*. It is highly likely that at least some performers must have utilized shorter valve slides for the higher keys.<sup>48</sup> As natural hornist Richard Seraphinoff has commented, "job security has always been the mother of all invention,"<sup>49</sup> and certainly 19<sup>th</sup>-century hornists were interested in both intonation and job security.

#### Oscar Franz (1843-1886)

Oscar Franz was also a very prominent German hornist, performing in Dresden and teaching at the Dresden Conservatory. A well-respected teacher and performer, it is to Oscar Franz<sup>50</sup> that Richard Strauss dedicated the orchestral score of his Horn Concerto No. 1, op. 11 (1883).<sup>51</sup> Franz presents a very practical overview of the use of crooks on valved horns in his *Grosse theoretisch-practische Waldhorn-Schule* (ca. 1880):

In modern compositions ... it is of frequent occurrence that no time is left for the player to change his crook and oft-times the key changes without the slightest pause; to meet such emergencies it is very necessary that the pupil become proficient in "transposing," that is:—learn to play the written notes higher or lower as the case may demand.

It cannot be denied that the tone in certain passages will sound better when executed in the original pitch, than when transposed; but it is decidedly wrong to insist, as so many do, that, when a composer has written a passage, say for the E Horn, the same will not sound as well when transposed upon the F Horn; certain passages of course will

sound better when played upon the originally-pitched instruments, as the tone of the E-flat and C horn sounds full that in F. However, as long as a passage is executed perfectly, little notice will be taken whether or not it has been transposed.<sup>52</sup>

This text is followed by examples of how to transpose every key. Franz makes use of the F, E, and E-flat crooks in his examples, showing how to transpose parts in B-flat basso, C, D-flat, D, E-flat, and E onto the F crook, parts in A, B-natural, and F-sharp onto the E crook, and parts in A-flat onto the E-flat crook. But these examples are followed with additional examples of passages for high crooks, noting that "As the tone of the higher-pitched Horns invariably sounds brighter and clearer, the following should always be played in the original pitch." He includes this very famous passage from Beethoven's Symphony No. 7 as an example:



Example 12. Beethoven, Symphony No. 7, mvt. I excerpt.

My own experimentation would make it clear that to perform this passage on the A crook on a valved horn would certainly require shorter valve slides than those cut for the F crook. In particular, the written f" would be terribly flat using a pushed in F horn first valve slide. Franz addressed this issue in a general manner earlier in the *Schule*, noting that:

To insure purity of intonation, the valve-slides of the horn should be drawn out (according to necessity) when transposing upon it for the variously pitched horns. The intonation upon this instrument being somewhat too high for the lower, and in turn too low for the higher pitched transpositions.<sup>54</sup>

This passage indicates that the valve slides must be adjusted for different crooks, but also implies that only the F horn tuning slides were available. How Franz would have actually coped with this issue is open to speculation.<sup>55</sup>

#### Conclusion: Performance Realities in 19<sup>th</sup>-Century Music

Anton Horner (1877-1971) was perhaps the most

prominent of Friedrich Gumpert's students. Horner performed in the Philadelphia Orchestra from 1902-1946 (serving as principal hornist until 1930) and taught for many years at the Curtis Institute of Music in Philadelphia.<sup>56</sup> In 1956, Horner recalled the manner in which Gumpert actually used crooks on the valved horn, which give us today important insights into performance realities at the end of the 19<sup>th</sup> century:

[Gumpert] had no use for the B-flat horn which was coming into use in Germany at that time; but he did advocate changing crooks or slides to G, A, and B-flat horn for some compositions. For instance, he played the Siegfried solo on the B-flat horn, and the slow movement of the Second Beethoven Symphony on the A crook; also played the Mendelssohn Nocturne on an E crook. The old German conductors like Reinecke in Leipzig, Bühlow [*sic*] in Berlin, and others would not tolerate the thin, harsh quality of the B-flat horn, unless the composers called for that quality in their compositions, when they wrote for the G, A-flat, A, and B-flat horn. Of course, we, of today, think these restrictions are splitting hairs, but that was the opinion that prevailed in those days. I know that in many orchestras, when there were auditions for vacant positions, B-flat horn players were not even considered. But eventually, B-flat horn specialists were considered, when such excellent players as Preusse in Frankfurt proved and demonstrated its advantages.<sup>57</sup>

From these statements, a few specific examples of how Gumpert taught his students to use crooks other than F on the valved horn are made clear. We know from Horner that Gumpert used the E crook on the Mendelssohn Nocturne, which was composed for the natural horn in E. Using the E crook on the valved horn allowed performance of this work without transposition, and also maintained the basic tonal color of the E crook for which it was composed. Horner also indicates as well that Gumpert used the A crook on the slow movement of the Beethoven Second Symphony. The passage in question is for Horn in E (later in the movement Beethoven actually calls for the A crook), and on the A crook this E horn passage would be much more secure. A final example is the use of the B-flat crook for Wagner's Siegfried solo. In Gumpert's time, the B-flat crook was considered to have a thin, harsh tonal color, but he nevertheless utilized this crook for security.

While hopefully a very obvious statement at this point, a first conclusion we must draw is that horn players in fact used crooks on both natural and valved horns in the 19<sup>th</sup> century, as evidenced by the notation of valved horn parts in keys other than F. By mid-century, composers like Schumann used the natural horn in a number of works because performers evidently still wanted it, but certainly had progressive ideas about the horn and wrote major works for the valved horn, writing frequently for valved horns alone or combined with natural horns, crooked in a variety of keys.

But what of the performers? Like today, there had to have been issues of section dynamics and the reality of a work situation that influenced the pace of the change from the natural horn to the valved horn and the use of crooks on the valved horn in general as well. Gumpert, Kling, Franz, and Horner all give significant clues. As today, the

first hornist and especially the conductor must have asserted much influence, and it was a period full of much discussion about the relative merits of valved and natural horns.

In this way, one can see the entire 19<sup>th</sup> century as a transitional period for the horn. While horn writing in some works probably reflects nothing more than an element of caution and what composers *thought* horn players were doing,<sup>58</sup> certainly many works reflect accurately the preferences of the performers associated with those composers. Each work written in this period reveals, in its treatment of the horn, a definite attitude about the new valve technology. While the modern hornist, F horn in hand, must still transpose horn parts in keys other than F to perform them, it is an important and interesting task to understand why the parts were written as they were, especially if we want to achieve an accurate, historically-informed performance—something that all performers should strive for.

## Notes

<sup>1</sup>This article is based in part on materials from my dissertation, "The Development of Valved Horn Technique in Early Nineteenth-Century Germany: A Survey of Performers and Works Before 1850 With Respect to the Use of Crooks, Right-Hand Technique, Transposition, and Valves" (D.M. dissertation, Indiana University, 1995), and was presented as a paper (in modified form) at *Celebration '99!*, the 31<sup>st</sup> annual symposium of the International Horn Society in Athens, Georgia.

<sup>2</sup>See Ericson, "The Double Horn and Its Invention in 1897," *The Horn Call* XXVIII, no. 2 (February 1988): 31-34.

<sup>3</sup>Hector Berlioz, *Treatise on Instrumentation*, enl. and rev. Richard Strauss, transl. Theodore Front (New York: Kalmus, 1948), 279-80.

<sup>4</sup>This work is partially reprinted in Bohuslav Cizek, "Josef Kail (1791-1871), Forgotten Brass Instrument Innovator," part 1, *Brass Bulletin* 73 (1991): 71, with comments, 72.

<sup>5</sup>For an overview of other contemporary experiments, see Ericson, "Heinrich Stoelzel and Early Valved Horn Technique," *The Historic Brass Society Journal* 9 (1997): 63-66; and Ericson, "Why Was the Valve Invented?" *The Horn Call* XXVIII, no. 3 (May 1998): 35-40.

<sup>6</sup>Hans Pizka reports that the bore of the Viennese horn has not changed since the early 19<sup>th</sup> century, with a bore of 10.8 mm (Hans Pizka, *Hornisten Lexikon* [Kirchheim: Hans Pizka Edition, 1986], 522). Dimensions varied by period and from manufacturer to manufacturer; an overview of the inner dimensions of several 19<sup>th</sup>-century horns may be found in Herbert Heyde, *Das Ventilblasinstrument* (Leipzig: VEB Deutscher Verlag für Musik, 1987), 110; the specific inner bore size is given for three representative horns as 10.8 mm (Kersten, Dresden, ca. 1845-1850), 11.1 mm (H. Oertel, Leipzig, ca. 1865), and 11.3 mm (Schmidt, Köln, ca. 1880). These dimensions are consistent with the outer bore dimensions (measuring the outside dimension of the tube, not inner) given in charts for a larger group of early valved horns in Heyde, *Hörner und Zinken* (Leipzig: VEB Deutscher Verlag für Musik, 1982), 228-229; the outer bores dimensions of the horns represented are, on average, just over 12 mm.

<sup>7</sup>Louis-Francois Dauprat, *Method for Cor Alto and Cor Basse*, trans. ed. by Viola Roth (Bloomington: Birdalone Books, 1994), pt. 1, 5 [13].

<sup>8</sup>See also Ericson, "Trashing the Valved Horn?" *The Horn Call* XXIX, no. 1 (November 1998): 53-56.

<sup>9</sup>Karl Storck, ed., *The Letters of Robert Schumann* (London: John Murray, 1907), 249, cited in David Whitwell, *A New History*



of *Wind Music* (Evanston, IL: The Instrumentalist, 1972), 32. In his *Memoirs*, Berloiz also noted the continued use of the natural horn in Leipzig in 1843; Hector Berloiz, *Memoirs*, trans. Rachel Holmes and Eleanor Holmes, rev. Ernest Newman (New York: Dover, 1966), 292.

<sup>10</sup>Joan Chissell, *Schumann* (London: J.M. Dent and Sons, 1948), 157. Chissell also notes that Gustav Mahler in his rescoring of this symphony restored the original notes "in view of the greater capabilities of modern valve horns and trumpets."

<sup>11</sup>Bernhard Brüche and Kurt Janetzky, *Kulturgeschichte des Horns* (Tutzing: Hans Schneider, 1976), 227, citing information from Berthold Litzmann, *Clara Schumann, ein Künstlerleben* (Leipzig, 1902/25).

<sup>12</sup>Called by Horace Fitzpatrick (*The Horn and Horn Playing and the Austro-Bohemian Tradition from 1680-1830* [London: Oxford University Press, 1970], 215) a "great dynasty of handhorn players," one member of this family of hornists, Andreas Schunke, has been cited as a performer of one of the very first works for the valved horn in 1819, the Lenss Concerto for three horns (see *Allgemeine musikalische Zeitung* 21 [December 22, 1819]: col. 874). Schumann was a close friend of Ludwig Schunke, a pianist.

<sup>13</sup>Schumann made a most interesting reference to either J. R. Lewy (1802-1881) or, more likely, his nephew Richard Lewy (1827-1883) in a letter dated Easter Monday, 1839. Schumann wrote to Clara Weick that, "Lewy, a youthful horn virtuoso in Vienna, is here again; however he seems to me to be so silly...and so pathetic—I don't know why. And he tells such lies to the Viennese about his trip, it's enough to make one die laughing." (Trans. in Brüche and Janetzky, *Kultugeschichte*, 227). Schumann also makes reference to Richard Lewy in Martin Kreisig, ed., *Gesammelte Schriften über Musik und Musiker von Robert Schumann*, 5th ed. (Leipzig: Breitkopf & Härtel, 1914), vol. 2, 49.

<sup>14</sup>Ericson, "Joseph Rudolphe Lewy and Valved Horn Technique in Germany, 1837-1851," *The Horn Call Annual* 9 (1997): 34, footnote 46.

<sup>15</sup>*Ibid.*, 29-31.

<sup>16</sup>Edward H. Tarr, "The Romantic Trumpet," part 2, *Historic Brass Society Journal* 6 (1994): 200, citing Christian Ahrens, *Eine erfingung und ihre Folgen: Blechblasinstrumente mit Ventilen* (Kassel, 1986), 20.

<sup>17</sup>May Herbert, trans., *The Life of Robert Schumann Told in His Letters*, vol. 2 (London: Richard Bentley and Son, 1890), 2553 cited in Eldon Matlick, "Robert Schumann and the Horn: A Study of the Valved Horn Used in Symphonic and Solo Works" (D.M. dissertation, Indiana University, 1997), 126. Special thanks to Dr. Matlick for sharing his nearly complete copy of the Lewy *Douze Etudes* with the author.

<sup>18</sup>It should be noted that Matlick discusses at great length (*ibid.*, 198-225) how the valves might have been used as crooking devices in this work, in the style of the three famous etudes of Lewy. His arguments are fundamentally based on the premise that Stoelzel and Blümel had invented the valve as a mere crook changing device (a premise stated in the second paragraph of the dissertation - page 1); the quotation already given from Stoelzel in the present article proves this premise incorrect (see also Ericson, "Why Was the Valve Invented?" 35-40, and Ericson, "Heinrich Stoelzel," 63-82). My own study of J. R. Lewy would indicate that there is very little evidence that any hornist other than J. R. Lewy himself actually used this technique (see also Ericson, "Joseph Rudolphe Lewy," 31-32).

<sup>19</sup>Brüche and Janetzky, 227.

<sup>20</sup>Trans. from letter to Ferdinand Hiller in Brüche and Janetzky, *ibid.*, 229.

<sup>21</sup>*Ibid.* Eduard Pohle served as principal hornist of the Gewandhaus Orchestra from 1841-53, appearing as a soloist with the orchestra five times during his tenure (Pizka, 361). C. C. Wilke (1811-56) served as a hornist in the Gewandhaus Orchestra from 1842-56 (*ibid.* 525). Of the other hornists, nothing is known to the author. It has been stated by Brüche and Janetzky that Pohle

performed this work on the natural horn (*Kulturgeschichte*, 224). In my own dissertation (192-194), I examine this topic following Brüche and Janetzky but note that Barry Tuckwell in *Horn* (New York: Schirmer, 1983), 79, doubts the authenticity of this report. The sources utilized by Brüche, Janetzky, and Tuckwell to reach their conclusions are still unknown to this author. Although perhaps possible, I have very serious doubts of the authenticity of the report that Pohle performed this part on a natural horn unless some clear underlying source comes to light. Matlick, however, follows the account of Brüche and Janetzky (228).

<sup>22</sup>Matlick points to evidence that the work was previewed, perhaps in Dresden, shortly before the premiere in Leipzig (228, citing Brüche and Janetzky, 230), which would indicate that Lewy could have had an even larger influence in this work as a first performer.

<sup>23</sup>Pizka, 361.

<sup>24</sup>Ericson, "The Original Kopprasch Etudes," *The Horn Call* XXVII, no. 2 (February 1997): 17.

<sup>25</sup>Long out of print, at least two new editions of the op. 5 etudes have been recently announced: David Thompson (Thompson Edition) will have a new edition of the op. 5 etudes available by the end of 1999, and RM Williams Publishing will also soon make available a new edition of these etudes by Marty Hackleman.

<sup>26</sup>Robert Haven Schauffler in *Florestan: The Life and Work of Robert Schumann* (New York: Henry Holt and Co., 1945) stated the following on the subject of the playability of this work:

Very few composers have ever scored with less regard for practicability. The *Concertpiece for Four Horns and Orchestra*, op. 86, is a case in point. It is full of lovely music which can not be heard because the range is so high and the difficulties so horrendous that it needs almost the trump of an archangel to cope with them. I live in hopes that some enterprising conductor may yet produce this admirable *Concertpiece*, with a trumpet playing the part that is impossible for the first horn (370).

Fortunately, Schauffler's "solution" has been proven unnecessary by modern hornists.

<sup>27</sup>Gerald Abraham, "Schumann, Robert," *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: Macmillan Press Ltd., 1984), vol. 16, 844.

<sup>28</sup>For these lower keys one would need to adjust the valve slides for intonation. Valve slides made for the F horn can be just pulled enough to be tuned for valved horn in D.

<sup>29</sup>Mendelssohn notably approached the "problem" of the bass line in very similar work rather differently in 1840; in *Der Jäger Abschied*, op. 50, no. 2, he wrote for an ensemble of men's chorus, four natural horns, and bass trombone (see Julius Reitz, ed., *Felix Mendelssohn Bartholdy's Werke*, Series 17, *Lieder und Gesänge für vier Männerstimmen* [Leipzig: Breitkopf & Härtel, n.d.], 4).

<sup>30</sup>Birdalone Books has recently released a new reprinted edition of the *Jagdleider* which may be of interest.

<sup>31</sup>Several sources state that the valved horn is specified in the first edition of the score of this work (for example, Birchard Coar, *The French Horn* [Ann Arbor: Edwards Bros., 1947], 59). The author, however, has been unable to locate a copy of any edition that confirms this citation. Matlick, 265, states that the score does not designate the term *Ventilhörn*. Matlick discusses the horn writing in this work at great length (256-298) and views all the parts as being natural horn parts, with the upper pair simply being less characteristic for the instrument, even badly written in the case of the first pair of horns in the passage in the example included here.

<sup>32</sup>As could be implied from the discussion of this work in my article, "The Valve Horn and Its Performing Techniques in the Nineteenth Century: An Overview," *The Horn Call Annual* 4 (1992): 21.

<sup>33</sup>Matlick, 295, takes the view that the upper parts are for the



natural horn in E-flat but badly written in this passage as all the written pitches lie badly for the instrument.

<sup>34</sup>The following section is modified from that which was presented at the 1999 IHS International Symposium, as the section actually presented to the IHS gathering was a portion of a paper which was also presented at the Historic Brass Society symposium in March of 1999. This paper, on Friederich Gumpert, will be published in its entirety in the forthcoming volume, *Proceedings of the HBS International Historical Brass Symposium: Cite de la Musique, Paris* (Pendragon Press). The concluding section of the present article which follows, however, covers the same issues presented to the IHS audience, with a very brief examination of Gumpert incorporated.

<sup>35</sup>His surname is misspelled as Gumpert with a "B" on all of his published works. See Norman Schweikert, "Gumpert, not Gumbert!" *The Horn Call* I, no. 2 (May 1971): 45-46.

<sup>36</sup>Hugo Riemann, *Encyclopædic Dictionary of Music*, trans. J. S. Shedlock (Philadelphia: Theo. Presser, 1899), 312-313, and *The New Grove Dictionary of Music and Musicians*, Stanley Sadie, ed. (London: Macmillan Press Ltd., 1980), vol. 7, 845-846. The latter article is by Reginald Morley-Pegge who mis-spells his surname as "Gumbert." It is worth noting that Riemann and most other older biographical sources spell his name correctly as Gumpert.

<sup>37</sup>Friedrich Gumpert (sic), *Practische Horn-Schule* (Leipzig: Rob. Forberg, n.d.), 59.

<sup>38</sup>*Ibid.*, 59-62.

<sup>39</sup>*Ibid.*, 61.

<sup>40</sup>*Ibid.*, 62.

<sup>41</sup>This translation is adapted from Pizka, 283 and 288. This section is a reprint with (rough) translation of a fascinating series of articles from *Deutsche Musiker Zeitung* in 1898, "Hie F-Horn - hie B-Horn - was ist recht?" Here Gumpert's footnote from page 16 of volume one of the *Orchesterstudien* is twice quoted in arguments for and against the use of the B-flat crook.

<sup>42</sup>For a broader view of Kling, see Ericson, "The Valve Horn...Overview," 18-22.

<sup>43</sup>This date is given in [Gustav Saenger], "Death of Professor Henri Kling," *The Metronome* 34, no. 7 (July 1918): 41, and has been repeated in other sources. The work was not listed in Hofmeister's *Handbuch* until the 1874-1879 edition (vol. 8 [Leipzig: Hofmeister, 1881]), indicating a possibly slightly later date of original publication.

<sup>44</sup>Henri Kling, *Horn-Schule*, 3rd revised and augmented ed. with German, English, and French texts (Leipzig: 1900; reprint, Rochester: Wind Music, 1973), 28.

<sup>45</sup>*Ibid.*, 77.

<sup>46</sup>*Ibid.*, 77-79.

<sup>47</sup>Henri Kling, *Modern Orchestration and Instrumentation*, 3rd revised and enlarged ed., translated by Gustav Saenger. (New York: Carl Fischer, 1905) 127.

<sup>48</sup>Also, of course, Kling's purpose was to teach orchestration in the previously quoted message, not horn playing.

<sup>49</sup>Seraphinoff, "Nodal Venting on the Baroque Horn: A Study in Non-Historical Performance Practice," *The Horn Call* XXVII, no. 1 (November 1996): 24.

<sup>50</sup>For a broader view of Franz, see Ericson, "The Valve Horn...Overview," 23-24. The date of his passing is given incorrectly in many sources; special thanks to Peter Damm for the correct date, given here; see "Correspondence," *The Horn Call Annual* 9 (1997): 5.

<sup>51</sup>Bruce Chr. Johnson, "Richard Strauss's Horn Concerti: Signposts of a Career," *The Horn Call* XII, no. 1 (October 1981): 59. The original piano reduction of this work, however, is dedicated to Franz Strauss.

<sup>52</sup>Oscar Franz, *Grosse theoretische-practische Waldhorn-Schule*, revised and enlarged German and English ed. (New York: Carl Fischer, 1906), translated by Gustav Saenger, 54.

<sup>53</sup>*Ibid.*, 57.

<sup>54</sup>*Ibid.*, 11.

<sup>55</sup>A modern illustration of an instrument with these shorter

valve slides may be found in Robin Gregory, *The Horn*, rev. ed. (New York: Frederick A. Praeger, 1969), plate III, which illustrates a Vienna horn with crooks for F, B-flat, and A, and valve slides for F and B-flat. B-flat horn valve slides can be adjusted to play in crookings as low as G.

<sup>56</sup>Barry Tuckwell, *Horn* (New York: Schirmer, 1983), 137 and Lee Bracegirdle, "The New York School; Its Development and Its Relationship with the Viennese Style," *The Horn Call* XIV, no. 2 (April 1984): 17.

<sup>57</sup>Anton Horner, "A Letter From Anton Horner," *The Horn Call* XXIII, no. 2 (April 1993): 91. This letter is dated July 3, 1956.

<sup>58</sup>Composers in this period must have constantly wondered what exactly were those horn players actually doing technically to perform their horn parts. Composers obviously have similar questions even today; this period of ever-changing horn technique must have been a terribly confusing one. While many 19th-century composers recognized that valved brass instruments were rapidly being adopted by mid-century, others, to be certain that their compositions could be satisfactorily performed, continued to follow the standard practices of earlier composers. Nikolay Rimsky-Korsakoff (1844-1908) gave a very poignant example of this situation in *My Musical Life* in reference to his works of 1866-67. He recalled that,

Of the fact that chromatic-scale brass instruments had already been introduced everywhere, Balakireff's circle had no inkling then, but, with the benediction of its chief and conductor, it followed the instructions of Berlioz's *Traité d'Instrumentation* regarding the use of the natural-scale trumpets and French horns. We selected French horns in all possible keys in order to avoid the imaginary stopped notes; calculated, contrived and grew unimaginably confused. And yet all that would have been necessary was a talk and consultation with some practical musician. However, that was too humiliating for us. We followed Berlioz rather than some talentless orchestra leader. (Nikolay Rimsky-Korsakoff, *My Musical Life*, 2nd. ed., trans. by Judah A. Joffe, [New York: Tudor, 1936] 66, cited in Whitwell, 48).

What is most critical from the Rimsky-Korsakov quotation above is that, while perhaps misinformed, the composers in Balakireff's circle in this period really were trying to write in a manner that would be understandable and friendly to the hornist by following carefully the instructions of Berlioz. And this treatise was not a particularly out-of-date publication at that time either, having first been published in 1843, less than 25 years previously. But they were unfortunately unaware of the rapid changes and performance realities of their period.

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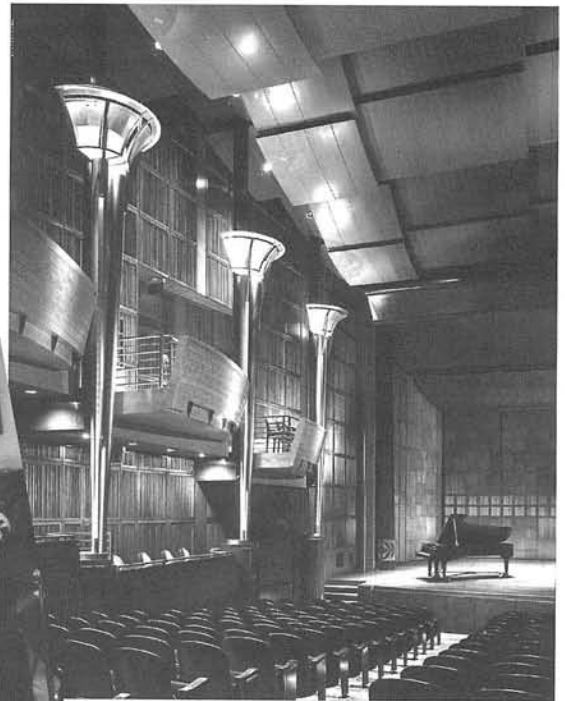
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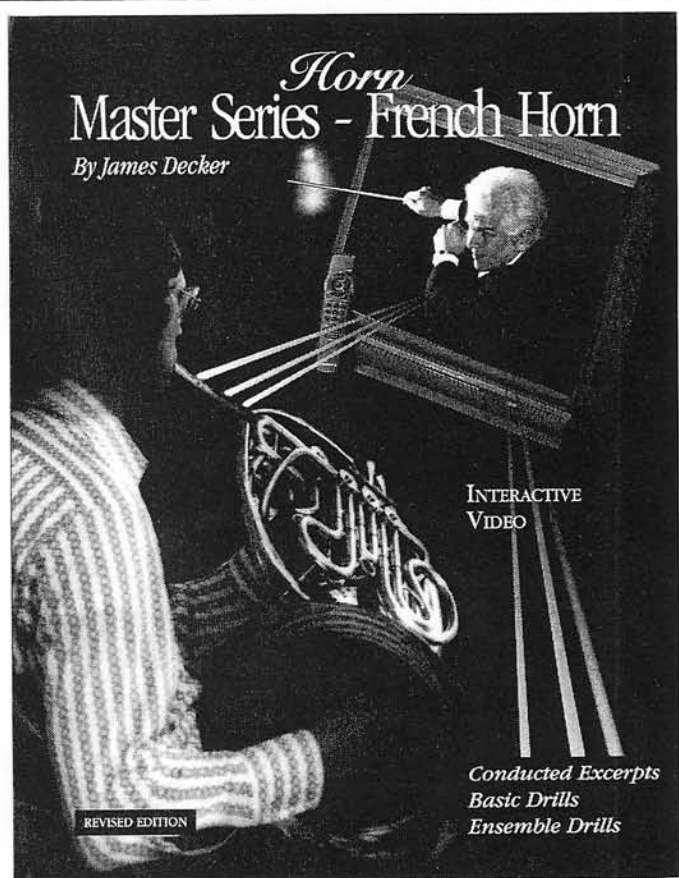
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# Fake Horns: Experiments in Taped Auditions

by Andrew Horner

**T**he theme of "fake" horns occasionally appears on the horn email list. The question is whether synthesizers are good enough to pass for a real horn, or perhaps even excel beyond it. Here is a sampling of thoughtful emails exchanged over only one weekend in 1997 on the subject (names, etc. have been removed for the sake of privacy):

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One of our recurring subjects is "the most recent awesome horn playing I've heard is..." The use of technology in commercial music is increasing and the quality of the sampling/synthesizing is going up. Are we always sure we are listening to real horns? What do you listen to to tell if you get the real thing or not? When or how have you been deceived?

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This is a very good question that I have pondered for a number of years. From personal experience, I find I can usually tell the real horns from the synthy-horns from the following:

1. Real horns (to my ear, anyhow), have a certain fullness of quality, and certain imperfections in the tone that a synthesizer cannot duplicate.
  2. Although I have the highest respect for all of our studio-recording horn comrades, once in a while there appears a clam in a movie or TV score. No big deal, but it reminds me that we still have real folks still working those gigs rather than an HP workstation. So far I have not met or heard any hornist who does not nick or clam 'some time' in a performance, no matter how fine and awe some they are, however...naturally, Synthy-horns do not have clams programmed into their lines. And I do not think that a synthesizer COULD duplicate the quality horn clam or nick in any case-when I think about it, having had a little experience with synthesizers in school myself.
  3. Real horns have expressive and beautiful phrasing, often done with changes in tone quality alone. A Synthy-horn cannot do this. They still have not invented an electric piano that can fully duplicate the qualities a Steinway or Bösendorfer grand, even if they are able to weight the keys to duplicate touch sensitivity.
- 

The tone of the bulk of a note is being duplicated pretty well, if not sampled, but the articulations and releases are a lot trickier to put through a keyboard. Some use a kind of mouthpiece that will pick up some tongue and air nuances,

but in a big orchestral score, it must be impractical to do all the parts all the time.

I remember walking through the practice rooms at school and being fooled into thinking a cello was a clarinet. I hadn't heard the articulation, but the release zapped me back to reality. After that, I kept my ears open for it, and found that a lot of very different instruments have very similar sounds.

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I've found that I can almost always (as far as I know, always) tell the fake from the real instrument by listening to the attack and release of the note. I have yet to hear a synthesized instrument that can produce a realistic attack and/or release.

-----

I had also often thought of fake horns during my undergraduate years majoring in horn, and later during my graduate studies in computer science. After several years of research on various methods of sound synthesis, I decided to return to my roots and find out whether it was really possible to synthesize the horn well enough to pass for the real thing.

Most music synthesis research is limited to devising synthesis models that sound "horn-like" or "clarinet-like." It is much more difficult for a model to be flexible enough to allow different types of articulations, phrasings, and tone colors. A good example of such work is Rodet's computer soprano, which gives a very convincing performance of Mozart's "Queen of the Night" aria from *The Magic Flute*.<sup>1</sup> No one had attempted such an example for the horn of, say, Til Eulenspiegel's Merry Pranks.

So, if such a model were built for the horn, how can we verify that it is "good enough?" Listening tests are the standard method for verifying whether a synthesis model sounds like the original instrument. One of the problems with listening tests is that they are usually limited to individual sustained tones. This does not take into account varied articulations and phrasings.

The taped audition provides the ultimate listening test. The judge is an unsuspecting professional horn player, who is just doing his/her job screening audition tapes. If the model is good enough to get by such scrutiny, then it is safe to say that the model has achieved a significant level of realism.

But is it ethical? Historically, the horn has a long, illustrious tradition of pranksters such as Giovanni Punto, Til Eulenspiegel, Alan Civil, and *Audition: Improbable*.<sup>2</sup> It is not hard to imagine Punto smiling and nodding his head in approval at such an undertaking.



## The State of the Art

Most current synthesizers and sounds cards use sampling synthesis, which simply plays back recorded samples of a real instrument.<sup>3</sup> This guarantees that the sound produced will indeed sound like the original instrument as long as the note is not too long or short, and the original articulation is appropriate in the musical context it is used in. However, sampling has several shortcomings.

First, if the desired duration is longer than the duration of the original sample, looping must extend the duration, and the result is often sterile and unrealistic. Another serious drawback is that sampling allows no flexibility to alter the attack and release. This means that each note will start exactly the same way every time. It also means that the user is stuck with the articulation of the recorded sample, which may be completely inappropriate (e.g., imagine the solo from Tchaikovsky Symphony No. 5 with *sforzando* articulations).

Another disadvantage is that there is no dedicated "horn synthesizer," unlike the high-end Kurzweil piano synthesizers. You cannot expect to dial up "Conn 8D legato" or "Lewis bell-tone" settings on current synthesizers. If you are lucky, a good synthesizer will have a "dark horn" and a "bright horn," and if you are unlucky, it will have a single generic "brass." So, current synthesizer and sound card horns give you just a bit more realism and flexibility than playing a garden hose.

Can we do better? Yes. Most synthesizers and sound cards are mass-market products, not designed to synthesize Mozart horn concertos, but something closer to "Hotel California." We shouldn't expect them to do something they were not designed for. However, software synthesis techniques allow much more flexibility using non-sampling synthesis methods.

What other synthesis methods are there? The main methods are additive synthesis, subtractive synthesis (filtering), and wavetable synthesis. Additive synthesis builds up a complex sound by adding together a set of sine waves. Subtractive synthesis takes a source sound and sculpts the sound with a filter that catches unwanted sound components like coffee grounds. Finally, wavetable synthesis loops a short segment of the sound while fading it in and out (sampling loops longer segments of the sound); several wavetables can also be mixed together.

Previous work on modeling wind instruments has primarily focused on simulating the trumpet.<sup>4</sup> The horn has not received as much attention, despite its mystic and distinctive character. The goal of our research was to take the best of each of the synthesis methods to model the horn.

## The Model

This section describes the main details of our model. It is a bit technical, and you can skip it if you would like to go immediately to the results in the next section.

We devised a hybrid model that would give the most realism and flexibility, with the precision of additive synthesis but with the simplicity and ease-of-use of wavetable synthesis. The parameters for our model include fundamental frequency (pitch), overall amplitude, amount

of vibrato, attack time, release time, brightness, and articulation shape. The user can set each of these parameters as desired for each individual note.

To create a characteristic tone, we used spectral analysis to determine the strength of the horn's harmonics as a function of fundamental frequency and time.<sup>5</sup> Specifically, we used phase vocoder analysis to analyze eight tones of the horn (about two per octave over its four-octave range). Our original tones were from the Prosonus Sample Library.<sup>6</sup> We then determined the average amplitude and variance of each harmonic during the steady state. Our synthesis model uses this information directly.

So, the steady state is relatively easy to model, but how about the attack and release? Researchers have long known that the sound of a brass instrument gets brighter as the amplitude increases, and the brightness decreases as the amplitude decreases.<sup>7</sup> We scaled each harmonic with a set of exponentially-related amplitude envelopes to simulate this brightness change.<sup>8</sup>

In addition, to improve our phrasing, we used a time-varying lowpass filter to make each note get brighter by a small amount over its duration to keep "pushing the notes along," and to give the tone more excitement (of course there are times when the opposite effect is desired).

Other features of the model include:

- An increasing vibrato rate over the duration of the note (amount specified by the user).
- Random amplitude fluctuations on each harmonic depending on its strength (weaker harmonics have more fluctuations).
- Other small random fluctuations in the overall amplitude, vibrato amount, attack and decay speed, articulation shape, fundamental frequency, and brightness to make each note a little different from any other.

Our instrument design is controlled by an event list (the score). Some of the features controlled by the score include:

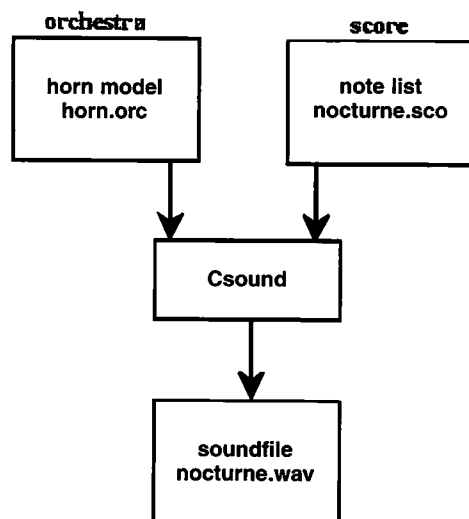
- Time varying tempos ( $\pm 5\%$  on each beat even with steady tempos)
- Overlapping notes to simulate legato and slurs.
- Beat scaling to simulate metric accents within the bar.

We implemented our model in the Csound software synthesis language.<sup>9</sup> Csound is a compiler for sound synthesis. It uses an "orchestra" file that defines our horn model in an assembly language-like syntax, and a "score" file that contains the note list of the music (start times, durations, and other parameter values). Csound generates a soundfile as a result (see Figure 1). Different scores can be run with the same orchestra to produce soundfiles of different musical excerpts.

Finally, we used the Lexicon PCM-90 reverberator to add reverberation to the sound (the "Medium Hall + Stage" preset, with 25% wet). We also recorded some room

ambience in one of the large university classrooms and mixed it in with the recording. The extra background noise, distant talking, overhead airplanes, and general “knocking about” add to the illusion. Admittedly, the normal noise of a standard chrome cassette tape is another source of masking noise.

**Figure 1.** Csound reads orchestra and score files and generates a soundfile.



## Experiments in Taped Auditions

After implementing our model, we synthesized several solos and orchestral excerpts that are commonly required in auditions. The first movement of Mozart Concerto No. 4 was fairly straightforward, and we used a cadenza with a series of fast leaps near the end, which sounds especially good on the model. The model is particularly effective on Baroque and Classical excerpts such as Beethoven’s Symphony Nos. 6 and 7, Bach’s Brandenburg Concerto No. 1, and even the early Romantic excerpt from Mendelssohn’s “Nocturne” from *A Midsummer Night’s Dream*. The late Romantic excerpts, such as Brahms, sounded less convincing, especially in slow moving passages. Perhaps not surprisingly, the most difficult excerpt of all was the Shostakovich Symphony No. 5 low horn tutti. Low tones have much more harmonics with significant amplitudes, and the tone color of these notes is difficult to match.

So, armed with our excerpts we decided to see how we’d do in the “real world” of taped auditions. We had a couple of initial setbacks while we fine-tuned our model and audition strategy. In both cases of success and failure, the names have been removed for the sake of all concerned.

## Initial Setbacks

Our horn model was out of its league at a northeastern U. S. summer program for advanced musicians on the verge of an orchestral career. The audition requirements for horn were quite thorough, and included some unusual excerpts, such as the Overture to *Mignon* by Ambroise Thomas. At the same time, we also applied to a well-known summer program for high school musicians run by the same organization. Assuming the name of

“Andrew Wong,” we tried it and were caught red-handed. Enclosed below is an email from my former college roommate, who is now one of the trumpet faculty members, and whose wife is an administrator with the program:

Date: Wed, 4 Mar 1998  
To: horner@cs.ust.hk  
Subject: Andrew Wong

... is now Associate Director of ... She said they got a horn tape from an Andrew Wong from Hong Kong, but said it was a synthesizer. When she looked at the application she noticed your credit card and email address. She wanted to know if someone was fraudulently using your info or if this was your tape (it pretty much fooled...before someone caught it). Let me know. I’ve yet to hear it but its supposed to be great.

After a few more email exchanges, we got some useful tips on how to improve the model, including making the attacks less uniform, and adding time-varying brightness changes in the tone color. Also, we realized that we were aiming a bit too high, with our rendition of “Flight of the Bumblebee” starting on high D (d”).

## A Success

At about the same time as the initial applications, we also applied to the orchestral program at a music camp in the midwestern U. S., a well-known summer program for high school musicians. The audition requirements were flexible, including one piece from a list of common solos (i.e., Mozart and Strauss concertos), one piece of our choice, and two scales. This gave us much more freedom to send our best excerpts (in lieu of the chosen piece). Our tape included Mozart’s Concerto No. 4 (first movement), Bach’s Brandenburg Concerto No. 1, and Mendelssohn’s “Nocturne,” (we did not send “Flight of the Bumblebee” this time!)

A few months after applying, Andrew Wong and family were gratified to receive a letter of acceptance. Andrew Wong had achieved his first success! Andrew Wong’s father, “Steven,” immediately turned down the kind offer, citing the “Asian financial crises” as the reason, since we were not ready to announce our fake horn results yet. The camp must have been quite impressed with Andrew Wong though, because they discretely contacted Andrew’s private horn teacher (me!) by email as follows:

Date: Wed, 01 Apr 1998  
From: .....  
Subject: Andrew Wong  
To: horner <horner@cs.ust.hk>  
Dear Mr. Horner,

I am writing from ..... in the United States. Your student, Andrew Wong, has been accepted to our camp for this summer. Mr. Steven Wong recently wrote that Andrew would not be able to attend camp this summer due to the financial crisis in Hong Kong. I would like to ask Andrew if he would be able to come with some financial aid from ... They had not asked for financial assistance initially, therefore he had never been considered for financial aid. If he would like to be con-

sidered for financial assistance, please let me know. Also, it would be helpful for me to know how much assistance he is looking for, so I know whether or not we can make it possible for him to attend.

Thank you very much for your assistance in this matter.

I was really impressed with their generosity and extra effort, and felt guilty for the first time since undertaking the project. How appropriate that the message should be sent on April Fool's Day. Nevertheless, I replied:

Dear .....,

Thanks very much for your email and consideration in Andrew's case. I've sounded out both Andrew and his father Steven, and though I'm sure they appreciate your efforts, I'm afraid financial assistance won't be enough to make it possible for Andrew to attend this year. The floating mortgage rates skyrocketed in the last few months, making it hard on a lot of families here. I'm disappointed too, since I know Andrew was really looking forward to attending ..... this summer.

Best wishes,  
Andrew Horner

## A Seeming Success, But...

My next intended target was conservatories and music schools. However, this proved problematic, since they all required either SAT scores sent directly by the Educational Testing Service or live auditions. However, I found a special case: a prominent U. S. conservatory, as a special service to international students applying to their program, allows students from abroad to submit a taped audition for faculty pre-screening to determine "the advisability of travel for a personal audition." Good enough! So, I sent off another tape to them with the same repertoire as the camp audition, plus excerpts from Beethoven's Symphony Nos. 6 and 7, and the opening to Strauss' *Ein Heldenleben*.

I was concerned that word about Andrew Wong might have gotten around, this time I applied as "Andrew Warner," a Canadian citizen living in Hong Kong (there are indeed many Canadian businessmen in Hong Kong with their families). Applying as a native English-speaker also avoided having to submit TOEFL scores.

The reply soon came back that the school was "pleased that you have chosen to apply" and that "you have been scheduled for an audition." I had hoped for something a bit more explicit (such as "your tape sounds great, come on over!"), but it seemed confirmation enough.

Recently, however, we exchanged correspondence with the conservatory about the tape, and they assured us that they had indeed identified it as a synthesized horn. After much consideration, they decided the best response was to send a standard audition schedule letter, since, if the applicant were truly serious about admission, he would have to invest in the trip to the U. S., and moreover, would have to show up with a real instrument. The seeming success was not what it seemed.

## Conclusion

So, it seems it is possible to synthesize a horn effectively to the level of an excellent high school-level musician on a quick listening, but the model does not hold up to careful scrutiny. Nevertheless, the mixed results are encouraging in that some success can be had. Is it possible to win a real orchestral gig with a synthesized tape? This is indeed problematic. First of all, taped auditions are not very common. Tapes are sometimes used to decide whom to invite to audition, since large numbers of highly-qualified candidates are willing to travel to the audition at their own expense. Second, if the model can't handle the Shostakovich Symphony No. 5 low horn tutti, it will not have a chance, since almost every audition asks for it. The only logical exception would be a chamber orchestra audition. A Japanese chamber orchestra recently allowed taped auditions, so we gave them a try, but got the standard rejection letter. It is far easier to make the first cut than to win a gig by tape.

So, there is a lot more work to do on modeling the horn. Even for the Classical period excerpts (the easiest for our model), it is by no means easy to make the results convincing. (In fact, it is probably easier to bribe a member of a major orchestra to record a tape for you than to synthesize it yourself—in other words, almost impossible.) More research will help identify ways to make the model easier to control, and reduce the amount of painstaking effort required to fine tune each excerpt.

Finally, you can judge the model for yourself. We have put several synthesized excerpts on the web at: <ftp://ftp.cs.ust.hk/pub/horner/horn/>. Excerpts include Mozart's Concerto No. 4 (first movement), Bach's Brandenburg Concerto No. 1, Mendelssohn's "Nocturne," Beethoven's Symphony Nos. 6 and 7, Strauss' *Ein Heldenleben*, and "Flight of the Bumblebee." And if you pass any auditions with them, please let us know!

## Acknowledgments

This work was supported in part by the Hong Kong Research Grant Council's Project HKUST6136/98E.

## Notes

<sup>1</sup>X. Rodet, Y. Potard, and J.-B. Barriere, "The CHANT project: from synthesis of the singing voice to synthesis in general." *Computer Music Journal* 8, no. 3 (1984):15-31; Reprinted in C. Roads, ed. *The Music Machine* (Cambridge, MA: The MIT Press, 1989), 449-466. Also see *What is music?* [video recording] WGBH, BBC-TV, & Chedd-Angier Production; written, produced & directed by John Angier. Princeton, NJ: Films for the Humanities & Sciences, 1993. Nova. WGBH collection.

<sup>2</sup>*Audition: Improbable* [CD] (Lupine Productions; written and produced by Roger Kaza. Houston, Texas, 1997).

<sup>3</sup>C. Roads, *The Computer Music Tutorial* (Cambridge, MA: MIT Press, 1996), 117-133.

<sup>4</sup>Recent articles include: J.-C. Risset, and M. Mathews. "Analysis of Instrument Tones," *Physics Today* 22, no. 2 (1969): 23-30; J. Chowning, "The Synthesis of Complex Audio Spectra by Means of Frequency Modulation," *Journal of the Audio Engineering Society* 21, no. 7(1973): 526-534; D. Morrill, "Trumpet Algorithms for Computer Composition," *Computer Music Journal* 1, no. 1 (1977):46-52; J. Moorer, J. Grey, and J. Strawn, "Lexicon of

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<sup>5</sup>M. Dolson, "The Phase Vocoder: A Tutorial," *Computer Music Journal* 10, no. 4 (1986): 14-27; J. Beauchamp, "Unix Workstation Software for Analysis, Graphics, Modification, and Synthesis of Musical Sounds," *Audio Engineering Society Preprint No. 3479* (1993).

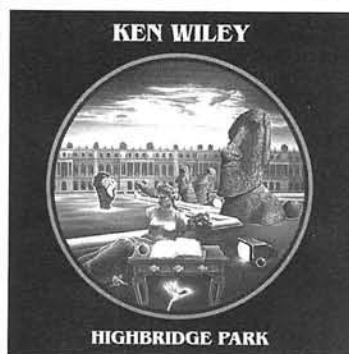
<sup>6</sup>*Prosonus Sound Library: Brass volume 3 [CD]* (Prosonus: Los Angeles, California, 1988).

<sup>7</sup>Risset and Mathews, *op. cit.*

<sup>8</sup>A. Horner and L. Ayers, "Modeling Acoustic Wind Instruments with Contiguous Group Synthesis," *Journal of the Audio Engineering Society* 46, no. 10 (1998): 868-879.

<sup>9</sup>B. Vercoe, *Csound: A Manual for the Audio Processing System and Supporting Programs with Tutorials* (Cambridge, MA: MIT Media Lab, 1992).

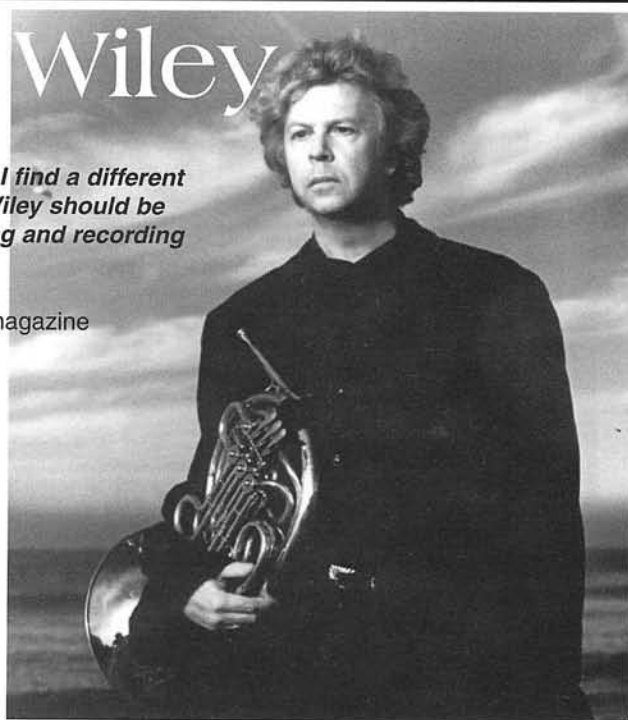
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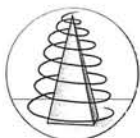
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# Horn Playing in Los Angeles from 1920 to 1970

by Howard Hilliard

## Introduction

Apart from Robert Faulkner's sociological analysis of the studio music industry, a short labor tract by Jon Burlingame entitled *For the Record: The Struggle and Ultimate Political Rise of American Recording Musicians Within Their Labor Movement*, and Don Christlieb's *Recollections of a First Chair Bassoonist*, there is almost nothing in print regarding the many fine recording musicians who have worked in the Los Angeles film studios.<sup>1</sup> No group of musicians has had such widespread exposure before the American public and at the same time toiled so anonymously. The relative commercial importance of these studio musicians compared to symphonic musicians can be judged by their salaries, which frequently exceed that of any symphony orchestra member. Their contribution to the American film industry has been immense. John Williams said of these recording musicians, "They are truly among the greatest contributors to our country's artistic life."<sup>2</sup> This, however, has not prevented them from being largely overlooked by film and music historians.

The time frame selected for this history of horn playing in Los Angeles begins with the early records of theater orchestras that accompanied silent film and the arrival of Alfred Brain in 1923. It concludes with the somewhat more arbitrary date of 1970 which coincides with the end of the first full decade of freelancing, during which the present system of hiring was established. Because there is very little written about Los Angeles studio musicians, this article relies largely on recent oral history as the basis of its source material. The present closure of the Musician's Local 47 archives has made the collection and confirmation of names and dates regarding who was under contract to which studios problematic if not impossible. Until those archives are reopened, a more precise accounting will have to wait.

Since this article focuses on studio horn players in particular, interviews from some of the most prominent horn players of their era make up the bulk of the source material used. It is my contention, although it is not the main point of this history, that the studio horn players in Los Angeles have an extraordinary legacy surpassing their other instrumental colleagues. In August of 1997 and May of 1998, I interviewed five prominent horn players about their recollections of musical life in Los Angeles: Jack Cave, James Decker, Vincent de Rosa, George Hyde, and Gale Robinson. Because all of these men are in their seventies and eighties, their oral histories make up an important historical record for future use.

Jack Cave began his career at the Metro-Goldwyn-Mayer studios in December of 1932 and continued to play principal horn at MGM—even after the contract orchestras disbanded in 1958—until his retirement in 1971. His tenure at MGM is by far the longest of any horn player at any single studio. His career spanned more than

four decades and included a considerable amount of freelance work, in addition to his duties at MGM.

James Decker played horn in the Los Angeles Chamber Orchestra, California Chamber Symphony, Kansas City Symphony, Los Angeles Philharmonic, National Symphony, Disney, Columbia (including the Columbia Symphony 1960-1966 recordings with Stravinsky-Craft), Twentieth Century-Fox, and CBS studios. He has had a long association with the University of Southern California, both as a studio teacher and professor of the horn master class. He also taught at the Academy of the West for many years and has been a clinician at many International Horn Society gatherings.

Vincent de Rosa's career began in the late 1930s as a teenager. He would later define what has often been called the "West Coast style" of horn playing and dominated the recording industry as did no one before, exercising a near monopoly as the first-call studio hornist from 1958 through the 1980s. He played briefly in the Los Angeles Philharmonic with Alfred Brain and in other local symphonies, but spent the vast majority of his career in the recording studios. He was at Twentieth Century-Fox studios during many of the contract years. De Rosa has also had a long association with the University of Southern California as a studio teacher.

Gale Robinson played horn with the Pittsburgh Symphony, the Los Angeles Philharmonic, MGM and Twentieth Century-Fox studios in addition to many years as a studio freelance musician. He taught at the University of California at Long Beach.

George Hyde played at Twentieth Century-Fox, Universal, and Warner Brothers studios. Hyde was active in live music as well, often playing second horn to James Decker. A composition student of both Ingolf Dahl and Halsey Stevens at the University of Southern California, Hyde has written numerous compositions for horn ensembles and the Los Angeles Horn Club.

The history of horn playing in the city of Los Angeles from 1920 to 1970 parallels the rapid development of the city itself. Prior to the First World War, Los Angeles was a burgeoning but provincial city compared to the then slightly larger, cosmopolitan San Francisco. In 1920, Los Angeles had a population of 576,673; a decade later, it had more than doubled to 1,238,048. At the close of World War II, Los Angeles had become one of the largest and most important cities in America. By 1970, the population was 2,811,801, but this figure itself does not represent the real increase in population: most of the post-World War II growth occurred in the suburbs. One of the primary industries that fueled this growth was the film industry, which first provided employment for musicians who accompanied silent films and eventually for the majority of musicians recording for film and television in the United States.



### The Pre-War and World War II Years (1920-1944)

Prior to 1927, when soundtracks were first added to silent film, it was common practice to accompany those films with an organ and/or pit orchestra. Theaters in large cities often employed orchestras of symphonic proportions to accompany silent film. This was especially true of the post-World War I period, when a boom in large theater construction required orchestras of greater power to fill these large spaces. An example of this practice is documented in the weekly programs from the California Theatre, which was located in downtown Los Angeles at Main and 8th Street. A typical program from 1919-1921 included an orchestral overture, a weekly newsreel (California Topical Review and Magazine) accompanied by the theater orchestra (known as the California Concert Orchestra), an organ solo, and the regular feature film fare. Beginning with the November 20, 1921 program, the orchestra, now referred to as the Greater California Concert Orchestra played a short concert before each of the three daily film presentations. These concerts included classical music, popular music and songs, often arranged by Carli Elinor<sup>4</sup> who was the artistic director of the California Theater. The California Concert Orchestra always carried a compliment of two horn players.<sup>5</sup>

The addition of film soundtracks in the late 1920s was a logical development to the previous practice of combining orchestral music, dancing, and vaudeville with a feature film in local theaters. Jack Cave recalls the transition period from silent film to sound film in Los Angeles from 1930 to 1931:

We usually opened with the pit orchestra playing an overture. This was followed by a stage show with dancers and some vaudeville style entertainment produced by Fanchon and Marco or material from the Orpheum circuit. For the show tunes and for the dancing show girls the music probably came out of New York. I do not know whether the music was written specifically for each show or just excerpted as needed. The better theaters all had good pit orchestras, a stage show, and usually a first run picture. By 1930 most of the pictures had sound, which was to spell the demise of the pit orchestra and the stage show in the next two or three years. The level of playing was pretty good for what they needed; nothing spectacular at that time for the French horn that would require a fine first horn player from the symphony. A lot of good journeyman horn players could handle whatever was required.

There were maybe five or six theaters in town that kept pit orchestras regularly and they were usually the best jobs around town at the time. The Million-Dollar Theater was one of the main ones. The Paramount Theater downtown, the RKO, the Carthay Circle Theater, the Hollywood Pantages Theater, Grauman's Egyptian and Chinese Theater out in Hollywood had some of the best pit orchestras and stage shows at that time. That was prior to when I got into the studios [in 1932].<sup>6</sup>

There were a large number of working hornists associated with local theaters that could not make the transition from the pit orchestra work to the more demanding studio jobs and were left without work. The level of many of the theater horn players was not as high as that of the symphony or the recording studio hornists as remembered by Cave:

I'll give you an idea of the caliber of those horn players: when I went to my first orchestra rehearsal with Leonard Walker on the fifth floor of the Union Building downtown in Los Angeles, we had the entire fifth floor open and it was a great place for an orchestra—all concrete. I don't think that it would record well there because it echoed so badly. I introduced myself to the three hornists who had already arrived. They were either Czechs or Germans and big men. Joseph Vogelsang played first horn and I played fourth (the new guy). We started with a piece of music that had a loud chord for the horns. I was totally unprepared for the wall of sound that hit me. I was thoroughly intimidated. I thought I smelled beer and later I found out that they made some of the finest home brew I had ever tasted (prohibition was still in effect until President Roosevelt discontinued it in 1933). Joe Vogelsang was a good hornist with a tendency to play with a little more volume than necessary.

Some of the F horn players had a limited range. There was a fellow by the name of Nick Novelli. He played around at the theater orchestras. I heard him play and he sounded terrific. He had a good tone and played softly, but he could still play a solo that would knock your brains out. He could play up to a high c "[concert], but after that, for get it. He played an F horn and was amazingly accurate, as long as you kept it in that range.

The preceding anecdote also underscores the Bohemian and German influence that was present in Los Angeles in the early twentieth century and typical of most major American cities. The Bohemian and German connection was also true for Jack Cave's stepfather who was Jack's primary teacher. He was trained in Wiesbaden, Germany as a trumpet player. Cave's step-grandfather was a horn player in Germany, as well as his step-uncles who played in the New York Philharmonic before and after its merger with the New York Symphony. Alfred Brain<sup>7</sup> related a similar situation in England at the time to Cave:

Al Brain told me that in England until he and some of the English French horn players got started, they would use Bohemians, Germans and Czechs, because English were thought not to be able to play French horn. Even in London, they had a sign outside of the Royal Opera House that said: "Horn opening. English need not apply."

In spite of the presence of better-trained central European and Italian horn players, the level of horn playing in Los Angeles was quite low in the early 1920s. This was true of many American cities where the boom in theater employment outstripped the available supply of fine musicians. According to James Decker, before the great British hornist Alfred Brain arrived in Los Angeles in 1923, horn players were thought of as band musicians: "We were just band players before that, playing after beats."<sup>8</sup> Vincent de Rosa remembers the general level of hornists in the 1930s: "When I first started, the generation that preceded me was pretty bad. They [the studios] didn't use the horn much, but then when they liked the horn and could get someone that sounded nice and could be depended on, then all of a sudden there was work all the time."<sup>9</sup>

According to de Rosa, one of the best horn players of the pre-Brain era, who also worked for the California Theater beginning in 1920, was Vincent de Rubertis: "My uncle, Vincent de Rubertis, who was born in Naples and came from a family of musicians, was a wonderful horn

player." Like Nick Novelli, another Italian, he played almost exclusively on the F horn. Gale Robinson remembers de Rubertis and his comments on hearing Alfred Brain for the first time:

I don't really remember what year Vincent [de Rubertis] came to town but he had been the first horn with the Kansas City Symphony. I think that he came before Brain, because Brain came and played one concert and de Rubertis was quoted as telling people, "Doggone, I just heard the greatest horn player I have ever heard in my life." That must have been when Brain was first horn in [the] Los Angeles [Philharmonic] and soon after that de Rubertis became the second horn player. He was there the whole time that Brain was there—for fifteen years. They were a beautiful pair together and at that time de Rubertis was a very good horn player. Then when they went into the studios, I think that his first big job was at Paramount as first horn.<sup>10</sup> He was over at Paramount for fifteen years. I don't remember what year that was but it was in the 1930s, well before World War II when he started. That was his niche back then. He was a man who played an Alexander double horn with a very small Brain-style mouthpiece, and he got a very golden sound. A very good sound. It wasn't a fat sound, but it was a beautiful sound. He played mostly on the F side (the old fashioned way) not even throwing the trigger down for the B-flat side in the upper range.<sup>11</sup>

In the early 1920s, the Los Angeles Philharmonic had a meteoric rise in quality when it recruited some of the finest European orchestral musicians as first chair players. Robinson recounts how Brain was recruited to come to Los Angeles in 1923:

[Brain] had a contract in his pocket from the old LA Philharmonic, which was backed by a fellow named [William Andrews] Clark. He was a multi-millionaire who made his money in the gold fields of Montana. Clark used to play violin and would sit in the section and play with everybody else. Since he was the one shelling out money, when he got a hold of the orchestra he scoured the world for some of the greatest players on trumpet, clarinet, French horn, and bassoon [Fred Martz]. That was when the great oboe player [de Busscher] was brought to this country from Brussels, and then Brain from England. They brought some other great players and paid them \$250 dollars a week. At that time a family could live on \$12 per week, so that was a huge amount of money.<sup>12</sup>

Alfred Brain's influence in raising the level of horn playing in Los Angeles cannot be underestimated. He had held a monopoly as first horn in all the top London orchestras from 1919 until he left for New York in 1922. His dominance in London was so great that even his brother Aubrey<sup>13</sup> was relegated to play in the section until Alfred departed for America.<sup>14</sup> By the close of his career, Alfred

had played principal horn in most of the finest orchestras in the English-speaking world. In addition to being a great horn player, Alfred Brain's career was furthered by his considerable charm and character.

Brain did not begin playing in the studios until 1927, four years after his arrival in Los Angeles. When he began playing at MGM studios, it was in addition to his Philharmonic duties.<sup>15</sup> Bassoonist Don Christlieb, who has recorded for almost a thousand films in his Hollywood career, states in his book that Alfred "made Los Angeles the capitol of horn playing in the country."<sup>16</sup> The following recollection by Robinson focuses on Brain's particular style of playing:



Vincent De Rubertis in 1932  
(all photos courtesy of Arthur Franz)

He was an incredible horn player, an incredible soloist, and didn't get the type of sound that everybody used on the big [Conn] 8D. He didn't have that kind of a sound (deep, rich and warm). It was a soaring sound. It was more of the way you would think of the single F [horn], because he started out with the single F.

Cave remembers:

When you would just listen to one note, you would say that it was not a pretty sound. But listen to his performance and you would say that he was a genius. He could just phrase, and the way he put it all together, and the sound, the best way

you could describe it was "thrilling." It was his phrasing. He was just so musical. He could just put a phrase together or a horn call. I remember I was playing on a picture called *The Star* with the operatic soprano Grace Moore, and doing *L'Arlesienne* with a horn solo. I was first horn and had just done the solo when Brain came in. He was hired to do the horn call, and he got his horn out of the box and the director said to start recording and he played the horn call. The way he played it, everyone in the orchestra just stood up and applauded because it was so thrilling. Nobody had said a thing when I played this big long solo from the *L'Arlesienne Suite*. I thought, "What do I have to do to be like him?" No, he was something. No question about it.

Brain's power and breath control were legendary; according to Cave:

Al Brain was always trying to help the young horn players get work. On one occasion where the main title music required eight horns, a couple of these young horn players were in the section. Unfortunately, it was a unison for all eight horns and difficult. Not every one could play it. When it came time to make the recording Al said, "Well that's all right, I'll just cover it" and he did. I was sitting next to him when he picked his horn up and I was swallowing the notes. I could hardly play. You couldn't hear anybody else. His sound just cut through like a knife. He had such an enormous chest and volume of air. His tone simply filled the room.



When they played the music back for us it was precise and perfect. If anyone had missed notes you couldn't hear them.

One time at MGM he [Brain] was playing second horn to me because he had just come back from the East playing in the symphony. I was established as first horn, so he played second horn for a while at MGM just to have money coming in. So I am playing this long note, with four slow bars and I'm holding this note and I kept running out on the third bar, so I said "Just let me see if I can make the whole thing." I really sucked up the rug and then just let out as little air as possible and still ran out. He picked up the horn and said, "Just let me play the next one." We rehearsed again and he got a hold of that note and played it all the way out to the end and then went "puff" and let out a chest full of air to show me what a chest he had. That's why he never got tired. He worked out in his garden. He had a hand plow that he used, and he stayed strong.

Another important horn player who came to Los Angeles in the pre-World War II period was James Stagliano. He came from the St. Louis Symphony where he played the 1934-1935 season and, before that, the Detroit Symphony until 1934, where he was third horn and his uncle, Albert Stagliano, played first. James began in Los Angeles in 1935 as principal horn with the Philharmonic while Brain was playing with the Cleveland Orchestra.<sup>17</sup> Brain's absences in Los Angeles were notable because of the huge vacuum they left and the ensuing opportunities that were created for other horn players.<sup>18</sup> Cave recalls Stagliano's arrival in Los Angeles:

I remember when we were working at MGM. Wendell [Hoss] was talking about Stagliano, and he said, "What do you think of him?" I said I thought he was terrific and I wished I had that ability to get around on the horn. I'll tell you, he could get around on really difficult things. Stagliano could play anything. When I heard him, he had a beautiful tone and was playing on an Alexander. He had a big fat sound like he was playing on a Conn or something else. He also had power to burn. I remember sitting in the back playing extra horn at the Philharmonic (we played *The Pines of Rome* and *Siegfried's Rhine Journey*), and when he played *Siegfried's* call, man, I'm telling you, wow, he made that high f" [concert] that you wouldn't believe.

Later, Stagliano went to Fox studios and eventually exchanged positions with Brain in 1944, returning to play first horn again with the Los Angeles Philharmonic, while Brain went to Fox studios, before leaving to go back to the Northeast. Robinson recalls the circumstances surrounding Stagliano's return to the Los Angeles Philharmonic:

Well, there was quite a story about that. When [Alfred] Wallenstein took the job as conductor of the LA Philharmonic, he and Stagliano apparently didn't get along. Stagliano left

[the Philharmonic] and Alfred Brain, who was over at Fox studios and had previously been with the Philharmonic for fifteen years, and who had worked for Twentieth Century-Fox for many years as well as the Cleveland Orchestra, was asked by Wallenstein to return to the LA Philharmonic, which he did. Stagliano also had difficulties with Alfred Newman [at Twentieth Century-Fox], and Wallenstein didn't particularly love Brain, although he was respectful of his career; so they just traded jobs. Brain remained at Fox for many years and Stagliano eventually went back to Cleveland before going on to Boston.

Stagliano was the only serious rival to Brain's supremacy in Los Angeles during that era. In 1945, Stagliano went to the Cleveland Orchestra before

beginning an illustrious career as principal horn of the Boston Symphony Orchestra. Although he worked in Los Angeles only from 1936 to 1945, he left an important legacy there, both as a teacher and a performer. His many students included three of Los Angeles' most prominent horn players: James Decker, Richard Perissi,<sup>19</sup> and Gale Robinson. His influence in Los Angeles did not end there: his Boston students, Robert Watt and William Lane, would become, respectively, assistant principal and principal Philharmonic.



*Denis Brain, Alfred Brain, Leonard Brain (oboist) in 1944*

Stagliano played an Alexander double horn, in distinct contrast to the bright, single B-flat horn style of Alfred Brain and another important hornist of that era, Wendell Hoss. Wendell Hoss began playing the horn in Los Angeles in the 1920s, performed in the NBC, Chicago, Cleveland, Los Angeles, Pittsburgh, and Rochester Symphony orchestras, and eventually became principal horn for the Disney studios. The single B-flat instrument was somewhat controversial in the United States and is rarely seen today as a principal orchestral instrument. In an article entitled "The Development of the French Horn," Wendell Hoss addressed some of the criticisms that playing on the single B-flat horn engendered:

This double horn has come to be the standard instrument of today. A few performers, however, have taken one step further to the disapproval of many of their colleagues – and discarded the F horn altogether in favor of a single B-flat. In this case some of the rich quality of the horn in F is sacrificed, for which the performer endeavors to compensate by the manner of his tone production and with the shape of his mouthpiece.<sup>20</sup>

George Hyde elaborates on the disapproval with which Hoss' style was sometimes met:

Wendell had a great job for years at Disney. He was first horn through all those early cartoons, and played beautifully.

They would write for Wendell because they knew what he could do. He could sound just like a woodwind if he wanted and blended beautifully with the flutes and oboes. That was his realm. Vince [de Rosa] never used him because he knew that his style was quite different and Wendell never budged. He kept his single horns and played as beautifully as ever. If they wanted him, he'd show up. He had his own niche in horn playing.<sup>21</sup>

An excellent example of a horn player who did not have any trouble matching the larger double horns with his B-flat instrument was Jack Cave. Christlieb writes regarding Cave's tone and intonation:

It was my good fortune to luck into Jack Cave for some meaningful quintet playing early in my career, some of it even before playing in the studios. Jack was such a sensitive artist, that balance was never a problem, in fact I never knew it could be a problem until I played in other quintets. Beautiful tone and flawless into-nation were Jack's trademarks, and it landed him a permanent position at MGM....He proved to the film music heads that local talent could train here and succeed.<sup>22</sup>

De Rosa made a very similar comment about Cave's playing:

Jack was just absolutely perfect—pitch, rhythm, and the whole thing. The most dependable of anybody that I ever had work with me. I never had to be concerned about anything but just doing my job. He played an Alexander, a silver B-flat [horn] that his uncle<sup>23</sup> Bruno Jaenicke sent him.

Many of the horn players in Los Angeles played B-flat horns as a result of Brain's influence. However, before Brain switched to the Sansone five-valve B-flat horn<sup>24</sup>, Los Angeles was a decidedly F-horn or double horn town, which was the central European norm. Cave, who began on a double horn that Jaenicke had also picked out, recalled the transition to the B-flat horns:

After I met Brain, I had to play everything like him. I was still in Santa Barbara but I heard him every time he came there. As far as the quality of tone and everything, Brain influenced everyone here in this town [LA], at least from the time I started. It would have to have been in the early 1930s or late 1920s, when the town went from double horns to B-flats (whenever Al got that horn). When I came to town, he was like the only horn player in town. When there was a recording session and Al was available, they didn't think about anybody else.

Bruno Jaenicke, whose career in America spanned the period between the two World Wars, was one of the greatest horn players in America. Although he never played in Los Angeles, he crossed paths with Alfred Brain in New York, where they played for rival symphonies.

Brain played with the New York Symphony and Jaenicke played with the New York Philharmonic. Soon after Brain left, the two orchestras merged to become the New York Philharmonic. Many have said that the combined orchestra was the best in the world at that time. Two recordings that attest to this are *Ein Heldenleben*, conducted by Wilhelm Mengelberg, and Beethoven's Symphony No. 7, conducted by Arturo Toscanini. Jaenicke left his impact on Los Angeles horn players as well. Gale Robinson recounts:

I loved Brain's playing. I didn't get much of a chance to hear him play live but my god was really Bruno Jaenicke through his records and his broadcasts. As far as a lyrical horn player, I wished that I could sing the way he did. He was a singer on the instrument. Nobody could vibrate like he could. He vibrated just like a singer, because he was a singer.



Huntington Burdick, Arthur Frantz, Wendell Hoss, Jack Cave in 1932

Vincent de Rosa added that Jaenicke was "the best [hornist] I heard and I never minded when he missed. He was the true artist of that era and just played beautifully."

In addition to the Los Angeles Philharmonic and motion picture studios, there was also employment for the horn in local radio in the early 1930s. Later in that decade, when the production costs of transcontinental broadcasts were lowered,<sup>25</sup> additional well-paying jobs for hornists were created. Cave recounts one of those early local radio shows:

It was 1930 and I had played in Santa Barbara and knew a lot of the band musicians up there. When I first came to Los Angeles, one of the people I knew had been a player in the Santa Barbara band during the summer. One of these people knew me, and they needed a band for the *Gilmore Circus and Side Show*, which was a little local radio show that went on every week for about two years. Of course, Gilmore Gasoline isn't around any more, but that was a big deal in the 1930s. Gilmore blue green gas: you got 12 gallons for a dollar. So I had a job right away making \$12.50 a week, which wasn't too bad in 1930. It was enough to keep me in food. In those days, twenty-five percent of the people were unemployed. Most importantly, I was able to stay in Los Angeles and not have to go home and say that I couldn't make it.

Soon after the advent of sound tracks, the studios, and the Disney Studio in particular, began to use a "click-track" to synchronize the music with the film. The click-track allowed long segments of music to be timed and planned in advance without having to follow the film visually while recording. Jack Cave's first studio break came as a horn player who could double on ocarina.<sup>26</sup> In the following recollection, Cave notes that the early sound tracks favored a full scoring that rarely allowed the musicians to rest:

I had been in Los Angeles about two years, 1930 and



1931, and had started to get jobs around town. Someone down at the union said, "We have to have a horn player who can play an ocarina." I heard him and said, "Hey, I can play it," when I had never seen an ocarina. I was desperate to get some kind of a job, and this was for a Disney recording session. I thought, oh wonderful, because it paid so much – \$10 per hour – which was like a million dollars at that time. I asked how long before the date and the man said it was in a couple of weeks. I was so anxious to work I figured that I could practice for it. I went down to Southern California Music Company and bought an ocarina and I found out that they had a whole bunch of sizes. I went home and was practicing many hours a day to learn the ocarina. I came in and all I had to play was a few simple notes after going through all that work to play something more complicated.

Everything at Disney was recorded with a click-track, requiring the musicians to wear headphones. When we did the piece that required the ocarina they found that I had insufficient time to get back to the horn, so I was provided with a basket with a pillow in it so that I could simply drop the ocarina on the pillow noiselessly and immediately pick up the horn and continue playing. When the orchestra was pretty small, the horns played pretty much "wall to wall" to make the orchestra sound bigger. That was typical in those days.

Dr. William Axt was head of the music at MGM. He wrote wall to wall: never a bar of rest. I don't know why, but he thought that the orchestra should use every instrument all the time, so you got a full big sound. At that time a band had maybe 35 pieces when I first started out, and we worked all the time.

In the early 1930s, the MGM studios, and perhaps Warner Brothers, used personal contracts. According to Cave:

To me, the personal service contract was just a guarantee that I would perform only for MGM as first horn for the year that I had signed up for, and was a guarantee that I would earn so much money. In 1935, I had an oral agreement to be on first all at MGM. If they were idle, I could work elsewhere as an extra when they expanded the orchestras at other studios.

Cave's 1933 contract with MGM gave that company exclusive rights to his services, a prerogative that was never exercised. In addition to the personal service contracts, there were work quotas designed to promote employment at a time of high unemployment. Cave explained the rationale behind the quotas: "I remember when the head of the union, a man called [J. W.] Gillette, got up in front of the whole union meeting and said nobody had a right to more than \$40 a week. I suspected that Gillette was a kind of socialist." The union offered a way around the quotas but only at a steep price, as recalled by Cave:

When I played additional jobs at other studios, like United Artists Studios or for an independent producer that

would record it at United Artists, and I had already worked my quota at MGM, they would have to pay two checks. The union didn't care how much you worked as long as the studio had to pay two checks (one to you and one to the union). The union check went into a fund for unemployed musicians.

Unlike the recording trust fund that came later, the money taken in during this period by the union was both collected and distributed by the same local union. In general, the early thirties was a time of shrinking employment for live musicians.

The "talkies" enabled theater owners to discharge pit musicians in wholesale fashion... By 1934 about twenty thousand theater musicians, perhaps a quarter of the nation's professional instrumentalists and half those who were fully employed, had lost their jobs.<sup>27</sup>



*Richard Perrissi, Vincent De Rosa, Jack Cave at a session at Columbia Records, August 1953.*

Los Angeles musicians who found studio jobs were somewhat cushioned from the decline in theater employment.

Vincent de Rosa, like Cave, also began his recording career on a single B-flat horn. Don Christlieb recounts the early years of de Rosa's career:

Alfred's most promising young protégé, Vincent de Rosa was already playing first in the WPA Symphony<sup>28</sup> under Modeste Altschuler.<sup>29</sup> Ray Nowlin, Jack March, and I realized he was the star of the future and he was only sixteen years old at the time. It

wasn't long before Alf [Brain] brought him over to Twentieth Century-Fox.<sup>30</sup>

After commenting on Brain's dental problems, Christlieb goes on to write:

Unfortunately for all of us, Alf was fighting a set of false teeth, a problem which he purposely kept quiet, but we all knew something was wrong because he was cracking tones, which was so uncharacteristic of him. By now it was Vince's time and his star was rising. He was beginning an ascendancy that was unequalled, a stardom likely to never happen again. While Alf was past the middle of his career when he left the symphony for film<sup>31</sup>, Vince started in the WPA orchestra while he was still a teenager and graduated to film in his twenties.<sup>32</sup>

Another important horn player, a few years older than de Rosa, was William Hinshaw. He preceded de Rosa as first horn of the WPA orchestra. Hinshaw played principal horn at Warner Brothers for many years with George Hyde as his second horn and George Hoffman<sup>33</sup> (who was previously third horn in the Philharmonic in the 1920s and 1930s) as third horn. Hinshaw was undoubtedly influenced by the style of Brain and, like Wendell Hoss and Jack Cave, Hinshaw played a single B-flat horn throughout his career. His second horn at Warner Brothers, George Hyde, said of him: "Bill Hinshaw was quite a talent. He had a single

Knopf and a nice clear sound with a good range.”

Today, when ever-increasing qualifications are required to work as a musician, it may be difficult to imagine that young teenagers like de Rosa and Robinson could find work in the late 1930s and early 1940s. De Rosa recalls the circumstances that pushed him into performing at an early age:

When I was a kid, my dad passed away and I became a bread winner of the family because there were five kids. I played little concerts and delivered papers because my dad left my mom with myself and four younger children.

Robinson relates:

I was fifteen and I received this call for *Bambi*, the picture about the deer. That was the first big call I got and it launched me into the recording field. Although I didn't work a lot, that was my first big break. From there I went over with Charlie Previn<sup>34</sup> at Universal when I was at John Marshall High School. I used to have to get special permission to leave school to work.

Those decades were a time of unparalleled employment for musicians in Los Angeles, and many of the top horn players did not have to put their horns down during the war years. Alfred Brain, Wendell Hoss, and others were too old to serve in the military, and Vincent de Rosa, Richard Perissi, Jack Cave, James Stagliano, and James Decker all had military deferments.<sup>35</sup> De Rosa, Perissi, and Decker all performed at one time or another with the Los Angeles Philharmonic during the war years. Perissi, Decker, and Gale Robinson all gained experience in the early years of the war playing with the NYA (National Youth Administration) orchestra under Leopold Stokowski. Later on, Robinson<sup>36</sup> volunteered for the Navy and served three years aboard the U.S.S. California as quartermaster, which sustained more than two hundred attacks by Axis bombers and submarines over that period.<sup>37</sup> After years of constant danger and bloodshed around him as well as time away from the horn, Robinson returned to the studios. It took him years to get back into full stride and to regain his ability to perform at his best under the highly stressful conditions of the studios. This was the kind of trauma and disruption to their careers that many of the Los Angeles horn players escaped.

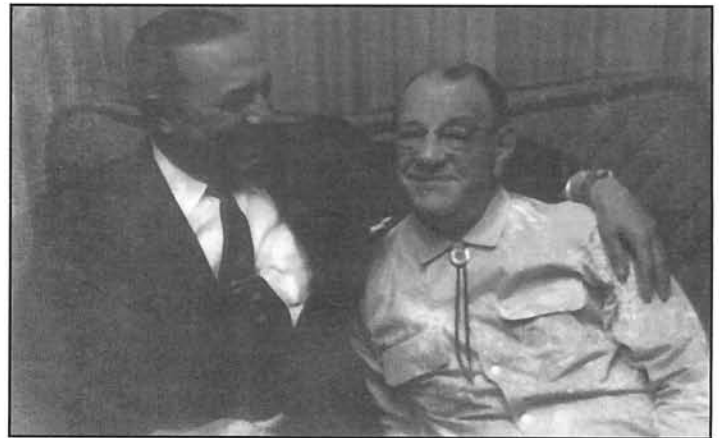
There was also a great deal of movement between jobs as men were drafted or returned after being deferred.<sup>38</sup> This undoubtedly provided opportunities for the younger players. Not surprisingly, it would be the horn players of the World War II generation, who got their “break” during the early studio era, and who would dominate the studio industry for the next forty years. In assessing why this generation was so successful, Cave remarked, “Finally they got a bunch of horn players that could play just about anything.”

The rising level of performance was also connected to the quality of instruments available.<sup>39</sup> De Rosa recounted his experiences in acquiring an instrument during World War II: “During the war you couldn't get an instrument here [in Los Angeles], and being a young fellow in my teens, any instrument that came through went to the professionals. So I got whatever was left.” Gale Robinson

explained that often it was the unavailability of good instruments that led to the lower level of playing:

I think that all of the newer, younger horn players, if they get good instruction, are going to be better than anyone in the past. One of the big differences is the advancement made in instruments. People in the old days (not Brain or Stagliano, who always had first-class instruments, but a lot of us) had problems getting an instrument that had all of the notes on it. There were always bad notes, which is something that young horn players aren't even faced with today. You can buy an 8D and every single note is there. You don't even have to worry about it.

To be continued...



Vincent De Rubertis, Al Brain  
(in the late 1950's)

## Notes

<sup>1</sup>Robert R. Faulkner, *Hollywood Studio Musicians: Their Work and Careers in the Recording Industry*. (Chicago: Aldine Atherton, 1971); Jon Burlingame, *For the Record: The Struggle and Ultimate Political Rise of American Recording Musicians Within Their Labor Movement* (Hollywood: Recording Musicians Association, 1977); Don Christlieb, *Recollections of a First Chair Bassoonist* (Sherman Oaks: Christlieb Products, 1996). This article is adapted from my dissertation entitled “The History of Horn Playing in Los Angeles from 1920 to 1970” (DMA dissertation, University of North Texas, 1998).

<sup>2</sup>Burlingame, iii.

<sup>3</sup>“In New York in 1927 the Capital Theater increased its orchestra to eighty pieces, and the Roxy advertised an orchestra of more than a hundred pieces.” James Kraft, *Stage to Studio: Musicians and the Sound Revolution, 1890-1950* (Baltimore: Johns Hopkins University Press, 1996), 37. The introduction of “talkies” with soundtracks and the beginning of the Depression, created economic pressures that resulted in smaller theater orchestras in many cities before eliminating them altogether.

<sup>4</sup>Later Carli Elinor was in charge of music at the Carthay Circle Theater. The programs come from his personal collection now housed in the Margaret Harrick Library. Warren Sherk, the music specialist and archivist of the Margaret Harrick Library Special Collections was of special help in bringing these programs to my attention.

<sup>5</sup>The following is a partial list of the horn personnel changes for the California Concert Orchestra: (11/9/19) 1st Edward Schaefer, 2nd Ferdinand A. Schaefer; (11/21/20) 1st Vincent de Rubertis, 2nd Ferdinand A. Schaefer; (2/27/21) 1st Vincent de Rubertis, 2nd B. Sloodsky. Greater California Concert Orchestra:



(11/20/21 - 5/14/22) 1st Vincent de Rubertis, 2nd A. Macairo.

<sup>6</sup>This and all subsequent quotes from Jack Cave come from an interview conducted in Coronado Island, California, May 3, 1998.

<sup>7</sup>Alfred Brain, 1855-1966, played solo horn with Queen's Hall Orchestra, Covent Garden Orchestra, co-principal with the London Symphony, the New York Symphony Orchestra under Walter Damrosch as well as principal horn of the Los Angeles Philharmonic, Cleveland Symphony Orchestra and Fox Studios. Most people are more familiar with Alfred's nephew Dennis Brain, the son of Aubrey Brain. Alfred's brother Aubrey was also a hornist, as was his father A.E. Brain (senior).

<sup>8</sup>This and all subsequent quotes from James Decker come from an interview conducted in Long Beach, California, August 16, 1997.

<sup>9</sup>This and all subsequent quotes from Vincent De Rosa come from an interview conducted in La Canada, California, August 13, 1997.

<sup>10</sup>De Rubertis also played at MGM. In fact, MGM gave him a screen test because he looked like a tall Rudolf Valentino and his friends in the symphony nick named him "the sheik," but he couldn't remember his lines. Like Brain, he was an avid fisherman and outdoorsman.

<sup>11</sup>From an interview with Gale Robinson conducted in Glendale, California, May 4, 1998.

<sup>12</sup>From an interview with Gale Robinson conducted in Burbank, California, August 11, 1997. Unless noted, all following Robinson quotes are from 1997.

<sup>13</sup>Aubrey would become Great Britain's finest horn player until the emergence of his son Dennis.

<sup>14</sup>Stephen Pettitt, *Dennis Brain: A Biography* (London: Robert Hale, 1976), 32.

<sup>15</sup>*Ibid.*, p. 35.

<sup>16</sup>Christleib, *Recollections*, 74.

<sup>17</sup>Stephen Pettitt's book incorrectly states that Rodzinski moved to Cleveland in 1934 and took Alfred Brain with him for two years. Rodzinski's move actually occurred in 1933 and Brain followed a year later and played as first horn for the 1934-35 and 1935-36 seasons. Tracing Brain's whereabouts is a bit difficult because he would go in and out of town, according to Cave: "There were a couple of times that Al Brain played with Cleveland and then came back and then returned to Cleveland and then returned because he wasn't here in 1939 when he started to make *Gone With the Wind* with Max Steiner. Al played the main title and then left, so I had to finish the picture on first horn, and Stagliano ended up playing horn in my section. I thought, 'Oh gee, he should probably be playing first horn,' but Steiner said, 'You play first horn.' Stagliano played second horn and we just had a ball, except for the fact that we were working all day at MGM and all night at United Artists where they made the music for *Gone With the Wind*."

<sup>18</sup>According to Cave, he got his opportunity to play principal horn with MGM because Brain was preparing to leave for Cleveland and they were trying out hornists to replace him.

<sup>19</sup>Richard Perissi freelanced as second horn to de Rosa for many years but was also a fine principal horn at Paramount Studios during many of the contract studio orchestra years. His father Odalindo was also a horn player and at one point they both played in the Los Angeles Philharmonic. Cave recalls Odalindo identifying himself as a "Specialeesta in the Lowregeest."

<sup>20</sup>Wendell Hoss, "The Development of the French Horn," *The Instrumentalist*, III, no. 5 (May - June 1949): 14.

<sup>21</sup>This and all subsequent quotes from George Hyde come from an interview conducted in San Marino, California, August 15, 1997.

<sup>22</sup>Christleib, 75-76.

<sup>23</sup>Actually, Jaenicke was th brother-in-law of Cave's stepfather. Amy McBeth, *A Discography of 78 rpm Recordings of the Horn* (Westport, Connecticut: Greenwood Press, 1997), 141.

<sup>24</sup>Sansone's innovative design for the five-valve B-flat horn that used an F horn slide on the fifth valve significantly advanced the cause of the B-flat horn. Sansone even boasted in a special preface to some of his sheet music editions that it would soon replace the double horn.

<sup>25</sup>Transcontinental broadcasts were routed between radio stations by telephone lines. In 1935 the Federal Government forced AT&T to lower carrying costs that were based on mileage. Los Angeles benefited from this change more than any other American city because it was furthest from New York City where transmissions were hubbed.

<sup>26</sup>A globular flute invented in the 19<sup>th</sup> century by Giuseppe Donati: also called a sweet potato or sweet potato whistle. Made of porcelain, clay, or plastic, and in various sizes, it has a duct-type mouthpiece, eight finger holes, and two thumb holes. Don Randall, *The New Harvard Dictionary of Music* (Cambridge, Belknap Press, 1986), 554.

<sup>27</sup>Kraft, *Stage*, 33.

<sup>28</sup>Works Progress Administration orchestra. Established by the Federal Music Project (FMP, 1935-1943) in response to the Great Depression. There were ten rejuvenated orchestras and eleven newly created orchestras across the country funded by the FMP to lower unemployment among musicians.

<sup>29</sup>Modeste Altschuler was already a fixture in the musical life of Los Angeles for many years before conducting the WPA. "In 1926 the Glendale [California] Symphony took a giant step beyond 'amateur' status when it hired Modest Altschuler of the Russian Symphony Orchestra to be its musical director." Home page of the Glendale Symphony Orchestra/history. Updated 11/22/96, accessed 7/23/1998. <http://glendaleonline.com/entertainment/gso/history.html>. Altschuler's former concertmaster from the Russian Symphony, Nikolai Sokoloff, was the head of the FMP.

<sup>30</sup>Christleib, 74.

<sup>31</sup>Brain was almost sixty when he left the Philharmonic for the Fox studios.

<sup>32</sup>Christleib, 75.

<sup>33</sup>Cave remarked: "Hoffman was a wonderful horn player. He could play everything. I thought he was terrific. He took Al Brain's place for a year after he went to England [Cleveland, not England, the year before Stagliano came]. I think that he originally came from German opera.

Robinson states: "George [Hoffman] was also third horn in that great section and he was down there with the rest of them for fifteen years. He left that chair like they all did and he became first chair at Warner Brothers. Hoffman did all that fantastic horn playing with *Captain Blood* and all those Erroll Flynn films. He recorded one of the most famous horn calls that was ever written at the time in an Erroll Flynn picture." Robinson 1998 interview.

<sup>34</sup>The uncle of the better-known Andre Previn.

<sup>35</sup>De Rosa played in the Air Force band in Santa Ana but eventually obtained a deferment because MGM made training films for the army. Decker had a radical mastoidectomy as a child that kept him from serving.

<sup>36</sup>Robinson remembers: "By the time 1940 came around I won an audition with Leopold Stokowski for his youth orchestra. That was the West Coast Youth Orchestra - not the one that toured in South America (that one became quite famous) but the NYA Orchestra of Southern California that was conducted by Leopold Stokowski. He was the one who gave me my first break. He recommended me to Walt Disney Studios and the first picture I played in was before the war started."

<sup>37</sup>The U.S.S. California was used as a decoy to lure the remainder of the Japanese navy out of hiding, which resulted in the destruction of the Japanese fleet.

<sup>38</sup>Speaking of an orchestra that played at the Shrine Auditorium, Decker recalled: "There were a lot of Fox Studio men playing in that orchestra at the time during the war because there were a lot of regular players who had been drafted."

<sup>39</sup>For most, the best instruments at that time were made in Europe, particularly in Germany. In an interview in 1982, at Philharmonic Hall, Lincoln Center conducted by Jeff Silberschlag, James Chambers stated: "When I started at Curtis [in 1938] I had no instrument. The instrument that I had played the audition on was an Alexander double horn owned by the high school. I had to borrow a horn for the first six months at Curtis...In the meantime the local music store dealer ordered a Conn 8D for me. It was one of the first run of 8D, you seldom see one with an earlier serial number. I took that horn into a lesson with Horner and he played it for about five minutes and then said, 'It is about time they started making a fine horn in this country.'" Osmun Music web site, [http://www.osmun.com/site/library/bios\\_interviews/chambers.htm](http://www.osmun.com/site/library/bios_interviews/chambers.htm), accessed, 10/07/99.

Howard Hilliard is a fifth-generation Californian who now resides in Texas. Mr. Hilliard went to the University of Southern California for both his Bachelor and Master of Music degrees. From 1987-1993, he was principal horn of L'Orchestra del Maggio Musicale Fiorentino under Zubin Mehta. He has recorded on most of the major labels, including the original concert and recording of "The Three Tenors." After returning from Europe, he received his doctorate from the University of North Texas. Dr. Hilliard teaches and performs in and around the Dallas/FortWorth area.



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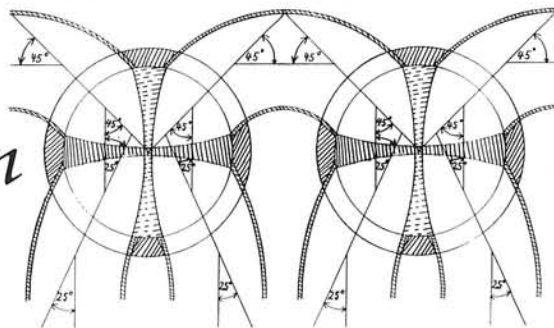
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# Getting Started in Private Teaching

by John Morse

**E**very fine player had one or more fine teachers somewhere along the line. It is critical to the survival of our art that those who have reached a high level of proficiency pass on what they have learned to the next generations. So let's assume that you have reached a higher level and would like to try your hand at studio teaching in your community: How do you get started? The first thing is to find a place to teach.

Teaching in your home has a number of advantages:

- You may be able to deduct some home expenses from your taxes. (Consult with a tax accountant first!)
- When a student cancels a lesson, you can always find something to do or make some coffee.
- You don't have to cart stuff all over town.

Of course, there are disadvantages, too:

- If you have a family, especially with small children, your lessons can be disrupted.
- Family members can have their activities disrupted as well.
- Neighbors may object to the noise and the taking of parking places. There may even be zoning restrictions to deal with.

Most music stores have lesson studios, which offer these advantages:

- Repair facilities.
- Books and accessories immediately available.

Some disadvantages are:

- Teaching spaces are usually cramped.
- Sound or distractions from other studios.
- Studio availability sometimes limited to store hours.
- You may have to pay rent.
- Pianos are usually not available.

Many schools, churches, and community colleges will rent studios. Advantages:

- The studio is often a classroom, giving ample space.
- Rents tend to be more reasonable.
- The organization can help you find students.
- Piano availability is more likely.

Disadvantages:

- Temperature control is sometimes a problem.
- Since you are using a shared facility, all your equipment must be taken with you every time.

Once you have settled on a place, what else do you need?

## Studio Equipment

I use:

*Two chairs*, as similar as possible to those used in bands and orchestras.

*Two stands*, one directly in front of the student, the other in front of me. On my stand, I place last week's assignment sheet for quick reference.

*Piano*; I don't play a lot of piano, but I can chord or play "oom-pah" accompaniments to simple melodies. Kids usually enjoy being accompanied and it is also a great rhythm and pitch stabilizer. When students are preparing solos, having access to a piano enables you work with the accompanist.

*Stereo system* (with tape, CD, and phono capability); a good recording is worth a thousand words, especially when you are working with advanced students. Also, many beginning band books now have accompaniments on CD, which make practicing fun (really!). There are also collections of simple movie themes, and pop and rock tunes with CD accompaniment. Whatever works!

*Copies of each book in your course of study* (for when a student shows up without his book); kids are kids—they will forget things from time to time. When you can pull out your copy of his lesson book, the time is not lost. (I once had a kid show up without his horn, which was a little harder to deal with.) Also, my tri-focals make it difficult for me to read music which is too far away, so I sometimes use the duplicate books on my stand. Of course, you will not have that problem for many years, I hope.

*Writing utensils*; I usually use two pens, one red, the other black or blue. I use red ink to mark B-flat fingerings, blue or black to mark F fingerings.

*Desk or writing surface*; this may seem self-evident, but I do a lot of writing, partly so I know the students remember the important points of the lesson, but mostly so I remember what I said.

*Metronome*

*Electronic Tuner*, useful for pitch accuracy, but even more useful for working on breath control!

## Record-Keeping

Accurate record-keeping is important for two reasons: financial records keep the IRS happy, but, more importantly, you need to keep track of what you assign a student to assure continuity in your instruction. I go to my local print shop and have special forms made up on NCR paper (that special two-sheet stuff that reproduces on the second page whatever you write on the first page). During each lesson, I make notes on what I want the student to prepare for their next lesson. I also mark the date and whether or not they have paid. At the end of the lesson, the student gets the original and I keep the copy in a desk drawer or my briefcase, with each student's sheets paperclipped together.





## Getting Started in Private Teaching

This has helped me in a number of situations, from whether or not a lesson was paid for to assignment specifics to "Yes, I did tell you I wouldn't be here last week; see, there it is right on your assignment sheet."

The importance of keeping track of assignments was brought home to me early on when a father asked me why his son was doing the same thing each week. It dawned on me that the first thing I asked a student when starting a lesson was "OK, what were you supposed to do today?" This kid would tell me the same thing each week so he wouldn't have to practice. Then I began to write in their books, but this left me without any record, so I started using note pads with carbon paper and this was much better. I now use the NCR forms partly for convenience, and partly because it's getting harder to find carbon paper. Once a year, usually in May, I have a conference lesson with the parent present to hear their child's work and to discuss the year's progress.

### Setting fees

Someone once told me that when they moved to a new town, the first thing they did was call the plumbers union to find out their hourly rate, and that is what they charged for lessons. Well, maybe, but most people don't call a plumber once a week. Decide what your time is worth, but also ask around to find out what others are charging. I like to keep my fees within reach of the average family, but not so low as to devalue the importance of the instruction.

I prefer to be paid at each lesson, just because it simplifies bookkeeping. Some parents prefer to pay by the month and this is fine too, but be careful to keep accurate records. When a student pays for, say, four lessons, I write  $-1+3$  on their sheet. The next week, I write  $-2+2$ , and so on. Most teachers have some sort of policy on charging for a lesson when the student doesn't show up and doesn't call. I have this policy too, but it's amazing how rarely I have to invoke it.

### Attracting students

I got started in private teaching almost by accident during my senior year of college. A band director from a nearby town needed someone to work with his students on Saturday mornings, so I would take a bus to his town, he would pick me up and take me to his school, and then return me to the bus station. I was paid \$1.50 per lesson; the students would pay me the dollar at each lesson and the band boosters would send me a check at the end of each month for the difference. I made many mistakes in my dealing with kids that year, but when I consider how much I learned, I should have paid them.

Your best source of students will be your school band directors. But don't simply send them a postcard saying in effect, "Here I am, send me students!" You must invest some time going to each school, meeting the directors, and offering to do clinics or sectional rehearsals. If there is a youth orchestra or an all-city band, offer to help there as well. You must give kids a chance to know you and decide that you are someone they would like to work with.

School systems, music stores, and local AFM offices often maintain lists of private teachers. Find out who is responsible for updating that list and get your name added

to it. If there are others teaching horn in the area, make yourself known to them. Sometimes they have waiting lists or students they are unable to schedule and would be happy to refer them to you. Whatever you do, *don't* try to recruit students away from other teachers. The few students you might gain are not worth the animosity you will create.

### A Course of Study

Your teachers all had a course of study, a "path" which all their students followed. The vast majority of my students have been from elementary through high school age, and the following is a course that has worked for me. Certainly there are other paths that will work equally well if not better, but you absolutely must have a path. I begin with *Breeze-Easy Method*, Books One and Two by John Kinyon (Warner Bros. Publications). When these books first came out, I refused to use them because I thought the title implied an effortless cruise. But a local store owner, in whose store I was teaching, insisted that I use these books so as to be consistent with other teachers in his store. As I became acquainted with them, I found them to be very carefully thought-out, with good emphasis on tone production, scale memorization, and logical range development. At first, I tried to jump from BE Book Two straight into Maxime-Alphonse *200 Studies*, Book One (Leduc), but that didn't work. Now I go from BE II to the *Pottag-Hovey Method*, Books One and Two (Belwin). When they reach this point, we work on warm-ups and range builders (see Book One, p. 43) and low range studies (see p. 48), one of the latter in each lesson until reasonable command of the low range is accomplished. Then, I skip through the book assigning those pages the student needs to reinforce concepts and strengthen skills previously acquired. In Book Two, we begin to develop the ability to go smoothly through a wide range of notes. After some preliminaries, I do everything on the even-numbered pages, (with special emphasis on playing the slow studies as slowly as possible) and the "etudes" on the odd pages. At about mid-way through this book, the difficulty level of the etudes is about the same as Maxime-Alphonse Book One, so I make the switch there, and insist on using a metronome from here on. I try to begin Kopprasch *Sixty Studies* Book One (Carl Fischer) after a few weeks in the Alphonse, especially if the student is progressing well and seems up to the additional challenge. Duets are also important and I like to use the Hennig *Fifty-Nine Duets* (Southern Music or International), even though the edition I have is full of misprints. We go through the book twice with the students doing all the second parts first and the first parts second. I also like to use the Lowell Shaw *Bipperies* (The Hornists Nest) to introduce them to jazz styles. Speaking of jazz, many middle and high schools have jazz bands and sometimes my students ask me to teach them trumpet so they can join one of these bands. I tell them, "I've got a better idea"—I transcribe 4<sup>th</sup> trumpet parts for them and it works very well. Open-minded directors will often assign horn players to double trombone parts, but (trust me!) the 4<sup>th</sup> trumpet parts work much better.



## Contests

Virtually every state sponsors a solo and ensemble festival, usually in the spring. I consider these festivals valuable experiences and highly encourage my students to enter them. When they go, they must prepare a solo (some states require memorization), usually with accompaniment. I insist on accompaniment whether the festival requires it or not, as this is valuable preparation for auditions, competitions, juries, etc. Some states allow the teacher to pick the solo, others require that the solo be chosen from a list. One important thing: **BE THERE WHEN THEY PERFORM!** They need your support, and you need to be able to accurately assess their performance—impossible, if you didn't hear it.

## Embouchure Problems

Part of teaching any brass instrument is knowing what a proper embouchure looks like. Once we know this, when we are fortunate enough to have a student from the very beginning, we are usually able to build a solid embouchure. But what about the student who comes to you after playing for two or three years with an embouchure that is upside down, off-center, etc.? First, realize and remember that the student is doing what worked for him in the beginning. Try to ascertain if there are orthodonture problems that force an unorthodox embouchure. I have one student whose embouchure is so bad, I can't stand to look at him when he plays. But when you look in his mouth and see the maze of wires and a tooth growing out of his upper gum, it's a miracle that he can play at all. He is determined to play horn and even with his terrible embouchure he produces a decent tone and good slurs. Someday surgery will correct these problems and we will have to start again—he and his parents know this—so I keep him going for now and hope for the best. But he is an extreme case.

Radical embouchure changes are best accomplished in the summer when the student is not under pressure to perform with the band. My first step is to teach the student to play *einsetzen* — with the lower lip completely out of the mouthpiece. This develops strength in the upper lip and drives the point home that the two lips do not have to be compressed against each other to vibrate. Just a few minutes of *einsetzen* practice at the beginning of the lesson is usually enough to center an embouchure and get the upper lip working properly. Hopefully, when the student returns to a normal embouchure, the upper lip will dominate. I also encourage the "breathy buzz"—that is, when buzzing on the mouthpiece only, there is a good mixture of buzz sound and air sound. Books like the *Embouchure Builder* by Lowell Little (Belwin) are very helpful in strengthening weak embouchures.

## Range Building

I often tell my young brass students "if you want to play high notes, you've got to play high notes." When they look at me like I'm nuts, I throw another sentence at them; "If you want to lift weights, you've got to lift weights." This makes more sense to them. There is no short cut to range building, but if you help the student go about it

patiently and systematically, like a weightlifter, you can help them develop a good high range. I use a very simple arpeggiated exercise routine, which takes about 15 minutes to do (copies on request).

## Conclusion

Private teaching can be very rewarding. You will develop a bond with many of your students that can last for years. The joy you will experience from hearing their accomplishments is without parallel. Of course, not all your students will reach great heights, but so what? If they become better players and better human beings from their association with you, what more could you ask? To paraphrase Dr. Laura, "Now go take on the challenge!"

*John Morse began teaching in 1961, both privately and in public school, after graduating from the University of Michigan where he was a student of Clyde Carpenter and Louis Stout. He played in the Toledo (OH) Symphony for two years, the Grand Rapids (MI) Symphony for eight years, and the Fort Wayne (IN) Philharmonic for twenty years. Though no longer doing any large orchestra work, he continues to freelance and is band/orchestra director at Blackhawk Middle School in Fort Wayne. He lives in the village of Payne, Ohio, is married to harpist Nancy Morse, has three grown children and five grandchildren. He has four instruments, a 1941 8D, an 11D, an Engelbert Schmid full double, and recently acquired a Lowell Greer restored natural horn. He attended the Kendall Betts Horn Camp in 1998 and 1999 and hopes to return.*



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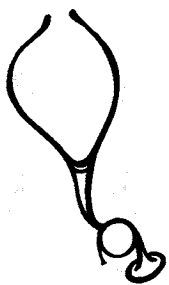


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# Back Pain Facts and Fallacies: A Response to William Scharnberg

by Philip Rosenthal, M.D.

*Ed. Note: There were several responses to William Scharnberg's article "Relieving Back Pain," in our May issue. Some of these responses were from professionals in the medical field, who expressed concern for clarity and accuracy, especially where medical procedures and treatments are concerned. Here is one such response.*

**W**illiam Scharnberg provided us with a very thoughtful review of his own back problems and recovery in the May 1999 issue of *The Horn Call*. Although I could never add to the musical insights of an artist such as him, the back is a different story. Between my last lesson with Kendall Betts in Philadelphia and resuming horn studies in his 1998 Horn Camp, I took a 23-year hiatus to earn degrees in physiology, medicine, training in neurologic surgery with a spine fellowship and became a Diplomate of the American Board of Neurological Surgery. With these advantages, I offer another "horn player's" experience with back pain and a review of back basics for horn players.

Back symptoms are the single most important medical reason for Americans to lose time from their occupations. Back problems are a more common disability than all other causes combined. Horn players are not immune. "Back pain" can be caused by a variety of unrelated conditions, each requiring very different treatments. This is clearly one area where one size does not fit all. In the event of severe or long-lasting symptoms, your medical doctor should be consulted, or referral to a neurologic surgeon may be indicated. With these qualifications, let us consider some causes of back pain.

By far the most common cause of discomfort in the lower back is stretch and strain of the muscles and/or ligaments which attach to and support the bones of the spine known as the "paraspinous" muscles. The pain may radiate from the center lower back towards one or both lower extremities. Walking may be uncomfortable. Typically, this follows a new or strenuous activity such as lifting a suitcase. The problem is very common after auto accidents. Pressing the back muscles often reproduces the severe discomfort. Predisposing factors for stretch/strain injury include deconditioned back muscles from a lack of back exercises. Poor back hygiene, such as lifting loads without bending the knees can lead to this injury. Obesity frequently contributes to the problem and delays recovery.

The treatment for stretch/strain injuries is non-surgical. Mr. Scharnberg made some excellent points concerning exercises which would benefit this condition. I provide patients with specific stretching exercises aimed at gradually increasing the strength and tone of the lumbar paraspinous muscles and ligaments. As horn players will readily understand, like any new exercise program, these must be started gently, slowly adding repetitions, and often require months of work for substantial benefits. Non-steroidal anti-inflammatory medications, such as

ibuprofen (up to 800 milligrams) every eight hours, are often helpful. For the gravitationally-challenged horn player, weight reduction is another important factor to recovery.

A different cause of back pain involves isolated degeneration of the spine which can weaken a disk, the wafer between the back bones (vertebrae), allowing it to slip (herniate) out of its space. Many readers may be surprised that, in and of itself, this event probably produces little, if any, symptoms (the so-called asymptomatic disk herniation). Some disk herniations, however, will, in the unlucky horn player, situate in an specific area or otherwise be so large as to pinch a lumbar nerve root. This can produce very severe pain in the buttock, radiating toward the foot. More severe cases can involve leg numbness and/or weakness. Interestingly, the center lower back is usually not involved in the discomfort. In this condition of a pinched nerve, the muscles are not primarily involved. Although they may appear to ache, palpating them has little apparent effect on the discomfort.

Contrary to the information in Mr. Scharnberg's footnote (p. 58), a magnetic resonance imaging (MRI) scan is in fact an excellent study for evaluating the disk and most structures of the spine. The myelogram with CAT scan can reveal even more detail for assessing more subtle disk problems, but this test is slightly invasive, requiring a lumbar puncture. The more recent high quality MRI studies alleviate the need for myelograms for many of my patients.

Confusion between these two different conditions, muscle sprain/strain and pinched nerve roots, is rampant. Sometimes a combination of both occurs simultaneously. Frequently, the asymptomatic disk herniation gets blamed for the symptoms of sprain/strain. Millions of dollars are exchanged every day in this county by car accident litigants who claim their backache is caused by the disk defects seen on their post-accident scan. Scans from before the accident are seldom available. Evidently claiming to be disabled from a defective disk is much more lucrative than from strained muscles. Even more often I see patients who strive to attribute their symptoms of spine degeneration to some external event or activity, no matter how far removed. Blaming poor posture, an overbearing employer, or even a dramatic event from decades ago, is much more palatable to us than acknowledging that a part of our valuable body is worn out. Recently, a geriatric U.S. Senator announced that he will need surgery to treat his degenerative spine condition which he attributed to his World War II combat experience when he was a teenager.

Generally, the initial treatment for a pinched nerve root due to disk herniation is conservative (non-operative). If symptoms are manageable and not accompanied by evidence of severe nerve damage, a three-month trial of





## Back Pain Facts and Fallacies

conservative measures is advisable. Non-steroidal medications are often beneficial. More stubborn cases may respond to a limited course of steroids by mouth. Whether or not exercise helps this condition is debatable. In my patients, this activity often only exacerbates the symptoms. Cases of nerve pinch (radiculopathy), with severe symptoms, evidence of nerve damage, or those who have not responded to three months of conservative measures, are candidates for spinal microsurgery. In my practice, this is an outpatient procedure with general anesthesia and a very small incision with no external stitches. The majority of these patients are quite pleased by the rapid pain relief and freedom to return home on the day of surgery.

Following Mr. Scharnberg's example, I will digress to describe the "back pain" experience of another horn player: me. After two weeks of very stubborn buttock pain, I had an MRI scan which revealed a very large herniated disk. Shortly thereafter, I had the same microsurgery as my patients receive. I never required any pain medications after surgery and returned to my office the following day.

Spinal degeneration can cause many other problems. In the more mature horn player, these changes can narrow the spinal canal, compressing all of the nerve roots (stenosis). The most common symptoms are back pain radiating to the lower extremities exacerbated by standing or walking. This often starts insidiously and progresses over months. This condition is readily revealed by an MRI scan. Conservative treatment for this condition is futile. Surgical treatment is often very effective.

Traumatic spine fractures may require quite large fusion operations to repair. These injuries can most often be avoided by always wearing your car seat belt and choosing a designated driver prior to generous libations. Less common problems include spinal instability and tumors of various origins.

In summary, back pains are caused by diverse problems which require different treatments. The majority respond well to conservative non-surgical treatments. Some conditions respond best to surgical procedures. Technological advances, including precise radiology imaging and micro-neurosurgical techniques, have brought unprecedented successful results, safety, and rapid recuperation to operative treatments.

*IHS member Philip Rosenthal is a horn student of Leslie Norton in Nashville, TN. For his daytime job, he is a board certified neurologic surgeon, specialized in minimally-invasive microsurgery. He can be reached at 615-889-7077.*



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# Thoughts On Recital Programming

by Andrew J. Pelletier

A recital can be a significant learning opportunity for the performer, as well as a compelling musical experience for the audience. There are several reasons to prepare and present a recital. Perhaps it is required for a course of study, or to motivate yourself with new musical and technical challenges, or maybe it would just be fun to do. Whatever the reason for the recital, this article will address the subject of programming. The process of choosing music is as important as the process of preparing it.

## Repertoire Choices

Although a program containing the "Top 40" of horn recital music may be interesting to you, your colleagues, and your teacher, it might not be as satisfying to the audience as a recital containing cohesion and unity. One of the most successful ways of programming is to utilize a unifying theme. "Theme" recitals can be very rewarding. Here are some examples:

- Recital based upon a locale or composition "school" (e.g., music of British composers, or music from the Paris Conservatory)
- Recital based upon a specific time period, to illustrate the many differing styles exhibited by different composers of the time (e.g., music of the 18<sup>th</sup> century).
- Recital of works by a single composer.
- Recital of works inspired by a particular performer (e.g., music composed for Punto or Dennis Brain).
- Recital based upon a specific literary or historical theme (e.g., music inspired by the hunt, or music for the hand horn).

After the music has been chosen, the next important consideration is the actual order of the program. There are serious considerations involved in this section. The first is endurance. Although Schumann's Adagio and Allegro and the Concerto No. 2 of Richard Strauss fit in a recital of German music, this does not mean one should follow the other! The only way this circumstance can truly be evaluated is to play the pieces in order, feel the effect on the embouchure, and then experiment with other orderings to see if a positive difference is made. This, of course, means that the pieces should be chosen far enough in advance to allow for this experimentation.

Another consideration for the ordering of the program is the musical experience of your audience, particularly in the placement of tonal and/or non-tonal pieces. Audiences,

unfortunately, can become uncomfortable during a long segment of dissonant music, and you don't want to lose their attention because the order of the program does not distance these pieces. One of my favorite solutions comes from master trumpeter Philip Jones. He believes a good formula is to start with something short and light followed by a more tonally advanced and involved piece, then a soothing, or very tonal piece before intermission. After intermission, start with the most dissonant, difficult piece of the program, and then finish with a real "lollipop," to let the audience go home tapping their feet and singing.

The symmetry of the halves (both in terms of the number of the pieces, and the duration of the works) and the changes of instrumental texture are important thoughts to consider. No matter what the repertoire, a recital of all music for horn and piano does not have much variation in instrumental texture. It is amazing how well an audience responds to a subtle change of instrumentation in a recital program. Here is where a short piece of chamber music can have a strong impact on the audience's appreciation of the program.

## Program Notes vs. Commentary from the Stage

This is a very important decision that is often overlooked. The answer comes down to the issue of comfort: do you prefer writing program notes, or speaking "off the cuff" to the audience during the performance?

Using program notes—Pros:

- The notes can be grammatically well-crafted, as you have the opportunity to flesh out and edit a thought when it is committed to paper. Commentary does not allow you this luxury, and often your sentences come out less elegantly than your written word. You can present exactly what you want to the audience in the final edition at the recital.
- Memorization of the notes is not required; once they are written and inserted into the program, you can forget about them.

Cons:

- Written notes can come across as cold and academic, unless you try very hard to make them sound as conversational as possible, while still maintaining a professional tone.
- Using notes tends to maintain the "invisible wall" between the performer and audience, and may present you as a "stand-offish" performer.
- Everyone who reads the notes can critique the use of language. If your recital is for a university degree, this can be particularly important.



## Commentary from the Stage—Pros:

- For some performers, speaking to the audience can have a calming effect as the “invisible wall” is taken away.
- Spoken commentary involves the audience more personally in the recital; the overall experience can be much more intimate than with program notes.
- Most important, commentary allows some time with the horn off of your face. With written notes, the silence between pieces can be deadly, and we can rush from one piece to the next. With commentary, we can leisurely speak about the next piece while allowing the embouchure to rest!

## Cons:

- Commentary needs to be fluent and rehearsed to sound easy, coherent, and relaxed. This is extremely important. Most performers do not realize how much work goes into speaking off the cuff and attempt it without proper preparation, using poor grammar, and actually generating more nervous energy in the process!
- Commentary requires a good grasp of public speech, including pronunciation and projection; however, you will find that practice will improve your ability.

Whichever method you choose to use, each can affect how well an audience grasps the music and enjoys the performance.

## Sample Programs

### Music written for or popularized by Dennis Brain

Le Basque	Marin Marais
Concerto no. 2, K. 417	W. A. Mozart
Intermission	
Trio	Lennox Berkeley
Alla Caccia	Alan Abbott

### Music of the Paris Conservatory

Canon in Octave	Jean Françaix
Six Mélodies pour Cor et Piano	Charles Gounod
La Chasse de St. Hubert	Henri Büsser
Intermission	
Étude, from <i>Études Classiques</i>	Georges Barbotou
Trio	Francis Poulenc
Variations on a French Song	Marcel Bitsch

### Music of Mozart

Concert Rondo, K. 371
Selections from Twelve Duos, K. 287
Quintet for Horn and Strings, K. 452
Intermission
Concerto in D, K. 412
Divertimento No. 12 in E-flat, K. 252

## The Romantic Horn

Prelude, Theme, and Variations	G. Rossini
Das Lied ohne Worte	Oscar Franz
Concerto, Op. 8	Franz Strauss
Intermission	
Nocturno	Franz Strauss
Andante	Richard Strauss
Morceau de Concert	Camille Saint-Saëns

## Music of the Hunt

Le Rendez-vous de Chasse	Rossini
Air de Chasse	Piantoni
La Chasse de Saint Hubert	Büsser
Intermission	
Various traditional horn calls from offstage	
Concert, “La Choisy”	Michel Corrette
En Forêt	Bozza

## Conclusion

No one likes a boring recital. In my opinion, the primary purpose of a recital (as opposed to a juried examination) is to share your love for the instrument and its music, and to provide entertainment for your audience. Prepare yourself thoroughly in ALL aspects of the performance. Experiment with programming. Aim to create balance, surprise, wit, and fun in the process. While increasing the educational and entertainment value of your program for your audience, you will discover a greater enjoyment for solo and chamber performance opportunities.

*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 (B.M., Summa Cum Laude), and the University of Southern California (M.M., Highest Honors). He has won numerous solo competitions, including the Jon Hawkins Memorial Scholarship of the IHS, and the American Horn Competition University Division.*





# Improvising in Ensemble:

## Duets: Part IIa, Playing with Temporal Cycles

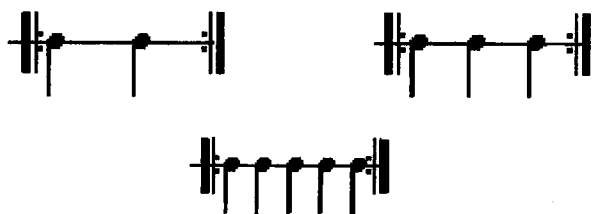
by Kevin Frey

"... clarity... clarity of phrasing."

### Temporal

Matching Rhythmic Velocities with a playing partner is a technique for responding to changes in rhythmic attitude/impulse. Rhythmic momentum is judged as points on a continuum between quick or slow. The result is an interactive rhythmic texture driven by changes in each player's rhythmic intention.

Imposing a metered construction to a timeline organizes cycling impulses in groups of two or three. Pulse groups are not necessarily limited to two or three and may be expanded to consist of four, five, six, seven, or more.



Whether a timeline is conceived intuitively through breath impulses, or measured in regular groupings, the resulting Rhythmic Foundation (structure) is brought to life by creating Rhythmic Pattern (shape). A rhythmic concept is shaped into Music through the elements of phrasing: articulation, dynamics, breath, attitude, etc. Therefore, Rhythmic Patterns are given character by the manner of performance unique to each individual.



### Preparation

(see Hafez Modirzadeh "Trans-Intervallic Exercises for the Post-Modern Improviser," *The Horn Call* XXVI, no. 2 [February 1996], for the original publication of these exercises.)

Repetition of a Rhythmic Foundation (structure) and/or a Rhythmic Pattern (shape) forms a framework for interaction with your playing partner. The potential for tension and release is activated by playing Rhythmic Patterns AGAINST, WITH, or OVER Rhythm Foundations

(or other Rhythm Patterns):

a) A Rhythm Pattern phrased within a cycle of 3 pulses played AGAINST a cycle of two pulses (e.g. 3 against 2);



b) A Rhythm Pattern phrased within a cycle of 3 pulses played AGAINST multiple cycles of 4 pulses (e.g., 3 against 4):



c) A Rhythm Pattern phrased within a cycle of 4 pulses played WITH a cycle of two pulses (e.g. 4 with 2):



d) Play a freely formed (rubato) Rhythm Pattern within a cycle by gutting the pulses within the cycle; play this OVER a cycle of 2 pulses:



Repetition of a rhythmic cycle reinforces the musical idea, creates momentum in the phrasing through the alternation of tension and release.

### Ensemble Duets

1) One player establish a repeating Rhythmic Foundation (structure) of 2 pulses; have your partner play a repeating Rhythm Pattern (shape) within a cycle of 3 AGAINST the 2 pulses.

1a) One player establish a repeating Rhythmic Foundation (structure) of 4 pulses; have your partner play a repeating Rhythm Pattern (shape) within a cycle of 3 AGAINST the 4 pulses. (The Rhythm Pattern will need to be played 4 times during 3 cycles of the 4 pulses.)

2) One player establish a repeating Rhythmic





## Playing with Temporal Cycles

Foundation (structure) of 2 pulses; have your partner play a repeating Rhythm Pattern (shape) within a cycle of 4 WITH the 2 pulses..

3) One player establish a repeating Rhythmic Foundation (structure) of 2 pulses; have your partner play a continually unfolding Rhythm Pattern (shape) OVER the 2 pulses. (Cutting the pulses and playing freely as if unmeasured).

### Suggestions

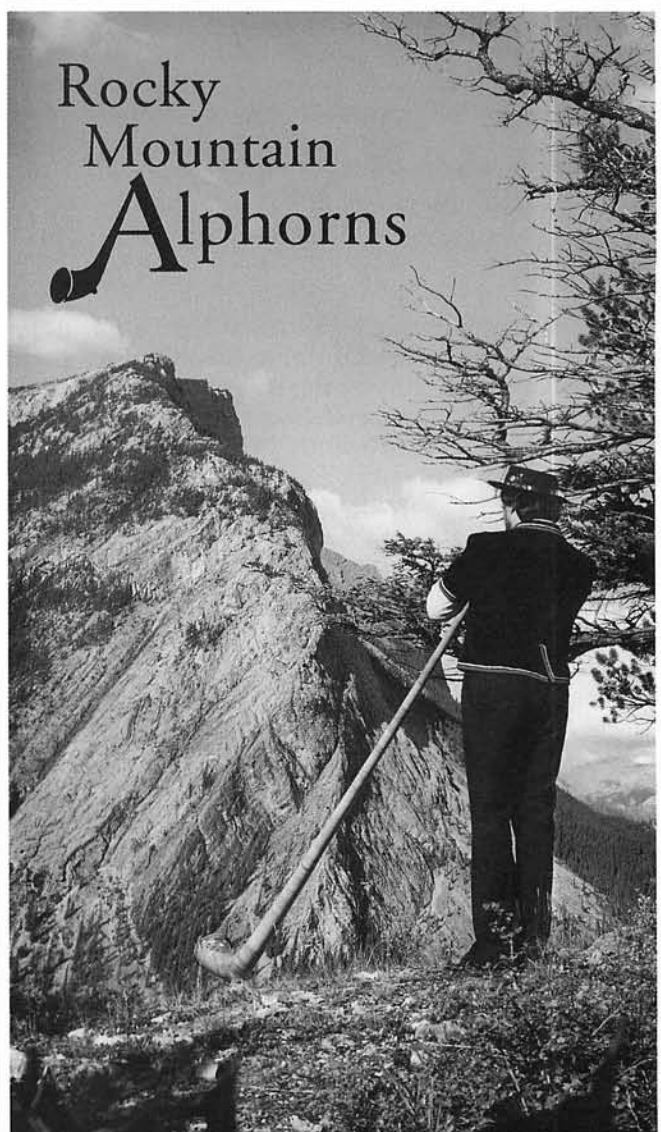
- Begin and end intuitively; it is not necessary to commence at the start of respective cycles. The nature of cycling suggests that a cycle can begin anywhere.
- The goal is to clearly establish your own rhythmic intent that will then interact with other performed rhythms.
- Keeping your place in a timeline grouped into cycles of two or three is aided by stepping in place (shifting weight).
- Tonal TIP: The goal is to play these rhythmic techniques with the Cycle of Fifths technique. Initially limit your pattern to a choice of two or three tones. Listen to how tonal gravity also creates tension and release.

### Next Issue: Improvising in Ensemble: Duets Part III, Tone-Phrasing

Kevin Frey coordinates the Music Program at San José City College where he has been teaching music theory, brass/wind/percussion, and improvised music studies since 1987. Kevin is co-director, with choreographer Jimmyle Listenbee, of Leda/Swan, a performance company integrating improvisational music and movement for musicians and dancers. This fall he began work on his DMA in Composition at the University of Wisconsin-Madison, focusing on the study of improvisation with Les Thimmig and Douglas Hill. Contact through September 1, 2000: Kevin Frey, 126 Langdon St. #720, Madison, WI 53703, (608)285-8687, [ktfrey@students.wisc.edu](mailto:ktfrey@students.wisc.edu).



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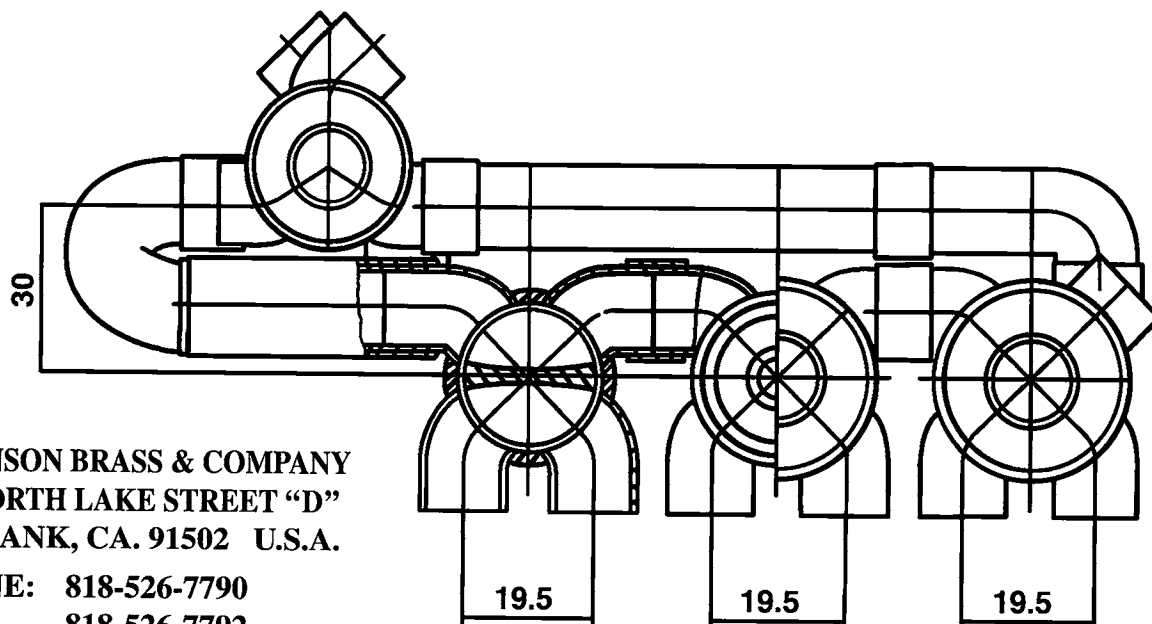
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**Alice Render**, studied at Indiana University and has been a member of the Civic Orchestra of Chicago, the Santa Fe Chamber Music Festival, solo horn with the Western Australia Symphony Orchestra, and a faculty member at the Marrowstone Music Festival. In fourteen seasons as a substitute horn for the Chicago Symphony Orchestra she has performed in every position in the horn section and recently was a featured soloist under Maestro Pierre Boulez. Ms. Render's 1998 concert tour of Italy included solo recitals, master classes and chamber music performances.

To find out more, write or call Mr. Bryan Shilander, Associate Dean, College of the Performing Arts, Roosevelt University, 430 South Michigan Avenue, Chicago, IL 60605; 312-341-3789. [www.roosevelt.edu](http://www.roosevelt.edu)



CMCH197



# Book and Music Reviews

Virginia Thompson and William Scharnberg, editors

***The Framing of This Circle* for violin, horn and piano by Charles Knox.** Available from the composer at 482 Page Ave., N.E., Atlanta, GA 30307-1730, 1999, \$25.

This four-movement, seventeen-minute trio was written for Brice Andrus, principal horn of the Atlanta Symphony, who premiered it at Celebration '99 in Athens. The form of the first movement, an Allegro, does not conform to traditional models: it begins quietly, builds gradually, suddenly drops back, then builds rapidly and remains strong for some time before returning to the soft opening motives and finally dying away. The motor rhythm heard in much of the second movement, Larghetto, achieves somewhat of a hypnotic effect. The third movement is a quasi-scherzo in duple meter, and the finale is a rhythmically colorful Allegro, in 13/8 meter (9/8 plus 2/4). Mr. Knox's musical language is gently polytonal, each movement ending with a consonant chord or unison. Many of his melodies are scalar and the writing for all three instruments is straight-forward, e.g., no muted or stopped passages for the hornist. The horn range and tessitura are likewise conservative with the exception of the last two measures of the second movement where the horn ascends a scale to *pianissimo* high c". Without those measures, the written range of the entire composition encompasses b-a", however the finger dexterity required for the scale passages in the first and third movements demands a more mature performer. With no tempo changes in any of the movements, rehearsal time will consequently be reduced. Although the composer may have limited his available palate of colors, *The Framing of This Circle* is nonetheless a well-crafted work that deserves our attention. W.S.



***Fantasy for Horn and Tape* by Kurt Stallmann.** RM Williams Publishing, Tallahassee, FL 32301, 1999.

Music for horn and tape, in this case preserved on a CD, is an attractive alternative medium for many hornists. It affords the contrast of different tone colors while eliminating the need to burden the time and energy of other instrumentalists. For those who have not ventured into this medium, preparing a performance of a work with pre-recorded sounds is relatively straightforward: reading from a score, as in this case, the horn part is first prepared using a metronome at the marked tempi, then, listening to the tape, the score of the taped sounds is studied to identify and possibly add prominent rhythmic/sonic cues. Some works with tape require careful tuning and others are relatively pitchless. After studying the parts separately, it is simply a matter of rehearsing with the tape until the rhythmic coordination remains solid even during the heat of battle.

An interesting horn part and appealing pre-recorded sounds are the usual reasons one programs such a work. The taped portion of this five-minute composition by Kurt Stallmann is colorful and the dialogue between the horn

and tape is well paced. The taped sounds are notated accurately, facilitating a coordinated performance. The written gamut of the horn part is F-c" but the technical and stamina demands are very reasonable for any hornist who has this range. The work opens with stopped horn below the treble clef and there are two half-valve glissandi effects, otherwise the notation is traditional. *Fantasy* is recommended as a worthy addition to the literature for this medium. W.S.



***First Division Band Course: Time for Solos!*** Belwin Mills, Warner Bros. Publications, 15800 NW 48th Ave., Miami, FL 33014. Book 1 and Book 2, \$7.95 each (horn and piano).

These two 1999 collections of beginner solos with piano accompaniment are re-releases of old favorites composed or arranged primarily by Leonard B. Smith, with renewals of old copyrights ranging from 1962 to 1980. Many of the pieces include their original educational performance notes by Smith or Philip Farkas, who edited many of them.

The first book includes the following pieces by Leonard B. Smith (all of which appear in the larger 1984 Belwin collection *F Horn Solos: Level One*): *The Huntsman* [not to be confused with one of my personal favorites, *The Hunt* by James D. Ployhar], *Tiger Eye*, *Our Favorite*, *Mountain Shadows*, *Count Down*, and *Indigo*.

The second book includes *Nobility*, *Viking*, and *Telestar* by Leonard B. Smith; a Schubert *Andante*, and Tchaikowsky *Humoresque* arranged by Smith; and the Attainant *Saltarello* arranged by Ployhar. All of these pieces appear with six others in Belwin's *F Horn Solos: Level Two*.

According to a Belwin representative whom I contacted, the more extensive older collections are not expected to go out of print any time soon, but the individual editions of most of these popular little pieces have gone—or will soon go—out of print.

An excellent resource for more information about these pieces (and many, many others like them) is Mary Kihslinger's *Solos for Horn and Piano*, a reference list dedicated primarily to literature for beginning and intermediate hornists. It is available for \$8.00 a copy (including postage) from her at 5715 Windgate Dr., Toledo, OH 43615. V. T.



***The History of Music (1450-1900) for Horn*, compiled and edited by J. Ausfahl.** Book 1, \$9.95; Book 2, \$12.95; Book 3, \$15.95. Puna Music Company, <punamusic.com/index.html>, 1-888-586-8677.

Puna Music Company "specializes in music for private study of brass instruments at Junior High and High School playing levels." Their web site includes a very nice

description of exactly what this three-volume "history" attempts to address: "Young students studying brass instruments are not given enough exposure to the music of the great composers such as Beethoven, Haydn, Wagner, to name a few. The History of Music Books were designed to introduce brass players to this music at their crucial learning years.

"The History of Music, Books 1, 2, and 3 are collections of works by composers of the Renaissance, Baroque, Classical, and Romantic Periods (1450-1900 approximately). Each volume contains studies of all of these periods so that the player may be exposed to the variety of styles, despite his/her playing ability. The player will benefit most if all three volumes are completed. The History of Music is not a collection of well-known melodies, nor a collection of orchestral parts. Most of the studies were originally vocal pieces and have been kept in their original form as much as possible."

These collections strike me as a rather sophisticated version of the old *Everybody's Favorite* collections that were popular many decades ago: collections of actual repertoire for the piano, and assortments of folk songs, transcriptions, and classical "tunes" for every other instrument. The concept also seems somewhat similar to "The Art of Phrasing" section of *Arban's Complete Conservatory Method for Trumpet*. I believe that their greatest value may lie in the 175 pages of worthy sightreading that they provide. V. T.



**International Music Diffusion** (Éditions I.M.D. Diffusion Arpèges), 123 rue Lamark, 75018 Paris, sent many new publications for review. The music falls into three categories: 1) *l'Ensemble de Cors de Versailles* (Direction: Daniel Bourgue), 2) *Javier Bonet Collection Corniloquio*, 3) miscellaneous works.

#### *l'Ensemble de Cors de Versailles*

*4 Fanfares* for four horns by M. A. de Dampierre.

*Choral extrait de la cantate 147* by J. S. Bach transc. for 6 horns by Daniel Bourgue.

*Piece Lyrique* by E. Grieg, transc. for 8 horns by Bourgue

*Les Trois Roses du Cimetière de Zaro* (1996) by A. Valero Castells.

*Nocturne No. 1* for horn (or violin) and harp by Th. Labarre.

*12 Etudes de Style* by J. F. Gallay.

*14 Duos* by Gallay.

*Les Grands Soli d'Orchestre*, Vol. I by Bourgue.

*Ballade* by C. Debussy, transc. for horn and piano by Bourgue.

*Élégie*, Op. 24 by G. Fauré transcribed for horn and piano by K. Machala.

Glancing at the above list of titles from Daniel Bourgue's collection, one quickly sees that the series' label is a bit misleading in that only three of the many publications under this heading are for horn ensemble and two of those are transcriptions of non-French pieces. Dampierre's *4 Fanfares* are brief, authentic 18<sup>th</sup>-century court fanfares and quite usable as such. Although the tessitura of the Grieg transcription lends itself well to younger hornists, only requiring a strong eighth horn who reads bass clef, clarity will be difficult to achieve due to the

thick, low scoring. The Bach chorale, "Jesu, Joy of Man's Desiring" for six horns, requires both a strong high hornist (to written c") and sixth horn, however it is unclear as to which bass clef octave is intended. The other Bourgue transcriptions below indicate the use of "old" notation, which would place much of this sixth part in the middle of the treble clef.

Castells' *Les Trois Roses* are four brief and rather difficult unaccompanied movements. They are angular but do have meters and key signatures, incorporating only minimal stopped horn and flutter-tongue effects. Although quite playable, my feeling is the movements are not at the level of the best unaccompanied literature.

Labarre's *Nocturne* is both a curious 19<sup>th</sup>-century specimen for horn and harp and one of the few interesting pieces for this combination from the era. Like so many other salon pieces, it begins with an introduction, borrows a theme, this time from Mozart, and then offers five variations created to astound the audience with pyrotechniques. Hornist F. Cagnon has added welcome revisions to the horn part, which tends toward the higher tessitura (to c") and descends to middle c' only once. The Gallay etudes and duos have been previously published by a minimum of two other houses.

Only the first of some six volumes entitled *Les Grands Soli d'Orchestre* was sent for review. In this volume, and presumably the others, Daniel Bourgue has created piano reductions from the orchestral accompaniments to important solos. This volume includes Mendelssohn's *Nocturne*, Rossini's *Overture to Semiramide*, Delibes' *La Source*, and Tchaikowsky's *Fifth Symphony*. Mr. Bourgue has only minimally edited the orchestral part.

Debussy's *Ballade* and, to a lesser extent, Fauré's *Elegie*, transcribe well enough for the horn, however the Debussy work is more idiomatic and less cumbersome. The question as to the octave intended for the bass clef notation, unclear in the *Ballade* is stated in the *Elegie*, which also demands much more from the hornist in range (written G to b-flat"), technique, and endurance.

#### *Javier Bonet Collection Corniloquio*

*Trio Clasico No. 1* for horn, viola, and bassoon (anonymous early 19<sup>th</sup>-century composer).

*Solo para Trompa y Cuerdas* (anon. 19<sup>th</sup>-c. composer).

*Quartetto en forma de Concierto* for horn, 2 violins, and cello by José Lidon (1746-1827).

*Sonata* for horn and piano by J. Vincent Egea (1995).

*Inducciones* for horn, violin, and piano by Francisco Llacer Plá (1992).

While the first three works listed here, from the 18<sup>th</sup> and 19<sup>th</sup> centuries, are at least interesting period pieces, both contemporary works are not among the finest specimens in the literature. These two modern compositions, in my opinion, suffer from too many good ideas strung together without connection or development, like a paragraph with interesting sentences pulled at random from several sources, but with no binding message.

Of the three traditional works, *Trio Clasico No. 1* is the most attractive for several reasons: the combination of horn, viola, and bassoon is unique, there are only two movements (*Allegro molto* and *Allegretto comodo*), the

melodic material is jaunty, and the passage work for each of the instruments is entertaining. The 19<sup>th</sup>-century solo for horn and string quintet (quartet plus double bass) is highly recommended as comparable in quality, style, range, and technique to Cherubini's popular Sonata No. 2. Lidon's *Quartetto* is similar to works by Punto and Rosetti: fine gymnastic passages but with less memorable melodic material. For E-flat horn, the written range of c' to c''' is quite manageable for a mature hornist. For the combination of horn with two violins and cello, I can not think of a better piece in the current repertoire. W.S.

#### Miscellaneous works

"J'ai 9 Mois de Cor" by Alain Devemy (1990).

*L'Antique Cor* by Emile Cochereau (1986).

*L'Harmonie du Cor* by Emile Cochereau and Jacques Lagueze (1985).

*Lune Triste* by Laurent Couson (1999).

Devemy's "J'ai 9 Mois de Cor" is an exceptional grade I horn solo (range g-c"). Writing a fine, unpretentious work can be very difficult for many composers and this is one of the most successful in recent memory. While the notes are easy, the dynamics, articulations, and phrasing marks can challenge the young hornist. The piano accompaniment is equally uncomplicated.

Cochereau's *L'Antique Cor* is written for the intermediate hornist (grade II-III of six levels). The range is only e-f" and the solo is lyrical throughout. On the negative side, for a solo of this level, there is no melodic contrast: the composer seems to have created the solo as stream-of-conscious variations on the opening theme.

*L'Harmonie du Cor* is a collection of nine solos for the beginner through intermediate hornist. The first four solos are only a half-page in length but include a rich amount of musical ideas. Those movements are titled *Aria*, *Variation*, *Petite marche*, and *Le rêve inachevé*. Moving then to page-length solos, we have *En promenade dans les bois*, *Berceuse lointaine*, *Souvenir de la Volga*, *L'air détaché*, and *Barcarolle sicilienne*. Where these five solos contain a few more accidentals and two have written low d and c below the staff, all have well-placed rests and interesting melodic material. This collection is recommended whole-heartedly if the price tag is reasonable.

*Lune Triste* (Sad Moon) for horn or cello and piano does not fit any of the above models. It is for an advanced hornist, but, like the Plá and Egea works listed in the Bonet collection above, there seems to be little or no connection between the various melodic events in the single movement. Even the unidiomatic use of stopped and muted horn question the composer's musical intentions. One would guess that the solo was written for cello, with the horn added as an afterthought. W.S.



The following works were sent for review by Nichols Music Company, 49 Tomlin St., Waltham, MA 02451, Jeremy Welts, Proprietor:

*Canzonetta* for Horn and Piano (1993) by Walter Ross, \$10.  
 Quintet for Horn and Strings by W. A. Mozart,

arranged for horn and piano by Ross, \$13.

*Waterfall in a Cloud* for Horn Quartet (1996) by Michael Hoffman, \$11.

*Let's Waltz* for Horn Quartet (1996) by Deborah Sandoval-Thurlow, \$4.

*Passages* for Horn Quartet (1997) by Daniel Burwasser, \$12.

*Kanawha Mosaics* for Horn Quartet (1999) by David Williams, \$20.

Walter Ross, Professor of Composition at the University of Virginia, began his musical training as a hornist. *Canzonetta* is an unpretentious, well-crafted, five-and-a-half-minute solo. It includes a lyrical introduction and a 6/8 Allegro festivo which blends a hunting rondo with Latin hemiola. It is quite a pleasant work with a modest range (written a-g") and technical demands (grade IV). A good high school sophomore could perform this well but it would be equally suited to a college-level horn recital.

While there have been prior arrangements of Mozart's Quintet for horn and piano, this, I believe, is the best complete version for two reasons: the horn part remains notated in E-flat, and the arranger's articulation suggestions are excellent. Since this is fine horn music, sometimes labeled Mozart's fifth horn concerto, and it is often difficult to locate string players who will take the time to learn the quintet, particularly two violists, the arrangement remains justified.

From the title, *Waterfall in a Cloud*, one might expect a quartet written for younger hornists—wrong! This is a virtuoso jazz-style composition requiring each member of the quartet to perform tricky solo jazz "licks" to b" or c". There are also fast passages in tight harmony and rhythm that would challenge the best of quartets. The nine-minute single movement is divided into four sections: a brief introduction, a long faster (quarter note = 140) section, a half-tempo "dirge," returning to the faster section. While it may not be great music, it is entertaining and very challenging for the performers.

*Let's Waltz* is a straight-forward jazz waltz in four-part harmony with the first leading throughout. The rhythm of the inner voices is a bit tricky and there is a four-bar solo vamp section that can be "opened up" for solos by any of the players before a return to the opening section. Although not of Frippery quality, for four dollars it is a bargain.

Burwasser's *Passages* for horn quartet is a ten-minute work complicated by many rapid-fire metric modulations, rhythmic variety, and tempo changes. The composer states that it "is composed of a chain of episodes" which "contrast one another in terms of mood, texture, and motivic content." There lies the rub: the ensemble (and audience) is offered little opportunity to settle into a groove before the next motive arises. While the first and fourth part are the most technically complex, all hornists must be advanced.

David Williams teaches composition at the University of Charleston (West Virginia) and wrote *Kanawha Mosaics* for a performance at a regional horn workshop in Morgantown. There are three movements to this eleven-minute quartet: *Allegro moderato*, *Variations on a Theme for Sara and Emily*, and *Fast*. It may take a few minutes of pre-rehearsal time to locate and organize the pages of the parts as the publisher folded them together in a somewhat



mysterious manner. Although it ends quietly, the first movement is extremely animated to the point of being "busy." Only very occasionally do the quartet members play rhythmically in unison and the first and second parts beg a strong high range. The second movement's lyrical theme with six variations are each quite brief, granting the audience little time to settle into the character of the variation. The composer's background as a wind ensemble conductor can be heard in the finale's "rock 'em, sock 'em" accents and mixed meters. A lyrical middle section momentarily breaks the momentum. This is a very challenging quartet where the composer almost appears to be taking on the Kerry Turners of the horn world. It seems that he is often trying so hard to be so excellently complicated that a natural unfolding of the material is not quite achieved. W.S.



Jim Emerson, of *Emerson Horn Editions*, P. O. Box 101466, Denver, CO 80250, has been publishing horn works steadily for many years. In a recent spurt of activity, he has released new four publications, two of which revisit pieces composed a few years ago.

*Panegyric* for Solo Horn and String Orchestra by Normand Lockwood, 1981/pub. 1998.

*Concerto for Four Horns and Orchestra*, op. 93 by Christopher Wiggins, 1990.

*Concertino for Ten Horns plus Tuba*, op. 94 by Dmitri Shostakovich, arranged by James Emerson.

*Brass Feast*, op. 42 by Ardell Hake, 1999.

A native of New York City, Normand Lockwood studied with Ottorino Respighi and Nadia Boulanger, won the prestigious American Prix de Rome in 1929, and eventually settled in Denver where he taught composition at Denver University until his retirement in 1974. *Panegyric* for solo horn and orchestra was premiered in 1981. It is a single-movement work, a collage of expansion and compression. The horn part is idiomatic but angular in a Straussian manner with a range of C#-b", although mostly written in the middle of the staff. Unfortunately, the existing literature for horn and strings overwhelms this admitted fine effort.

Wiggins' *Concerto for Four Horns* was reviewed when it first appeared in the October 1992 issue of *The Horn Call*. It was commissioned by Jim Emerson and premiered by the Jefferson Symphony Orchestra in 1992. It is a very fine work with difficult solo horn writing for all four parts. Although it deserves regular performances, Schumann's *Concertstück* and, to a lesser extent, Hübner's *Concerto for Four Horns*, continue to overshadow its potential appeal.

Jim Emerson created an excellent transcription for ten horns plus tuba of Shostakovich's *Concertino* for two pianos. The first horn ascends to d" with one optional e-flat", so a descant horn would be handy. The tuba part is also not optional; it would be nearly impossible to perform well even by the best of low hornists. The transcription, about six minutes in duration, is infused with Shostakovich's biting irony and wry harmonic twists.

Hake's *Brass Feast* is a strong work for a standard brass

choir of four trumpets, four horns, three trombones, bass trombone, and tuba. There are three movements, the first of which, a simple ternary form, begins with a sustained horn chorale over a driving *Allegro*, 7/4 alternating with 6/4, in the low brass. The principal trumpet enters above this ostinato with the melody of the movement. The second movement, which begins with a horn solo, is also in an ABA form. Here the middle section is louder, more animated, and includes three strata of activity: the low brass sustain chords, pairs of horns alternate scalar passages, and the trumpets provide ever-loudening flourishes. The briefer third movement opens with a Latin rhythm in the tuba and bass trombone, then the horns sing a lyrical melody over another Latin response in the trombones. The second trumpet and first trombone are asked to either improvise in a middle section (chord symbols are provided) or simply perform the suggested solo material. *Brass Feast* should be received with fervor on any brass choir concert. W.S.



*Concerto for Brass Trio and Orchestra* by Brian Holmes. Available from the composer at 1600 Hervey Lane, San Jose, CA 95125, bwholmes@sjsuvm1.sjsu.edu.

Hornist Brian Holmes composed this three-movement concerto in 1997-98 for brass trio (trumpet, horn, trombone) and orchestra, including generic winds and brass (2222-4331 + percussion). The three movements, comprising about twenty-five minutes, are labeled *Marcia delle tre spalle*, *Canzone del cavolo*, and *Popeye per sonare*. The thick scoring for percussion and winds could also lend itself easily to a even more programmable transcription for brass trio with wind ensemble. The themes of each of the movements are colorful, with a blatant melodic reference to the famous spinach-guzzling comic book hero of yesteryear in the last movement. Popeye's most quoted line, "I am what I am" might best describe the unabashedly traditional and romantic nature of the concerto: fragments of each movement could be used as film score fare. Upon first hearing the tape of the premiere, there may be slightly too much thematic repetition for the taste of a trained musician, but a general audience should find it very appealing. If you have at least two friends, where one plays the trumpet and another the trombone, and you have access to a conductor and orchestra board who are willing to move beyond the voice/piano/string soloist mold, you should contact Mr. Holmes to obtain a copy of this composition! W.S.



*Brass Calendar* for Brass Quintet by Peter Schickele. Elkan-Vogel, Inc., 1 Presser Place, Bryn Mawr, PA 19010, 1999.

Peter Schickele, of PDQ Bach fame, has written several works in recent years for a variety of instrumental combinations. Although his basic good humor and interest in jazz can often be heard in these works, he is clearly a composer for whom substance is equally important as form. Here, for The Chestnut Brass Company, he wrote a

collection of twelve brief movements, after an important holiday in each month. "New Year's Day" is "icy," "Valentine's Day" is celebrated with a Viennese-like waltz, a "St. Patrick's Day March" has "south of the border" influences, the frustration of "Income Tax Day" is depicted by several conflicting rhythms sounded simultaneously. "Memorial Day Picnic," "Flag Day," and "Independence Day" are all brief, with allusions to patriotic hymns and fluttering flags. Mr. Schickele clearly became inspired and hit the trail with "August's Dude Ranch Vacation." Likewise, "Labor Day Weekend Dance" offers more expansive fun. As anticipated, "Halloween" is designed to be scary and "Thanksgiving" is hymnful. "Alone on New Year's Eve" brings the suite full circle with a melancholy waltz tinged with the nostalgia of Charles Ives. Although the entire suite is a project, it would be difficult to single out individual months more inspired than others. W.S.



**Magnifica: Grand Entrée et Marches** by Jean-Baptiste Lully trans. for brass quintet by Michel Barré. Édition Durand, 215 rue du Faubourg-Saint Honoré 75008 Paris or Theodore Presser Co., Bryn Mawr, PA. 1996.

These three brief transcriptions, a "grand entry" and two marches by Jean-Baptiste Lully, have been transcribed for brass quintet with the first trumpet on a B-flat piccolo instrument. They are excellent works for ceremonial purposes: brief and with repeats that can be deleted or expanded as the occasion demands. W.S.



**Richard Burdick's *I Ching Scales*, op. 99a, and *Richard Burdick's I Ching Interval Studies*, op. 99c.** Perigeum (Richard Burdick), 1999. See web site: .

Richard Burdick is a busy performer, composer, arranger, publisher, and chamber concert manager in California. Although I, as a member of the generation of which I am a member, have an awareness of the *I Ching* (the ancient Chinese book of divination also called *The Book of Changes*), I can't pretend to have more than a superficial understanding of how Richard has been using *I Ching* inspired scales as a foundation for his compositions for the last twenty years. The collections of scale and interval studies (twenty-six pages, one part of sixteen) that he sent for review did not include any introductory remarks regarding his use of the *I Ching* patterns (although the scale book includes a wonderful collection of quotable quotes from a wide variety of sources on the value of practicing scales), but he graciously supplied me with some information when I contacted him by email.

Richard explained that his use of the *I Ching* in his compositions is primarily mathematical: in a nutshell, he derives two scales with fixed tonics that, alone and in comparison to one another, he says "inspire me to write music." He also provided me with the following quotation from *Modern Russian Composers* (1927) in which the author, Leonid Leonidovich Sabaneiev, says of Scriabin: "A great deal of his creativity seems to be not the result of intuition, of inspiration that had suddenly illumined him, but the

result of stubborn 'research' work, that possessed, if you will, a mathematical character to some extent."

I am reasonably comfortable with Richard's explanations, because the study of music history and music theory has always examined the balance of the discipline of mathematics (including all the concepts of frequency vibrations, tunings, set theory, harmonic analysis, etc.) with the creativity of emotion, meaning, communication, inspiration, and artistry. Furthermore, some contemporary students of the *I Ching* attempt to view it more as a means of self-exploration and self-transformation, consistent with the aims of traditional Taoism, than as a system for foretelling future events, as it has traditionally been considered. Well, isn't self-exploration and self-transformation what practicing the horn is really all about?

ANYWAY, as a performer and pedagogue, here are the values that I personally see in these collections of scale and interval studies. They are technical studies of varying demands. They consist of "unusual" patterns, such that they allow the player to practice challenging pattern recognition and comprehension, while at the same time exercising one's reading skills through the challenging fluctuation of accidentals with relation to the key signatures.

Recognizing that different performers have very different appetites for warm-ups, drills, and other literature for the practice room, I believe that these studies might provide some players with a desirable level of provocation (or inspiration) needed to balance out their other practice materials, . . . and who knows what else? V. T.





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

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



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

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



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

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

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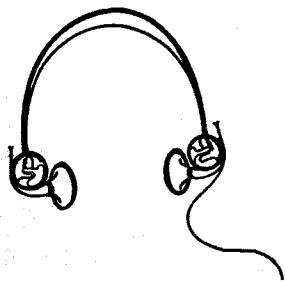
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# Recording Reviews

John Dressler, editor

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**Alphorn Concertos.** Jozsef Molnar, alphorn. Capella Istropolitana; Slovak Philharmonic. Marco Polo Records, 8.223101. Timing: 61'23". Recorded at Moyzes Hall, Bratislava, 3-10 May, 1987.

Contents: L. Mozart: *Sinfonia Pastorella*

Daetwyler: *Dialogue with Nature*

Farkas: *Concertino Rustico*

Daetwyler: *Concerto*

This disc devoted to the alphorn gives the listener an excellent opportunity to study the unique timbre of the instrument, owing no doubt to its wooden construction. It

has been used primarily as a signal instrument throughout the Alps, the Carpathians, and the Pyrenees, which undoubtedly influenced Leopold Mozart to restrict its melodic use to triadic formulae in his *Sinfonia*. The final movement of this work is probably best known for its having been used by such artists as Dennis Brain to demonstrate the musical capabilities of a length of hose pipe when mouthpiece and make-shift bell are added. The other works on this recording are by 20<sup>th</sup>-century composers. They display not only modern harmonies but also a great array of both subtle and dramatic effects possible on the instrument. Daetwyler's *Dialogue* combines the flute and the alphorn in a particularly tranquil *en-dehors* quality, a wonderful discourse between the two instruments with use of both pentatonic and full scalar melodies. Hungarian composer Ferenc Farkas cast his work in three short movements (about three minutes each). It opens with a cadenza followed by an initial theme punctuated by a repeated-note figure leading into a jaunty passage reminiscent of Othmar Schoeck's concerto. Free rhythm in recitative-like manner characterizes the second movement which leads into a disjointed but bouncy finale with alternation of 3/4 and 5/4 meters. Daetwyler's *Concerto* provides another opportunity to display both the distant and pensive calls as well as the more determined signaling of the instrument. It is cast in a more symphonic, four-movement form, with a Shostakovich-like scherzo second movement, a slow pastoral third movement, and a bustling finale full of rhythmic drive and adventure complete with some flutter-tonguing by the soloist.



**Franz Danzi. Michael Thompson, horn.** Michael Thompson Wind Quintet. Naxos 8.553076. Timing: 73'20". Recorded at St Paul's Church, Rusthall, Kent, UK, June, 1994.

Contents: *Quintet in B-flat Major, op. 56, no. 1; Quintet in G Minor, op. 56, no. 2; Quintet, op. 56, no. 3; Sextet in E-flat Major (with Richard Berry, horn).*

The Thompson Wind Quintet's disc of literature by Danzi triggered fond memories of my own forays into the woodwind quintet medium. The works are not only terrific avenues for the teaching of balance, phrasing, and musicianship, but are also solid repertoire for concerts. Each of these pieces has four movements and range from 15-18 minutes in length. They are the epitome of Classic-era finesse. There is absolutely no superficial technical display in this recording: each of the artists brings forward just the right balance of flash and musicality for the variety of moods contained in each movement. The finale to op. 56, no. 1 has some incredibly fiendish arpeggio work for the hornist, brilliantly done in this recording. In addition to the op. 56 quintets, the sextet (pairs of clarinets, horns, and bassoons) is given a showing here. The horn writing in it consists primarily of horn fifths, harmonic support, and a few soloist passages of parallel third





## Recording Reviews

between the two horns. Nonetheless, it is a fine piece worthy of study and performance.

**Brahms Horn Trio.** Michael Thompson, horn, with members of the Borodin Trio. Chandos Records, 8606. Timing: 59'50". Recorded at Layer Marney Church, Essex, UK, 10 June, 1987.

Contents: Brahms: *Horn Trio*, op. 40

This recording, (which also includes the clarinet trio, op. 114) has been out now for some 10 years, and is resurfacing in the States. The listener immediately senses the stretching, the milking of phrases in the first and third movements. Nuances abound in this reading of Brahms' intimate trio. The sense of urgency in the second section of the first movement is captured most convincingly. The deliberate interpretation of the opening few bars of the scherzo sets apart nicely the phrases which follow. The *meno allegro* second section is rendered in a richer, darker timbre by way of contrast. Overall, this performance takes its time in bringing out the individuality in each melodic line taking the work through 32 minutes of duration; a mahogany-hued performance full of emotion and grandeur.



**Paul Hindemith: Horn Chamber Music.** Hans Dullaert, horn, with the Netherlands Wind Quintet; The Pavillon Quartet (with hornists Christiaan Boers, Fokke van Heel, and Sergej Dovgaljuk); Marja Bon, piano. cpo 999-229-2. Timing: 59'09". Recorded at Studio Basel, October and December, 1992.

Contents: *Kleine Kammermusik für fünf Bläser*, op. 24, no. 2; *Sonata for Four Horns*; *Sonata for Horn and Piano*; *Sonata for Alto Horn and Piano*.

The German label cpo has assembled a terrific disc for the horn player investigating the music of Paul Hindemith. Any study of Hindemith's horn writing must include the woodwind quintet (op. 24, no. 2), which has become a staple in that repertoire, and this recording is one of only a few currently available. Its five movements provide great stylistic variety for the horn. The wonderful subtleties of the third movement are matched by the super flexibility of the first and last movements. The horn quartet from 1952 is a masterpiece of modern contrapuntal writing for like instruments. It allows the independence of the four-part texture to be fully developed in all registers. The balance here is marvelous—each voice shining through at the appropriate moments. The overall interpretation and contrasts of timbre and dynamics displayed in the second movement is particularly convincing. It is rare to have both the F horn and the alto horn sonatas appear on the same disc; hence, it is a welcome opportunity to compare and to contrast these two important works written just four years apart. Temp, dramatic effect, and stylistic contrast are all rendered in excellent fashion here. Hindemith's own poem written to open the last movement of the alto horn sonata is not included on this recording.



**Music for Horn and Piano.** Douglas Hill, horn, Karen Zaczek Hill, piano. Crystal Records CD-373. Timing:

50'24". Originally released as Crystal LPS-373 in 1980.

Contents: Rheinberger: *Sonata*, op. 178

Strauss: *Andante*

Ries: *Sonata*, op. 34.

If you are searching for a Romantic-era solo horn disc, be certain to investigate this re-release. And, of course, have a worthy pianist in the wings as most of these need the depth of an orchestral-strength keyboardist to bring off the rich harmonies and often fortissimo passages. Rheinberger's *Sonata* was written in 1894 for the Munich horn player, Bruno Hoyer. One detects flavors of Brahms and Schumann running with the composer's own individuality. The finale accentuates the hunting horn tradition. Strauss' *Andante* (op. posth.) was written in 1888 to commemorate the 25<sup>th</sup> wedding anniversary of his parents and is dedicated to his father. It is in straightforward ABA form with a coda, is rather conservatively written, and features some beautifully lyric moments for the horn. Probably the least known of the three pieces on this recording is the sonata by Ries. The composer was a friend of Beethoven from their days in Bonn and would later study piano with Beethoven in Vienna while also taking composition lessons from Albrechtsberger. The first movement is in sonata-allegro form with a short slow introduction. The slow second movement is also relatively short (three minutes) in similar manner of Beethoven's own horn sonata, but with more melodic development here. He saved the most exciting solo displays for the rondo finale, each presentation of the theme getting more agitated as the movement progresses toward its brilliant conclusion.



**Class Brass: Firedance.** Gregory Miller, horn; Empire Brass. Telarc CD-80493. Timing: 68'17". Recorded: Studio A, National Music Center, Lenox, Massachusetts, 5-7 October, 1998.

Contents: Ravel: *Bolero*

Beethoven: *Turkish March* (from Ruins of Athens)

Holst: *Jupiter* (from The Planets)

Mussorgsky: *Il Vecchio Castello* (from Pictures at an Exhibition)

Albinoni: *Concerto in C* (orig. Trumpet and Organ)

Satie: *Gnossienne No. 2*

Dvorak: *Slavonic Dances 1, 5, 7* (from op. 46)

da Falla: *Ritual Fire Dance* (from *El amor brujo*)

Prokofiev: *Morning Dance* (from Romeo and Juliet)

Mozart: *Rondo alla turca* (from Piano Sonata in A)

Mendez: *Romanza*

Susato: *Rondo* (from Danserye)

Bartok: *Bagpipe Music*

Debussy: *Quant j'ai ouy le tambourin*

Bernstein: *Presto Barbaro* (fr. *On the Waterfront*)

Rolf Smedvig and Kenneth Amis are responsible for some incredible redressing of familiar standards. Included in them are significant parts for percussion. This version of *Bolero* begins with horn in a very smooth and tasteful performance by Mr. Miller—a veiled yet solid presence in the initial presentation of the theme. No doubt all of these players have performed the "original" as they keep the tempo moving along nicely, clocking in around seven minutes rather than a typical orchestral ten-minute

performance. Some of the more modern percussion "spots" compliment the music admirably, but the one in the Beethoven does not seem to fit to my ear. The counter-melody given to the horn in Jupiter is beautifully rendered. Albinoni's concerto, in four-movement design, would fit nicely at a wedding or other festive celebration. The Dvorak dances are very effectively rescored with added percussion. However, the introductory percussion passage in the da Falla does not seem to match the mood encountered by the entrance of the brass. Both the Mendez and Bartok selections are very convincingly scored for brass and percussion. Perhaps my favorite of all these newly-clothed works is the Bernstein: a most effective use of the auxiliary instruments along with the brass quintet.



**Mozart: The Elysium String Quartet and Friends.** L. William Kuyper and R. Allen Spanjer, horns. GRK 716. Timing: 71'33". Recorded at the American Academy of Arts and Letters, New York City, September and December, 1998.

Contents: *Horn Quintet in E-flat Major, K. 407; Divertimento in D Major, K. 251.*

I never cease to be amazed that the K. 407 quintet is not more universally performed. It is probably the earliest work Mozart wrote for his Salzburg friend, Leutgeb, who would also later move to Vienna. Perhaps one reason for the scarce number of public performances of the work is due to the scoring: two violas instead of two violins in the ensemble. In any event, it is presented here with great clarity of texture and articulation. The typical fast-slow-fast concerto form is utilized saving most of the technical display for horn until the final movement, admirably performed here I might add. The more fully-scored *Divertimento*, (oboe, two horns, and strings) makes for nearly half the length of a recital. Its eight movements give ample opportunity for all to shine. Those familiar with NPR's "Word for the Wise" segment will recognize the opening of the seventh movement as its signature tune. The minuets, rondos, and marches would have provided satisfying entertainment at any Viennese party, and so, too, will delight audiences of all types today.



**Windswept.** Bryan Summers and Daniel Peichl, horns. The woodwind and brass quintets of the USAF Heartland of America Band. Timing: 72'28". Recorded at the Presbyterian Church of the Cross, Omaha NE, 16-20 February, 1998.

Contents: Woodwind Quintet: Shostakovich/Smith: *Polka (The Golden Age)*; Ewazen: *Roaring Fork*; McGuire: *The Lyle Men of Stephenson Hall*; Monk/Holland: *'Round Midnight*.

Brass Quintet: Mozart/Seipp: *Overture (Marriage of Figaro)*; Texidor/Endsley: *Amparito Roca*; Gallagher: *Toccata*; Ewazen: *Colchester Fantasy*; Grainger/Allen: *Handel in the Strand*; Sherwin/Robertson: *Barclay Square*; Renwick: *Dance*.

A regular feature of our armed forces bands is the chamber music auxiliary unit. Two such groups are the focus of a disc of brass and woodwind quintet literature by

members of the USAF Heartland of American Band. Seipp's arrangement of Mozart's overture is quite convincing musically, putting the horn player's scales to test most admirably here. The Spanish flavor is full present in Endsley's fine arrangement of *Amparito Roca*. The solid Americanisms in the *Toccata* make it a "must" for any brass quintet. Based on quartal figures as well as triadic harmonies, it is totally accessible to first-hearing audiences and performers alike. I've reviewed Ewazen's *Colchester Fantasy* previously; this recording of it brings out all the nuances and energy demanded by the music. It is a excellent addition to the repertory. The delightful Grainger piece, the Berkeley Square arrangement, and Renwick's *Dance* are great crowd-pleasers any of which would be perfect for concert closers. Smith's woodwind quintet arrangement, of Shostakovich's polka is well done and captures the humor in fine fashion. Ewazen's *Roaring Fork* was a 1993 commission by the Borealis Quintet. It depicts scenes along this particular Colorado river. The 19-minute work has something for everyone: ever-changing colors, rhythmic energy, rich sonority and exhilaration. McGuire's piece is a character sketch of two college men, both recipients of a Lyle Scholarship at the University of Kansas. Thelonius Monk's classic closes out the recording. While not commercially available, libraries and school institutions may investigate receiving copies by writing directly to the band (see list of Distributors above).



**Mozart/Beethoven Quintets.** John Pigneguy, horn. The Nash Ensemble. crd 3367. Timing: 53'34"". Recorded at the Unitarian Church, Rosslyn Hill, Hampstead, London, 1979?; reissue 1995.

Contents: Mozart: *Quintet in E-flat Major, K. 452*

Beethoven: *Quintet in E-flat Major, op. 16*

Two of the most historically-important Classic-era quintets for piano and winds are contained on this disc. Every hornist ought to experience both the more sumptuous and the more technical writing that Mozart and Beethoven achieved in this medium. From the opening slow introduction to K. 452 to the rollicking rondo finale of Beethoven's op. 16, the full extent of arpeggio figures, scales, sustained harmonic support are utilized by the horn. The two works were written a little over ten years apart for the same instrumentation which facilitates a meaningful comparison between them. In addition to both being cast in three movements (leaving out the typical dance movement in symphonic form of the time), in each case their first movements have slow introductions before their allegro expositions and both have rondo finales. Additionally, each of the succeeding movements is shorter in duration than the previous one, saving the most bravura sections for their finales. In this recording, the hornist is well-balanced throughout, not just in the more soloistic passages. He demonstrates excellent musical contrast in the accompanimental section as well as exemplary agility in the arpeggio figures.





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**Serenade.** Julie Landsman, horn, with hornists Barbara Jöstlein and Julie Pilant, Sheryl Staples, violin, and Max Levinson, piano. Timing: 70'27". Recorded live at St. Francis Auditorium, Museum of Fine Arts, Santa Fe, New Mexico, 30-31 July, 1995 (Brahms) and 27-28 July, 1996 (Dvorak).

Contents: Brahms: *Horn Trio, Op. 40*

Dvorak: *Serenade in D Minor for Winds and Strings, op. 44.*

Ms. Landsman's warm, round sound, so often associated with the Romantic German horn music, is complimented by a hint of vibrato here. In the Brahms, superb nuances are offered by all three soloists: a brilliant performance of the scherzo captures the magic of the staccato passages versus the more sweeping legato ones; a sensitive interpretation of the Adagio mesto movement, with plenty of moments of reflection at cadences elongating the beauty of the phrases; a spirited reading of the finale emphasizing the "con brio" of the tempo marking. It might have been nice to have added some of the spontaneous applause which undoubtedly followed the performance. The Dvorak is an excellent display piece for winds and double bass. It is cast in four-movement symphonic form with the slow movement and minuet and trio exchanging places. The recording is well-balanced with the three horns having good presence. The piece dates from just after the time Dvorak's early works had become known to both the critic Eduard Hanslick and to Brahms, who was catalytic in linking the obscure Dvorak to Brahms' own publisher, Simrock. It is difficult to believe this work was composed in only two weeks in January of 1878: "...truly a most pleasurable work for wind players," as Brahms would later remark to violinist Joachim.



**Atterberg: Chamber Music, Vol. 2.** Imre Magyari, horn. Ilona Prunyi, piano. Marco Polo 8.223405. Timing: 62'18". Recorded at Hungaroton Studio, Budapest, September and October, 1990.

Contents: *Sonata in B Minor, op. 27.*

This disc also holds the *Piano Quartet, op. 31* and the *Suite No. 1* for two violins, cello, and piano; however, Atterberg's horn sonata is such a unique work that is rarely recorded, I thought it significant to include remarks about the disc. Imre Magyari joined the Hungarian State Symphony Orchestra as principal horn in 1975 and has been a member of the Budapest Brass Quintet since 1980. Swedish composer Kurt Atterberg wrote his B minor sonata for a single string instrument (either cello, viola, or violin) in 1925, but, at the request of Domenico Ceccarossi, he created a version of it for horn in 1955. The wonderfully broad romantic first movement, the folk-tune quality of the second movement, and the virtuosic finale are clearly well-suited to the horn. The work involves a few passages of stopped horn but is predominantly straight forward and utilizes late Romantic/early Modern harmonic language. It has some exquisite moments for the pianist, as well.



**Symphonic Wind Orchestra.** Helmuth Fintl, Marco Treyer, Nikolaus Walch, Christoph Walder, horns. Österreichische Bläserphilharmonie Innsbruck. Koch-Schwann 3-6584-2. Timing: 57'38". Date: 1997. Contents: Florian Bramböck (b. 1959): *Concerto for 4 Horns and Winds.*

While the bulk of this disc is repertoire for wind band, this particular work deserves to be made known. Score and parts are available through TSS Musikverlag. It is a fine piece in fast-slow-fast, one-movement form. There are some reminiscences of John Williams' melodic shapes and harmonies in this thoroughly engaging 20-minute work. It displays the delightful close-harmony characteristics typical of horn quartet writing, sometimes employing Hollywood-like harmonies as demonstrated on the Los Angeles Horn Club albums of the 1960s and 1970s. This is a totally accessible first-hearing work for audiences, and a sparkling welcome addition to the repertoire. There are ample rests plus a very Romantic-styled section for the featured group of four, with some great moments for low clarinets and percussion.



**La Chasse.** Christian-Friedrich Dallmann, horn, with hornists Oliver Kersken, Stefan Oetter, Bernd Schwarz; Darmstädter Hofkapelle (historical instrument ensemble). Christophorus CHR-77220; Timing: 64'16". Recorded Kath. Kirche St. Michael, Nieder-Ramstadt, Germany, 28-30 October 1998.

Contents: Endler, Johann: *Sinfonia No. 11 in D Major*

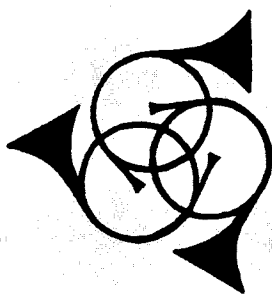
Vogler, Georg Joseph: *Les rendez-vous de chasse*

Mozart: *Concerto No. 1, K. 412*

Haydn: *Symphony No. 73 "La Chasse"*

It is always enlightening to hear an original-instrument recording of late 18<sup>th</sup>-century horn repertoire. This album opens with a six-movement *Sinfonia* which focuses more on the two trumpets than on the two horns. However, Vogler's 12-movement suite brings out the D horns in wonderful fashion during movements 4, 8, and 12. The performance of K. 412 highlights a deliberate legato style with excellent trills. The miking is quite well done, making it easy to hear the differences in stopped and open horn. It is rewarding to hear the orchestral horns as well in this recording. Tempi are rather standard interpretation, and the second movement chosen is the Süßmayr version. I had not heard an original-instrument recording of this particular Haydn symphony; it was a joy to be able to hear through the texture here to all four horn parts. The fourth movement is where the horn timbre dominates.





# Minutes of the 1999 IHS General Meeting

President Frøydis Ree Wekre called the meeting to order at 4:00 pm Saturday, May 22, 1999, in Hodgson Hall at the University of Georgia, Athens, and introduced the members of the Advisory Council in attendance: Randy Gardner, Marilyn Bone Kloss, Peter Kurau, Paul Mansur, Michel Garcin-Marrou, Paul Meng, Virginia Thompson, Heidi Vogel, and Milan Yancich. Hans Pizka and John Wates had been in attendance earlier in the week but were unable to remain for the General Meeting. Kendall Betts, Ádám Friedrich, Ab Koster, and Gail Williams were not able to attend the symposium. The minutes of the 1998 General Meeting, as published in the November 1998 edition of *The Horn Call*, were approved.

Executive Secretary Heidi Vogel reported on memberships and finances. IHS memberships have continued to increase. As of April 24, 1999, there were a total of 3,392 members: 2,601 US members, 582 members from 63 other countries, 201 library memberships, and 8 "lost sheep" (members for whom we do not have current mailing addresses). Included in these figures are 16 Honorary, 26 complimentary, 13 associate, 281 Life, and 159 club memberships. There are over 540 new members this year, of which 17 are Life members. These figures do not include all of the new members whom we welcomed at the Celebration '99 workshop. With our increases in membership, our finances are sound and healthy. A compilation Financial Statement has been prepared by a Certified Public Accountant, and will be published in the November 1999 edition of *The Horn Call*.

Jeffrey Snedeker, editor of *The Horn Call*, reported on the IHS publications. After apologizing for the unexpected delay in the mailing of the May edition of *The Horn Call*, he expressed appreciation for membership response (both positive and negative), and called for contributions and assistance related to Internet topics, publicity, and press releases.

Randy Gardner, Chair of the Meir Rimón Commissioning Assistance Program, reported that, while last year's program had awarded funds to support a number of new compositions, no applications were received during this past year. He encouraged members to take advantage of this program, which will be advertised in the November and February editions of *The Horn Call*.

As Chair of the 1999 IHS Scholarship Program, Virginia Thompson reported on the 1999 IHS Scholarship awards. For the 1999 Jon Hawkins Memorial Scholarship, first prize went to Jessica Wiskus, and second prize went to Mark Houghton. The judges for this competition were Kimberly Reese, Ab Koster, and John Wates. The Symposium Participant Awards, chaired by Paul Mansur, went to Zach Cramer, Rose French, and Sara Klemm. For the 1999 Dorothy Frizelle Memorial Awards, the first round was judged by Jeff Lang and Kristen Johns, and the finals were judged by David Krehbiel, Richard Dean, and Michel Garcin-Marrou. Jill Jacques won the high-horn competition, with Angela Cordell receiving an Honorable Mention, and Travis Bennett won the low-horn

competition. The taped preliminary round of the 1999 Farkas Performance Awards was judged by Lisa Bontrager, and the jury for the final round was chaired by Paul Mansur in Bontrager's absence, and included Michael Hatfield, Randy Gardner, and Milan Yancich. First place was won by Zoltán Nagy of Hungary. Second place was won by Jeremy O'Dette of Baltimore, MD. The other finalists included Marie Capská of the Czech Republic, Angela Cordell of Tallahassee, FL, and Jan Vitek of the Czech Republic. Virginia Thompson noted that, although some of the scholarships have a good level of participation, sometimes some of the funds allocated by the Advisory Council go unawarded. Information on the 2000 IHS Scholarship Program will be published in *The Horn Call*, and will appear on the IHS Website.

As Secretary/Treasurer, Virginia Thompson reported on Regional Workshop Grants. Since last year's report, the following regional workshops received grants in partial support of the workshop expenses: Hornfest '98 hosted by Larry Osborne at San Jose State University in June 1998 received \$150; the Scandinavian Horn Seminar hosted by Kari Lampela and the Horn Club of Finland at the end of June received \$500; the Illinois State University Horn Workshop hosted by Joe Neisler in October received \$150; the Southeast Horn Workshop hosted by Bruce Heim at Louisiana State University in February 1999 received \$500; the Northeast Horn Workshop hosted by Doug Lundeen at Rutgers University in March received \$400; the Greater Oklahoma Horn Workshop hosted by Eldon Matlick at the University of Oklahoma in March received \$100; and the Midwest Horn Workshop hosted by Marcia Spence at the University of Missouri at Columbia in April received \$500. The following upcoming workshops have also been awarded: the June 12-13 Hornfest '99 hosted by Peter Nowlen at California State University at Sacramento received \$200; and the September 7-11 Internationales Symposium Horn und Stimme (Horn and Voice) hosted by Manfred Fensterer and IAM in Ulm, Germany received \$500. Applications for Regional Horn Workshop Grants are available from Virginia Thompson, and Mary Kihlslinger, Coordinator of Regional Workshops, is available to provide assistance and information to regional workshop hosts and prospective hosts.

President Frøydis Ree Wekre reported for Karen Robertson Smith, Chair of the Composition Contest, that the competition will be held every other year. She then reported for Charles Gavin, Chair of the Manuscript Press, that three new works will become available and will be announced in *The Horn Call*. She also reported that the Major Commission Project, a concerto by Joseph Schwantner, will receive its premiere performances by Gregory Hustis with the Dallas Symphony Orchestra on October 1 and 2.

Kristin Thelander, Coordinator of the Thesis Lending Library, reported that the collection includes 82 theses. A complete list appears in the May 1999 edition of *The Horn Call*, and an updated list will be published every year.





Although the Advisory Council allocates funds to support the purchase of additional papers, donations are encouraged.

Vice President Peter Kurau reported that IHS Archivist Sion "Ted" Honea has organized the collection, which is newly housed at the Eastman School of Music, and has created a "Finding Aid" list of the holdings. A format for the preservation of the audio holdings has been chosen: all archive recordings will be re-recorded onto three-inch minidisks, and new cassette tape copies will be made for member research access. This preservation project is underway, and is expected to be completed in approximately three years.

President Frøydis Ree Wekre acknowledged the following members' contributions to the society: Bruce Hembd as Webmaster, Paul Austin as Advertising Agent, Mary Bartholomew as Area Representative Coordinator for the USA, all Area Representatives (as listed in the front of *The Horn Call*), Mary Kihslinger as Regional Workshop Coordinator, Catherine Roche-Wallace as Membership Development and Retention Coordinator, and Soichiro Ohno as Regional Representative for Asia. She also noted the current openings for US Area Reps: Connecticut, Florida, Hawaii, Minnesota, Nevada, New Hampshire, North Dakota, Oregon, Rhode Island, and West Virginia.

President Frøydis Ree Wekre presented a brief lesson in extended techniques in whistling.

Nancy Cochran Block, International Workshop Coordinator, reported that she is available to provide information and support for prospective workshop hosts, including the information that host institutions need regarding financial matters. She also reported that the workshop sites for 2001 and 2002 have been selected: in 2001, the workshop will be June 4-9, hosted by Johnny Pherigo at Western Michigan University in Kalamazoo, and in 2002, the workshop will be the second week of August, hosted by Esa Tapani and the Association of Finnish Brass Players in Lahti, Finland.

Paul Meng, as General Secretary of the China Horn Society, translated for Zhang Zhenwu, Vice President of the China Horn Society, a warm and enthusiastic invitation to all IHS members to attend the Year 2000 Beijing International Horn Festival. Paul Meng then presented information about the workshop plans from a report written to the Advisory Council from the workshop preparatory committee that includes Chinese government officials of culture as well as musicians.

Johnny Pherigo, as host of the 2001 workshop, extended an invitation to all IHS members to attend the 33<sup>rd</sup> International Horn Workshop at Western Michigan University.

President Frøydis Ree Wekre reported that Brice Andrus had been selected to receive a 1999 Punto Award. She then expressed appreciation to the Advisory Council members completing terms of office: Kendall Betts, Ádám Friedrich, and Paul Mansur.

Paul Mansur concluded his term of office, his twenty-third year of service to the IHS, with an eloquent speech on what serving the IHS has meant to him.

President Frøydis Ree Wekre acknowledged the incoming Advisory Council members: Marilyn Bone Kloss (second term), Michael Hatfield, and William Scharnberg, elected by the membership; and Esa Tapani, elected by the

Advisory Council. She also conveyed thanks to workshop host Jean Martin.

President Frøydis Ree Wekre then introduced New Business, announcing that the Advisory Council recommends an amendment to the IHS Bylaws requiring that those who have served two consecutive terms shall stand off of the Advisory Council for a period of three years before becoming eligible for Advisory Council nomination. This recommendation will be presented by mail ballot to the membership for action in February. The Advisory Council also recommends that the NEWS Project (North-East-West-South) be renamed the "Friendship Project." She also indicated that the Advisory Council was again considering the possibility of adding telephone numbers and email addresses to the Membership Directory.

President Frøydis Ree Wekre asked for Business from the Floor. Although there were a few questions from members on various topics, no business was introduced, and the meeting was adjourned at 5:15pm.

Respectfully submitted,  
Virginia Thompson  
IHS Secretary/Treasurer



### SUBSCRIBE TO OTHER BRASS JOURNALS

#### Brass Bulletin

Jean-Pierre Mathez, Case Postale,  
CH-1630 Bulle, Switzerland

#### International Trumpet Guild Journal

Bryan Goff, Treasurer, ITG, School of Music,  
Florida State University,  
Tallahassee, FL 32306 USA

#### International Trombone Association Journal

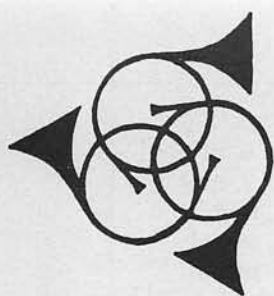
Vern Kagarice, College of Music,  
University of North Texas,  
Denton, TX 76203 USA

#### Tubists Universal Brotherhood Association Journal

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

#### Historic Brass Society Journal

Jeffrey Nussbaum, President  
148 West 23rd St #2A  
New York, NY 10011 USA



# 2000 IHS Scholarship Programs

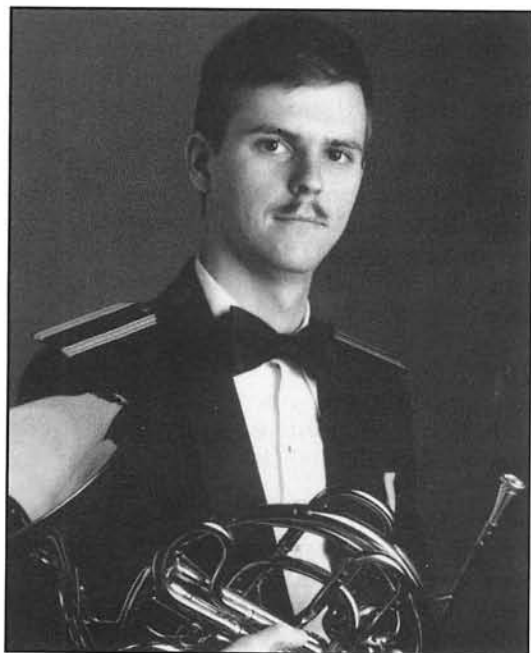
Virginia Thompson, Scholarship Program Coordinator

Every year the IHS sponsors four scholarship programs designed to encourage and support students of varying levels, abilities, and experience to attend and participate in the annual IHS Workshop. Each of the scholarships has different requirements, described in the paragraphs below, and interested students are encouraged to submit applications for whichever scholarships seem most appropriate for them.

All scholarship winners will be expected to attend the 2000 IHS workshop, July 22-29, at the Chinese International Youth Communication Center and the Chinese Century Theatre in Beijing, China, and will be honored at the workshop banquet. Previous IHS scholarship award winners are ineligible to participate in the same scholarship competition again.

## The Jon Hawkins Memorial Scholarship

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



Jon Hawkins, 1965-1991

The purpose of this scholarship is to encourage the attendance of deserving, highly motivated horn students at the annual IHS workshops, where they can be intensely exposed to state-of-the-art levels of performance, pedagogy, equipment, and resources. Hornists who have not yet reached their

twenty-fourth birthday by July 22, 2000 may apply for up to \$1,500 (US) to be used for the registration fee, room, board, and travel costs to the 2000 IHS Workshop. One or two of these scholarships are available each year. The winner(s) will be selected on the basis of (1) performance ability, (2) a demonstrated need for financial aid in order to attend the upcoming workshop, and (3) personal motivation. In addition to the cash prize (awarded as a reimbursement at the workshop), the scholarship winner(s) will receive instruction from at least one workshop artist in the form of a private lesson and/or master class, give a solo performance at the international workshop, and receive an autographed copy of Werner Pelinka's *Concerto for Jon*. The International Horn Society reserves the right to cancel the competition or withhold one or more awards if, in the opinion of the judges, conditions warrant such action.

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

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

Completed applications must be received by the chair of the Hawkins Scholarship Committee no later than **April 1, 2000**. Hawkins winners are ineligible to participate in the Farkas competition.

## Symposium Participant Awards

The International Horn Society is pleased to offer five Symposium Participant Awards of \$200 (US) each, to assist deserving students with financial limitations in attending the IHS Symposium (Workshop). A recorded performance is not required from applicants for this award. This year, the prize money will be used to help winners attend the workshop at the Chinese International Youth Communication Center and the Chinese Century Theatre in Beijing, China, July 22-29, 2000, and each winner will also receive a private lesson from a member of the IHS Advisory Council at the workshop. Conditions for the awards are as follows:

1. To qualify, an applicant must:
  - a. Be a student of the horn who is no more than twenty years of age as of July 22, 2000.
  - b. Write a short essay (at least one page long) describing the importance of the horn in his or her



## 2000 IHS Scholarship Programs

life. The English language must be used for all written information accompanying the application.

- c. Show a financial need by including with the above-mentioned page, letters from parent/guardian and teacher attesting to the applicant's interest in the horn and to his or her financial situation. N.B. Parent/Guardian letter must include permission to attend the Symposium if the applicant is under the age of majority.
- d. Include his/her name, address, and telephone number with the application.
2. Winners will be chosen on the basis of their applications and indication of financial need.
3. Application letters with supporting material must be received no later than **May 15, 2000**.
4. Winners will be notified by mail no later than June 1, 2000. The \$200 (US) awards will be sent directly to the workshop host and be credited to the winners to partially cover registration and/or room and board fees. If an award cannot be utilized by a winner, notice must be sent immediately to the application address.
5. The IHS reserves the right to cancel or withhold one or more of the awards if conditions so warrant.
6. Applications should be mailed to:

Michael Hatfield  
IHS Participant Awards  
School of Music  
Indiana University  
Bloomington, IN 47405-2200 USA

Please allow ample time for international mail delivery.

### The IHS Orchestral Audition Competition/Dorothy Frizelle Memorial Awards

Dorothy Frizelle was a member of the International Horn Society whose biography appears on page 124 of the April 1989 issue of *The Horn Call*. These awards have been established in Dorothy Frizelle's memory and to support the study of orchestral horn playing at the IHS workshops. Two awards of \$200 (US) each will be granted at the 2000 Workshop, one for the winner of the high-horn audition and one for the winner of the low-horn audition. Participants may compete in both high- and low-horn auditions. The 2000 workshop will take place at the Chinese International Youth Communication Center and the Chinese Century Theatre in Beijing, China, July 22-29, 2000. Registration for the orchestral competition will be at the workshop.

#### Eligibility

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

#### Repertory

High horn (first horn parts unless noted):  
Beethoven Symphony No. 2, mvt. II

Beethoven Symphony No. 6, mvt. III  
Beethoven Symphony No. 7, mvt. I  
Brahms Symphony No. 1, mvt. II  
Brahms Symphony No. 2, mvt. I  
Brahms Symphony No. 3, mvt. III  
Strauss, R. *Till Eulenspiegel*, 1<sup>st</sup> & 3<sup>rd</sup> horn calls  
Tchaikovsky Symphony No. 5, mvt. II  
Wagner Siegfried's Rhine Journey, short call

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

#### Adjudication

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

### The Farkas Performance Awards

Finalists for the 2000 Farkas Performance Awards will receive the opportunity to perform on a recital at the Thirty-Second Annual Horn Workshop, to be held July 22-29, 2000 at the Chinese International Youth Communication Center and the Chinese Century Theatre in Beijing, China. Up to five winners of the preliminary competition (selected by a taped audition) will receive a refund of their 2000 workshop registration fee and \$150 (US) to help defray the cost of room and board while at the workshop. The final competition will be a live performance held at the 2000 workshop, from which two cash prize winners will be selected. The first-place winner will receive a prize of \$300 (US), the second-place winner a prize of \$200 (US).

#### Eligibility

This competition is open to anyone who has not reached the age of twenty-five by July 29, 2000. Proof of age will be required of all finalists.

#### Preliminary Audition

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

1. The cassette must be unedited and of high quality, with the appropriate Dolby noise reduction (if any) indicated on the cassette.
2. All of the recorded works must include piano accompaniment.
3. The cassette should include the following music in the order listed.
  - A. Mozart Concerto No. 3, K. 447, first movement



only (including cadenza).

- B. Any one of the following solos:  
 Bozza *En Forêt*  
 Hindemith Sonata (1939) any two mvts.  
 Schumann Adagio and Allegro  
 F. Strauss Theme and Variations, op. 13  
 R. Strauss Horn Concerto No. 1, op. 11  
 (1<sup>st</sup> & 2<sup>nd</sup> mvts OR 2<sup>nd</sup> & 3<sup>rd</sup> mvts)

4. All application materials are to be mailed to the following address:

Milan Yancich  
 153 Highland Parkway  
 Rochester, NY 14620-2544

5. All applications for the 2000 Farkas Performance Awards must be received by Milan Yancich no later than **May 15, 2000**. The finalists will be informed of their selection for the workshop recital no later than June 1, 2000. Any applications received after the listed deadline or not fulfilling the repertoire requirements will be disqualified from the competition.
6. The English language must be used for all written information accompanying the application.
7. Include the following information with the cassette recording: (a) applicant's name, (b) address, (c) telephone number, (d) FAX number, if available, (e) email address, if available, (f) birth date, and (g) a list of all compositions performed on the cassette in order of their presentation.

#### Final Competition

Up to five applicants with the most satisfying taped performances will be chosen to perform at the 2000 Horn Workshop. The finalists will pay their own expenses to attend the workshop. (The refund of the registration fee and the \$150 (US) expense allowance will be given to each finalist during the workshop.) Music to be performed on the scholarship recital is to be chosen from the repertoire listed in items 3A and 3B above. In all cases, all movements of each composition must be prepared in case there is time for the complete works to be performed during the final competition. A half-hour rehearsal with a staff accompanist will be scheduled after the workshop begins for each finalist who does not bring his or her own accompanist.

A panel of judges composed of guest artists or Advisory Council members will select the first- and second-place cash-prize winners. The two cash-prize winners will be announced during the banquet of the 2000 workshop. All prize money will be presented to the winners during the week of the 2000 horn workshop.

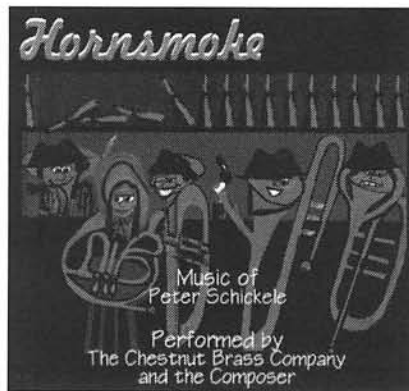
The International Horn Society reserves the right to cancel the final competition or withhold one or more awards if, in the opinion of the judges, conditions warrant such action.



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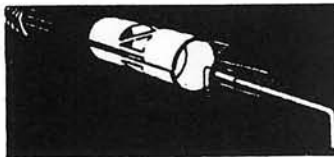
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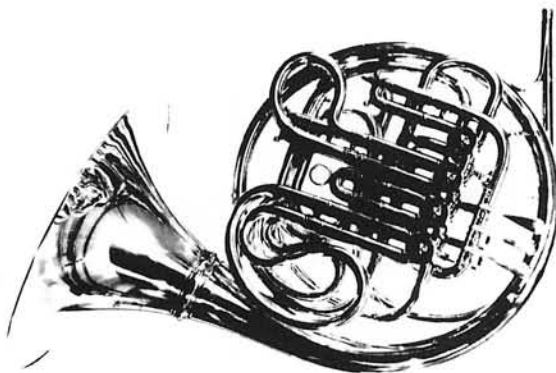
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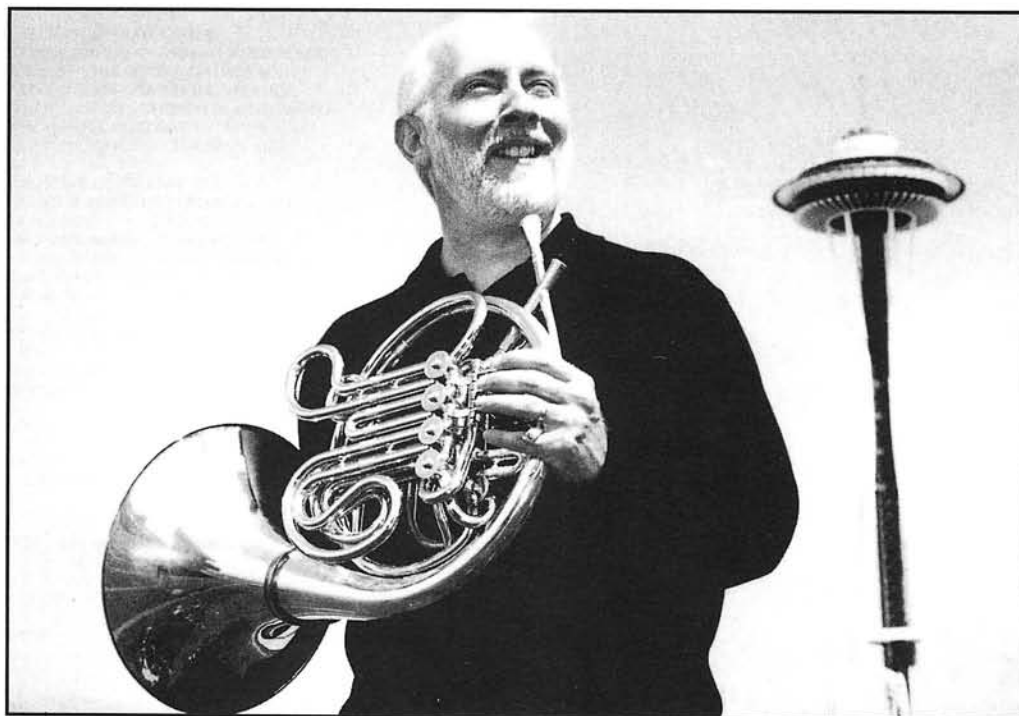
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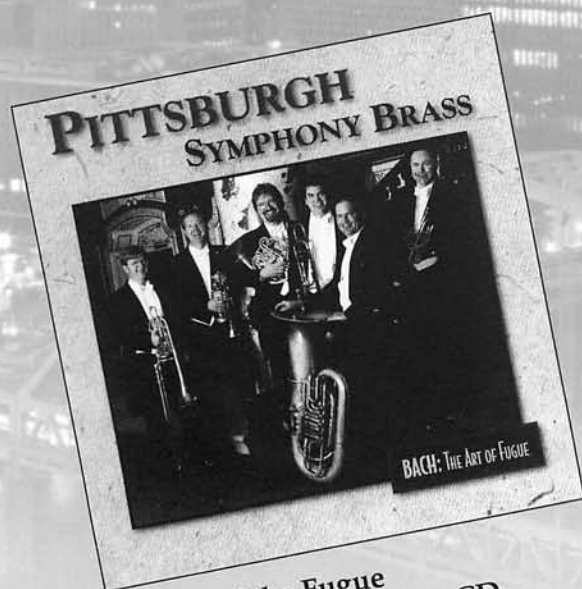
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# International Horn Society

## Financial Statements

### Years Ended December 31, 1997 and 1998

#### Statements of Financial Position December 31, 1997 and 1998

	1997	1998
<b>Assets</b>		
<b>Current Assets:</b>		
Cash	\$ 54,944	38,873
Investments	100,933	128,714
Accounts receivable, net of allowance for \$500 at December 31, 1996 and 1997	441	495
Loan receivable	-0-	1,400
<b>Total assets</b>	<b>\$ 156,318</b>	<b>169,482</b>
<b>Liabilities and Net Assets</b>		
<b>Current Liabilities:</b>		
Accounts payable	\$ -0-	-0-
<b>Net Assets:</b>		
Unrestricted	37,568	36,551
Temporarily restricted	118,750	132,931
<b>Total net assets</b>	<b>156,318</b>	<b>169,482</b>
<b>Total liabilities and net assets</b>	<b>\$ 156,318</b>	<b>169,482</b>

#### Statements of Activities December 31, 1997 and 1998

	1997	1998
<b>Unrestricted Net Assets</b>		
<b>Revenue and Support:</b>		
Advertising	23,752	36,202
Publication sales	1,418	2,142
NEWS contributions	295	540
Workshops	9,872	7,855
Interest earned	4,614	5,926
Other support	2,302	2,099
<b>Total unrestricted revenue and support</b>	<b>42,253</b>	<b>54,764</b>
<b>Net assets released from restrictions</b>	<b>85,067</b>	<b>87,462</b>
<b>Total unrestricted revenue, support, and reclassifications</b>	<b>127,320</b>	<b>142,226</b>
<b>Expenses:</b>		
<b>Program Services:</b>		
Publications	82,984	108,051
Scholarships	4,775	3,024
Commissions	(3,100)	1,140
Workshops	2,800	2,900
<b>Total program services expenses</b>	<b>87,459</b>	<b>115,115</b>
<b>Supporting Services:</b>		
General	30,187	28,128
<b>Total expenses</b>	<b>117,646</b>	<b>143,243</b>
<b>Reclassified to temporarily restricted net assets</b>	<b>-0-</b>	<b>-0-</b>
<b>Increase (decrease) in unrestricted net assets</b>	<b>9,674</b>	<b>(1,017)</b>
<b>Temporarily Restricted Net Assets:</b>		
Membership dues	81,570	88,996
Scholarship contributions	11,264	12,647
Reclassified from unrestricted net assets	-0-	-0-
<b>Net assets released from restrictions</b>	<b>(85,067)</b>	<b>(87,462)</b>
<b>Increase in temporarily restricted net assets</b>	<b>7,767</b>	<b>14,181</b>
<b>Increase in Net Assets</b>	<b>17,441</b>	<b>13,164</b>
<b>Net Assets at January 1</b>	<b>138,877</b>	<b>156,318</b>
<b>Net Assets at December 31</b>	<b>\$ 156,318</b>	<b>169,482</b>





## Statement of Functional Expenses

Year ended December 31, 1998

	Program Services				Supporting Services	Total
	Publications	Scholarships	Commissions	Workshops	General	
Salaries and wages	\$ 12,153	\$ -	\$ -	\$ -	\$ 11,500	\$ 23,653
Printing	68,803	-	-	-	1,282	70,085
Postage	23,061	25	-	-	2,480	25,566
Office expenses	3,874	-	-	-	2,340	6,214
Workshops	-	-	-	2,900	-	2,900
Awards and Scholarships	-	2,999	-	-	-	2,999
Commissioned works	-	-	1,140	-	-	1,140
Travel	-	-	-	-	6,556	6,556
Area representative expense	-	-	-	-	1,518	1,518
Professional services	-	-	-	-	2,214	2,214
Miscellaneous	160	-	-	-	238	398
Total expenses	<u>\$ 108,051</u>	<u>\$ 3,024</u>	<u>\$ 1,140</u>	<u>\$ 2,900</u>	<u>\$ 28,128</u>	<u>\$143,243</u>

## Statement of Functional Expenses

Year ended December 31, 1997

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

## Statements of Cash Flows

Years ended December 31, 1997 and 1998

## Notes To Financial Statements

### Note 1. Summary of Significant Accounting Policies

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

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

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

**Changes in Presentation**—In 1995, the Society adopted Statement of Financial Accounting Standards (SFAS) No. 117, *Financial Statements of Not-for-Profit Organizations*. Under SFAS No. 117, the organization is required to report information regarding its financial position and activities according to three classes of net assets: unrestricted net assets, temporarily restricted net assets, and permanently restricted net assets. As permitted by this new statement, the Society has discontinued its use of fund accounting and has, accordingly, reclassified its financial statements to present the three classes of net assets required. The reclassification had no effect on the change in net assets for the years ended December 31, 1997 and 1998.

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

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

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

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

	1997	1998
<b>Cash Flows from Operating Activities:</b>		
Increase in net assets	\$ 17,441	13,164
Adjustments to reconcile increase in net assets to net cash provided by operating activities:		
Amortization of investment account	(3,038)	(6,027)
Changes in operating assets and liabilities:		
Increase in accounts receivable	1,933	(54)
Increase (decrease) in accounts payable	(2000)	-0-
Increase in loan receivable	-0-	(1,400)
Total adjustments	(3,105)	(7,481)
Net cash provided by operating activities	14,336	5,683
<b>Cash Flows from Investing Activities:</b>		
Purchase of money market mutual fund	-0-	(11,754)
Purchase of Certificate of Deposit	(100,502)	(63,000)
Redemption of US Treasury Bond	80,000	53,000
Net cash provided (used) by investing activities	(20,502)	(21,754)
<b>Increase (Decrease) in Cash</b>	(6,166)	(16,071)
<b>Cash at January 1</b>	61,110	54,944
<b>Cash at December 31</b>	\$ 54,994	38,873

#### Additional information:

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



## Notes to Financial Statements, continued

### Note 2. Deposits and Investments

At December 31, 1998, the carrying amount of cash deposits is \$38,873, all of which is covered by FDIC or SPIC insurance. Deposits and investments with maturities of three months or less are considered cash. During 1997, the Society purchased 2 US Treasury Bonds. The bond is recorded at cost plus amortization of the purchase discount, which approximates current market value.

Acquired	Maturity Date	Face Value	Amortized Cost at December 31, 1998	Effective Rate
November 14, 1997	November 15, 1998	\$53,000	\$ 0	5.481%
November 14, 1997	November 15, 1999	\$56,000	\$53,852	5.510%

During 1998, the Society purchased a certificate of Deposit. The CD was recorded at cost amount of \$63,000, earns 5.15% interest, and matures May 25, 2000. The Society also purchased shares in a money market account in the amount of \$11,754, which was earning 4.9% interest at December 31, 1998.

### Note 3. Temporarily Restricted Net Assets

Changes in the temporarily restricted net asset account for the year ended December 31, 1998 follow:

	Membership Dues	Scholarships	Life Memberships	Total
Balance at December 31, 1997	\$ 27,027	\$ 43,732	\$ 47,991	\$ 118,750
Temporarily Restricted Support Received:				
Membership dues	83,496	-	5,500	88,996
Frizelle Scholarship	-	15	-	15
Farkas Scholarship	-	4,640	-	4,640
Mansur Scholarship	-	-	-	-
Hawkins Scholarship	-	966	-	966
Tuckwell Scholarship	-	373	-	373
General Scholarships	-	53	-	53
Interest Allocation	-	2,450	-	2,450
Net Merchandise Sales Revenue	-	4,150	-	4,150
Released from Restrictions	(79,804)	(2,999)	(4,659)	(67,462)
Balance at December 31, 1998	\$ 30,719	\$ 53,380	\$ 48,832	\$ 132,931

Temporarily restricted net assets at December 31, 1998 are summarized as follows:

Membership dues received for the year ended December 31		Scholarships	
1999	20,535	Frizelle	\$ 14,175
2000	9,924	Farkas	5,656
2001	260	Mansur	5,466
		Hawkins	1,238
		Tuckwell	9,495
		General	17,350
	\$ 30,719		\$ 53,380
Life Memberships:			
Received from August 19, 1977 (date of incorporation) to December 31, 1998			\$ 82,826
Accumulated amortization			(33,994)
			\$ 48,832

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

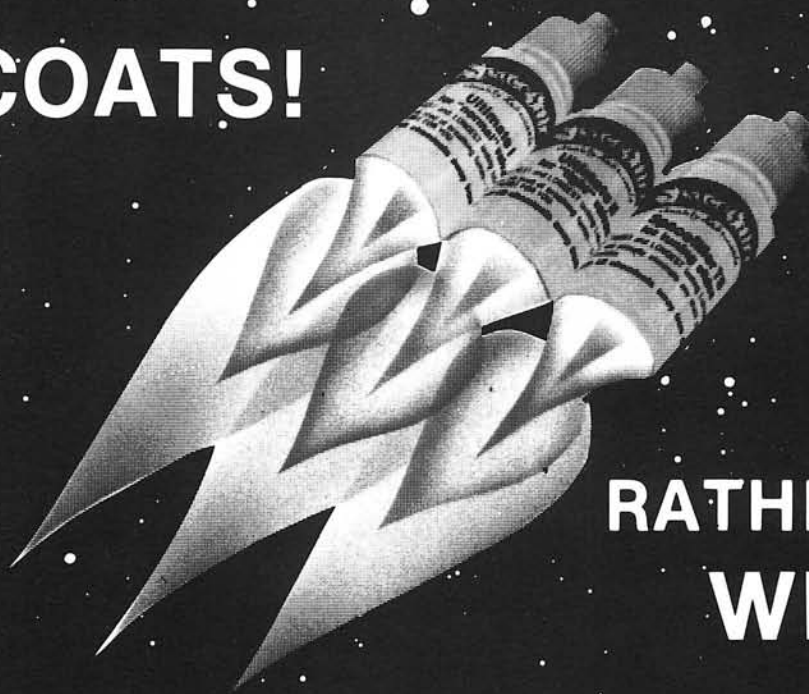


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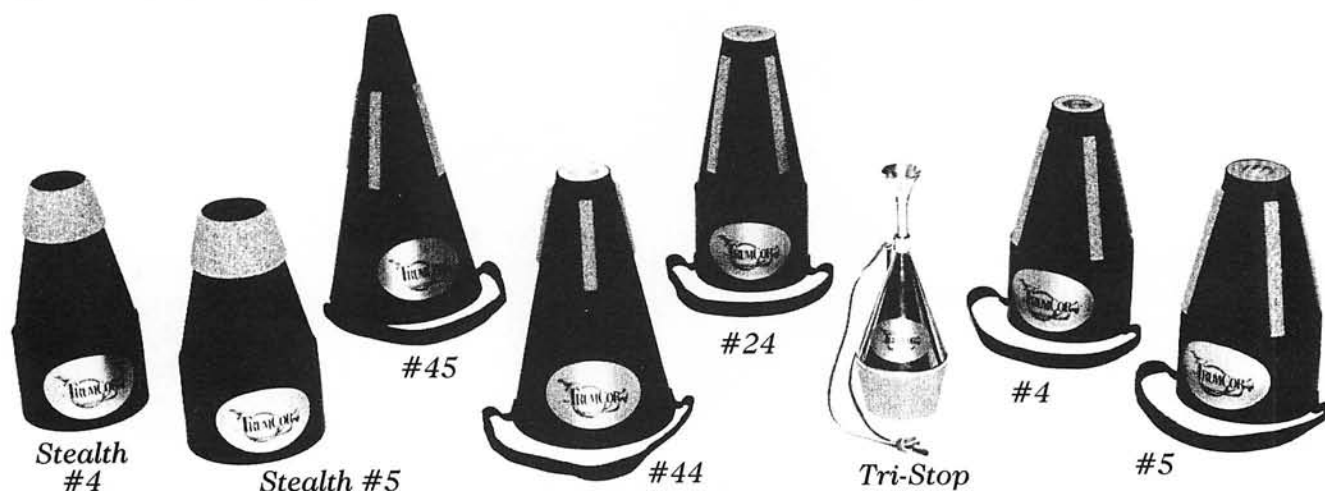
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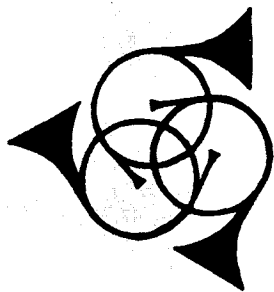
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compiled by Harriet Fierman

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# Out the Bell...



## Camp Ogontz by Karon L. Ismari

*Disclaimer: In the current fashion of correct politico,  
Allow me to state that the following info  
Is strictly meant as good natured humor  
So boos and jeers we can forego.*

For a week to Camp Ogontz I go  
With my precious Paxman in tow.  
I sent my money to Kendall Betts  
And he sent some hints that I should know.

"You need to bring cool weather clothes  
Like those worn by the Eskimos.  
Since mountain weather is hard to predict  
Bring shorts and swimsuit too. Who knows!"

"We have rental sheets and blankets for you,"  
Kendall told me—right on cue.  
"Don't pack up your steamer trunk,  
Just fork over a buck or two."

"Bring your boat and bring your bike,  
A tennis racquet if you'd like.  
Fishing and swimming anyone?  
Horseback riding or maybe a hike?

This is the way we wash our duds,  
Pounded with rocks, don't need no suds.  
Never mind the holes in your pants  
And when we laugh, don't bare your grudge.

Feel free to harmonize with nature,  
Mosquito repellent has a place here.  
And if you go silently in the night,  
You'll hear humming in minor AND major.

Everyone here does his work share.  
Slackers get no sympathetique there.  
Clean, garden, recycle or go-fer,  
Then partake of the scrumptious fare.

The teachers are Vincent, David, Abby,  
Jean, Michael, James, and Barry,  
Kris, Steven, Milton, Soichiro,  
And of Professor "G." be wary.<sup>1</sup>

They are all experts, we agree  
Each is perfect in pedagogy.  
And when they play the sparks do fly.  
That's how Camp Ogontz gets electricity!

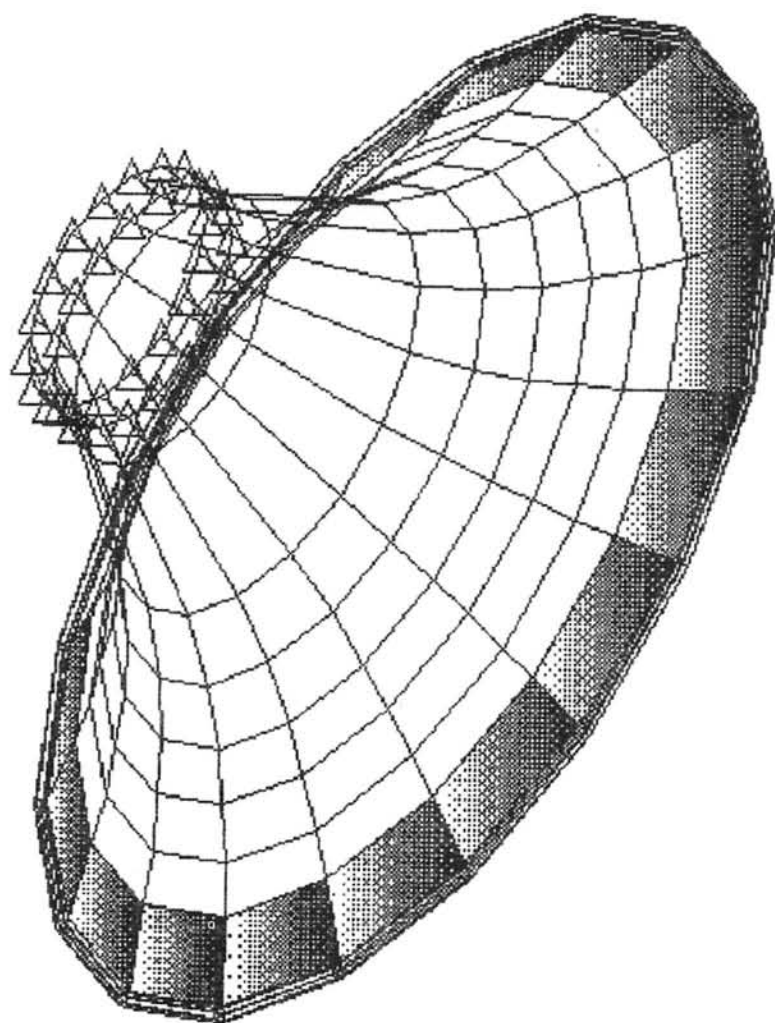
Pick up your tired lips off the floor,  
Nod your head and shout, "Please, more!"  
If you "hang-in-there" the whole week,  
Your brain will exponentially expand by 4/4.

Pull up a stand and play a few sets  
In Camp Ogontz, with Kendall Betts.  
I intend to return next year  
'Cause this is about as good as life gets.

<sup>1</sup>Vincent Barbee, David Ohanian, Abby Mayer, Jean Rife, Michael Hatfield, James Thatcher, Barry Tuckwell, Kris Hansen, Steven Harlos (Piano), Milton Phibbs (Camp Composer), Soichiro Ono, and Professor Gestopftmitscheist (in residence sneak, trouble maker, and Wagner Tuba expert).

*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 is the last thing we remember...*





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