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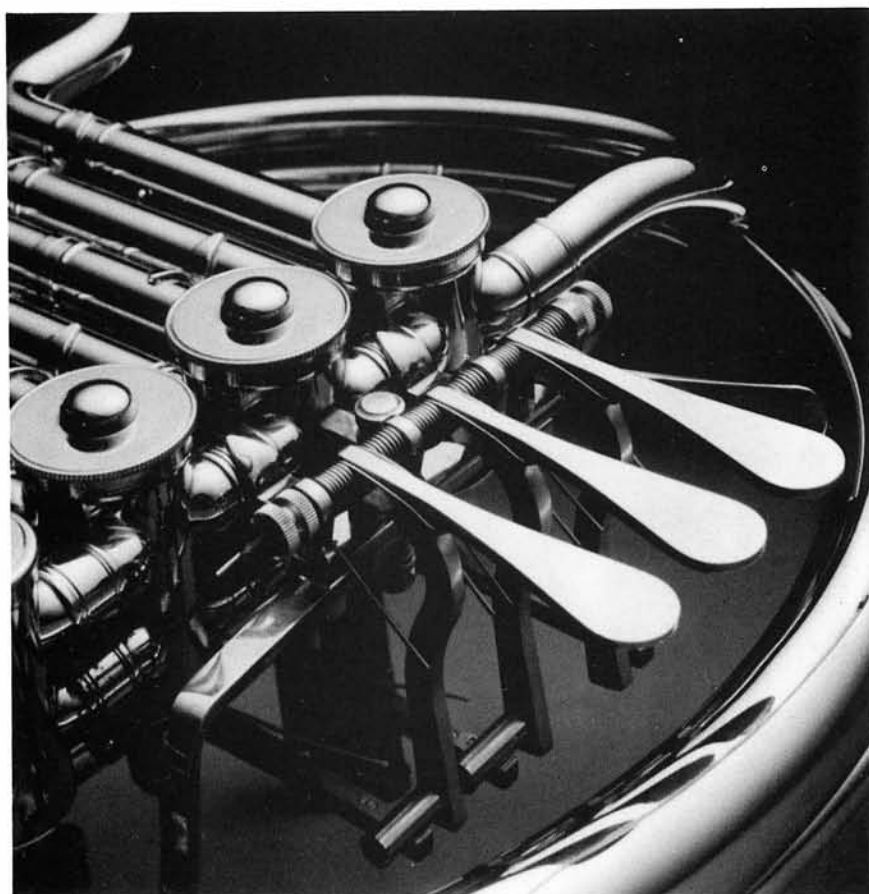
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Volume XXX, No. 2, February 2000







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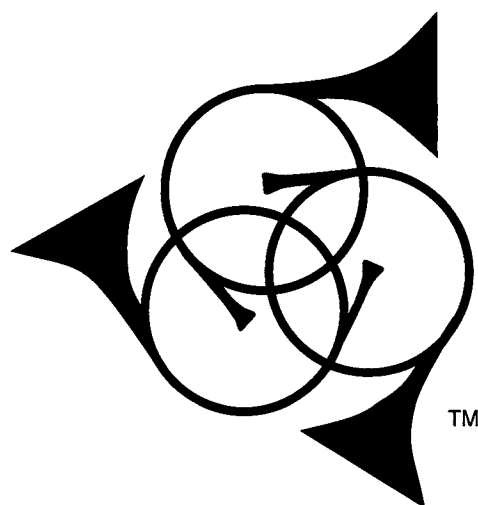
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# *The Horn Call*

**Journal of the International Horn Society**

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Jeffrey L. Snedeker, Editor

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*On the cover:* To highlight the conclusion of Howard Hilliard's article on horn playing in Los Angeles 1920-1970, we feature two photos of Los Angeles horn players, then and now. *Then:* The top photo was taken at the first performance of what would eventually become the Los Angeles Horn Club (see p. 109); *Now:* "The elder statesmen" of Los Angeles horn playing (see p. 42).

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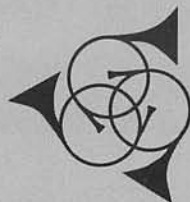
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The International Horn Society recommends that **HORN** be recognized as the correct name for our instrument in the English language. [From the Minutes of the First General Meeting, June 15, 1971, Tallahassee, Florida, USA.]





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## From the Editor



Hello everyone,

Welcome to 2000! I hope your holidays were eventful in all the right ways, and that the new year/millennium has begun in fine fashion.

Our February issue is filled with interesting articles covering a range of topics. Continuing from our November issue, Paul Meng and Howard Hilliard provide us with more fascinating information on the evolution of horn playing in China and Los Angeles, respectively. Walter Lawson's interesting perspectives on "coupling," fitting a horn to a person, are extremely revealing—every so often we try a horn that makes us wonder whether it was made with any human in mind. Walter shows us just how complicated and individual the process can be—with SOLUTIONS! We also have a long-overdue tribute to Domenico Ceccarossi from author/biographer Michael Meckna, and an interview by Wallace Easter with the "Frip-Master" himself, Lowell Shaw. Add to that some thoughts on second horn parts in Mahler 9 from Allen Spanjer, and the latest installment in Kevin Frey's series on improvising in ensembles, along with our regular features, and we have a little something for everyone. I hope you enjoy it all.

Due to a variety of delays in the printing and mailing of the November issue, I re-open my appeal for younger members to get involved. If you will remember, I invited interested young horn players, preferably of high school age, to apply for a new regular feature devoted to concerns and issues related to this age and level of experience. As of this writing, I have received no applications. I hope, especially with encouragement from parents or teachers, that someone will accept this challenge and bring some fresh energy to the journal for this part of our membership. I promise it will not be as hard as it might seem, and you will certainly have my help.

I hope all of you will continue to send me your suggestions for ideas, articles, interviews, etc., whether you intend to write them yourself or have someone in mind who would do a good job.

Wishing you good chops,

**Guidelines for Contributors:** *The Horn Call* is published quarterly in November, February, May and August. Submission deadlines for articles are September 1, December 1, March 1, and June 1. Submission deadlines for *IHS News* items are September 10, December 10, March 10, and June 10. Inquiries and materials intended for *The Horn Call* should be directed to the Editor or the appropriate Contributing Editor. Inquiries and materials intended for *IHS News* should be directed to the News Editor. Opinions expressed by contributors are not necessarily those of the editorial staff or the International Horn Society. Entire contents copyrighted. Reproduction in whole or in part of any article (in English or any other language) without permission is prohibited.

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

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

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

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





# President's Corner

Frøydis Ree Wekre



Dear horn players of all ages and abilities!

The feeling of community between people who have chosen the same instrument as their musical voice is an interesting phenomenon. It varies greatly from one instrument to another, and also between groups like strings and winds. The International Horn Society is the oldest but not the largest organization within the brass family.

The beauty of our organization lies in several aspects, one of which is the collaboration between professionals and amateurs. I cannot quite imagine, for example, an International Teeth Society, where professional as well as amateur dentists are both invited to be members. Some of the articles in their magazine might read: "How to get started building bridges" or "Get to know your fillings better" or "Drilling for beginners"...

Seriously, we do have several dentists among our members, some of whom may very well fit the term "the best dentist among horn players" or "the best horn player among dentists." A few of these dentists have taken a special interest in the situation behind the lips of the horn players, and I would like to challenge them to write to *The Horn Call* about their experiences helping to create the optimal dental "backup." I know of quite a few players who play better today because their teeth at one point got adjusted according to their playing needs.

On a different theme, I would like to draw your attention to a letter to the editor from Milan Yancich in this issue. He addresses the needs of some of our less fortunate colleagues in various countries, and seeks our willingness to donate music that is no longer in active use, but just lying around in attics or drawers. When I studied in Russia in the late sixties, copy machines were invented in the west, but completely unavailable where we were. If you wanted to obtain a piece of music, you borrowed it from the library (that is, if the library had it!) and wrote it out by hand yourself. (In stores, the shelves were basically empty.) Or, some of the "lazier" students simply memorized everything. Please read the letter from Milan Yancich carefully and with a creative mind.

The IHS does have a program to help horn players from countries with troublesome or weak economies. This program used to be called NEWS (North-East-West-South), a name which the Advisory Council has changed into the IHS "Friendship Program," to help people understand more of what the program is about. So far, this program has been mostly concerned with helping people to become members of the IHS without having to pay full membership dues. But the need for music is enormous, not to mention the need for somewhat decent instruments. These are areas where our sense of community can get a real test. How can we help our less fortunate horn brothers and sisters around the world with information, music, and instruments?

With this question hanging in the air, I wish you all a happy and enjoyable spring. Maybe some of us will be meeting in Beijing in July?

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# Correspondence



## Music Donations Encouraged

Dear Editor:

This letter is an appeal to those of our International Horn Society who have retired from performing and teaching careers. Many have collected editions of horn method books, solo compositions, and chamber music works. This appeal is made with the hope of making these editions available to individuals and institutions around the world under direct control of our society. Rather than allow valuable personal libraries to be lost or destroyed, as is so often the case, we of the Advisory Council encourage you to preserve this music for use by future hornists.

The Sibley Music Library of the Eastman School of Music (University of Rochester) has agreed to be a repository for this music, adding it to their general collection, and thus making it available to anyone through Interlibrary Loan. Donations will be counted and acknowledged, but will not be appraised. Deductions for tax purposes must be handled on your own (you may want to consider an average value of \$5 or \$10). Duplicate items would be set aside, collected by an IHS member, and eventually distributed to other needy libraries at the direction of the Advisory Council. Hopefully, institutions outside the U. S. will have similar opportunities, at no cost, to acquire such material. When you donate your music, please include your name and address so that acknowledgement may reach you promptly. Mary Wallace Davidson, Sibley Librarian, welcomes all donations, but those not interested in participating might, nevertheless, wish to consider donating their music to a library of their choice. Those interested in participating in such a project at Eastman may ship materials at library rate to:

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Best wishes,  
Milan Yancich  
Rochester, New York



## Thanks

Dear Jeffrey,

I've just received three copies of *The Horn Call* with our interview and wish to thank you for the publication. Can I ask you to publish my thanks to the people at Pro Horn'99 festival (Mitteldorf, Austria) for their inestimable help in getting some money for medical aid to my son?

Sincerely yours,  
Arkady Shilkloper  
Moscow, Russia



## RIP Robert King

My Dear Colleagues:

Mr. Robert King, our foremost brass music publisher in the 20<sup>th</sup> century, died December 3, 1999, in Massachusetts during his recent chemotherapy for cancer. To the end of his life, he retained an active interest in the development of brass music and its performance in this country.

You may be interested to know also that Mr. King and I have worked closely on a history of the brasses in Massachusetts from the late 19<sup>th</sup> century to the beginning of World War II. Early in his life, he had been especially interested in the development of—then nonexistent in the United States—brass chamber music, largely under the influence of his euphonium teacher, Aaron Harris (1887-1968). It was Harris, a violist, who introduced King to the nuances of chamber music that could be achieved also with the brasses. A picture of the King quartet and a short biographical sketch of Harris are in the *International Trumpet Guild Journal* 21, no. 3 (February 1997): 10-11. King's brass quartet remained active in various forms until the early 1960s. During most of the last decade of its activity, it performed mainly as an adjunct to church services in and around North Easton, Massachusetts, his home town.

The earliest direct influence on the development of King's interest in the brasses was his father, Fred King (1887-1968), a tubist prominent throughout the Boston area and the master of the Ames Band in North Easton. It was Fred and Robert's wife, Sally, who kept the Robert King Music Company in business while Robert was assigned to a quartermaster division as a band conductor in the South Pacific during World War II. Among many grim assignments from that era he never forgot was one memory that remained vivid above all others: it was he who commanded the unit that built and packed 10,000 white wooden crosses in anticipation of an American invasion of the mainland of Japan. The atomic bomb ended his assignment.

Brass musicians can take some solace at this time; it will have been largely from the efforts of Mr. King in his old age that we will eventually be able to read and recover much from a rich and interesting era of our art that would have been irretrievably lost had he not had the foresight to pass along as much about it as he did. For that, as with so much else that has originated from him, we and our descendants will remain grateful. I am

Cordially yours,  
Andre M. Smith  
New York

## Response to Carlyle Manous

Dear Jeffrey,

I would like to comment on the intriguing investigation of horn sound production by Mr. Carlyle Manous ("Mouthpiece Pressure: How Much? What Effects?" in *The Horn Call* XXIX, no. 4 [August 1999]). After showing that mouthpiece pressure, level of performance, gender, and type of horn hardware have no correlation to the spectrum of sound frequencies, he concludes that the principal variable is each player's concept of horn sound. Although this is doubtlessly very important, he still neglects the fact that every player has very different sound generating equipment.

Clearly, a horn is basically an amplifier for the player's vibrating lips and air column. Reference to the embouchure muscle illustration in Stephen Frucht's article "Embouchure Dystonia" in the same issue reveals the complexity of that equipment. As a surgeon, I frequently find all types of individual variations. In some persons, one muscle may be large and highly developed, whereas it may be almost absent in the next. Perhaps even more critical are the variations between each player's "muscle control computer," the central nervous system, which coordinate the exact tension on each muscle and its interactions. Other factors include the shape of the oropharynx, tooth and jaw structure, as well as the pressure and quality of supporting air.

I want to encourage Mr. Manous to keep up his interesting work.

Best regards,  
Philip Rosenthal, M. D.  
Nashville, Tennessee



## Source for "Ill Wind"

Dear Editor,

Years ago I was a horn student and IHS member. (Nowadays I play only tinwhistle.) Some years ago, I wrote to *The Horn Call* about the release of a 3-CD set of Flanders & Swann albums, including "At the Drop of Another Hat," which features the infamous and marvellous "Ill Wind" Mozart Horn Concerto parody. I recently learned that EMI has taken the best twenty tracks from the set and released them on one CD, entitled "Transport of Delight." Not currently available from any U.S. source, but you can order it on-line from British Amazon, at <http://www.amazon.co.uk>, for an affordable £7.99, or about \$12.84 US, plus shipping. To find it, on their home page's Popular Music "quicksearch" enter the name Swann. No hornist, or former hornist, or friend of a hornist, should be without this recording!

Two footnotes—Flanders was inspired by a Dennis Brain recording. Swann's version of the Andante from Haydn's Surprise Symphony was performed at Gerard Hoffnung's equally infamous November 13, 1956, Royal Festival Hall

concert, where Dennis Brain performed what was billed as Leopold Mozart's "Concerto for Hosepipe and Strings," with garden hose replacing Alphorn. Brain also played organ elsewhere on the program. One wonders if Flanders and Brain ever met. (Any reader comments/info on that?) This recording is also available from British Amazon, on an EMI 2-CD set. On their Classical Music "quicksearch," enter Gerard Hoffnung's name.

Jeffrey D. Mueller  
Eldersburg, Maryland



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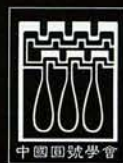
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# 第三十二届国际圆号协会年会 2000年北京国际圆号艺术节

The 32nd International Horn Society Symposium  
2000 Beijing International Horn Festival



## Invited Guest Artists include:

Javier Bonet  
Eric Ruske  
Radek Baborak  
Frøydis Ree Wekre  
Richard Watkins  
Jia Hui  
Ab Koster  
Michel Garcin-Marrou  
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Concerts on The Great Wall  
and at the Summer Palace

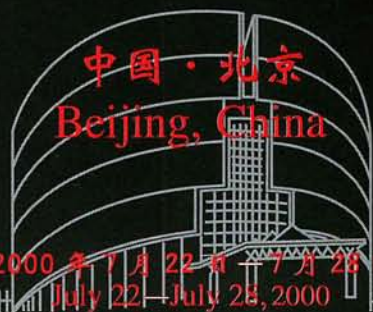
Registration opens July 22 at 8:00 am.  
Opening Concert July 22.  
Closing concert July 28.

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| David Krakauer, <i>clarinet</i> | John Swallow, <i>trombone</i> |
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**CD396: Gravity is Light Today.** Frøydis Wekre, horn, with Roger Bobo, tuba & bass horn. Roger Kellaway.

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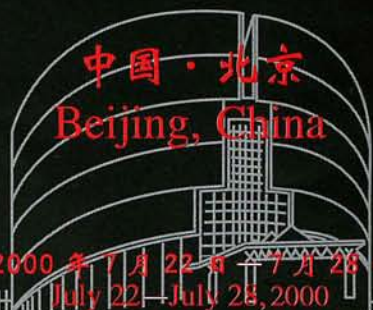
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**THE 32<sup>ND</sup> INTERNATIONAL HORN SOCIETY WORKSHOP  
&  
2000 BEIJING INTERNATIONAL HORN FESTIVAL**

**July 22-28, 2000  
Century Theater, Beijing, China**

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**Registration** (please note that no refunds will be given after April 15)

|  | Amount   |
|--|----------|
| • Full Registration: IHS Member <b>\$230</b> Nonmember <b>\$250</b><br><i>Registration includes concerts at the Great Wall and the Summer Palace</i> | \$ _____ |
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| • Dormitory Room: <b>\$15</b> per day for _____ days (Reservation before April 1 required)<br><i>Additional housing can be arranged upon request</i> | \$ _____ |
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**Total Amount Due** \$ \_\_\_\_\_

In compliance with the decision of the IHS Advisory Committee at the 31<sup>st</sup> Horn Symposium, all fees should accompany this registration form and be sent to Heidi Vogel, IHS Executive Secretary, 8180 Thunder Street, Juneau, AK 99801 USA. Visa, Mastercard, checks drawn on US banks and international money orders accepted. Checks and money orders should be made out to "International Horn Society—Beijing Workshop." Forms with credit card payments may be faxed to: 907-790-4066 (US). Registration forms sent to Heidi Vogel must be received by July 1, 2000. After July 1, send forms and payments to Paul Meng or plan to register in person.

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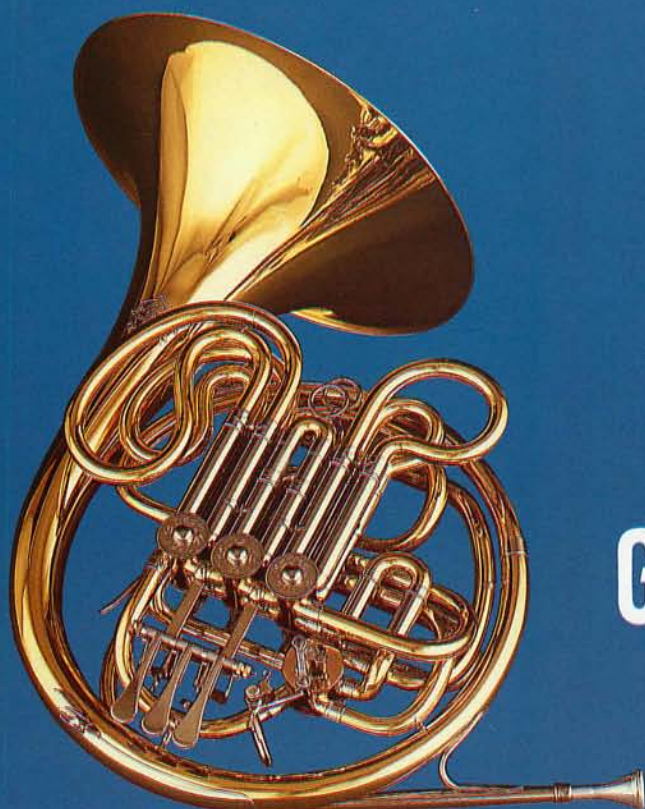
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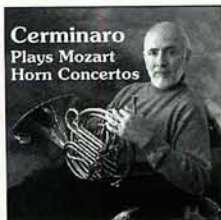
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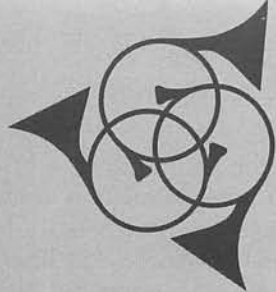
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# IHS News and Reports

Heather Pettit, Editor

## Advisory Council Nominations

The ballot for the election of Advisory Council members seeking August 1, 2000 through June 30, 2003 terms is enclosed. Please vote for three (3) candidates and return the ballot to Executive Secretary Heidi Vogel by April 15, 1999. Ballots postmarked after that date will not be tabulated. Bios of the nominees (listed alphabetically) are included below.

IHS Life Member **Nancy Jordan Fako** is a former member of the Chicago Symphony Orchestra, the Chicago Lyric Opera, the Houston Symphony, the Florida Symphony, and has performed with the Utah and Colorado Springs symphonies. She is presently a freelance player and teacher and tours extensively with the alphorn. While a student of Philip Farkas, she collaborated with him on his book *The Art of Brass Playing* (Wind Music, 1962). She has contributed to *The Horn Call* as a writer and translator, and translated *Conversations About the Horn* by Daniel Bourgue (International Music Diffusion, 1996). Shortly after the death of Phil Farkas, his widow, Peg, asked Ms. Fako to write his biography. *Philip Farkas and His Horn: A Happy, Worthwhile Life* (1998) is now in its second printing. Ms. Fako was a member of the IHS Advisory Council from 1974-1980, serving as Secretary-Treasurer during many of the formative years of the organization.

**Kathleen Vaught Farner** made her solo debut at age 17 with the Honolulu Symphony and has played in the horn sections of the Boston Symphony Orchestra, the Delaware Symphony, the Boston Opera Orchestra and the Philadelphia Chamber Symphony. She was also a member of the Boston Pops Esplanade Orchestra for eight years and served two seasons as Principal Horn of the Richmond Symphony. Ms. Farner is a founding member of the Northwest Horn Society and has co-hosted two regional Northwest Horn Workshops in Washington state. A Life Member of IHS, she serves as the Area Representative for Washington and has performed at several International Horn Workshops. Currently Professor of Horn at Pacific Lutheran University, Ms. Farner has recorded with the Northwest Sinfonietta, the Camas Wind Quintet, and the Emmy-winning Lyric Brass Quintet. She is especially interested in the unique needs of the adult amateur hornist.

**Michael Hölzel** is professor of horn in Detmold, Germany. In earlier years, he was a solo horn player with several important orchestras in Germany. Currently, he is one of the most prominent teachers in Europe, with many com-

petition and audition winners coming from his classes, and a sought after conductor. Professor Hölzel was the host of two International Horn Society Workshops in Germany (Trossingen in 1980 and Detmold in 1986). Mr. Hölzel has Advisory Council experience, having previously served three terms.

**Phil Hooks** holds a bachelor's degree from the University of Maryland and studied at the Peabody Institute in Baltimore. A freelance hornist, he performed with the Baltimore Park Concert Band for 34 years. More recently, he has played with the Central Maryland Wind Ensemble, the Columbia Orchestra, and the Western Maryland Community Orchestra. An avid historian, Mr. Hooks presents programs entitled "The History of the Horn" in local schools, nursing homes, and senior centers. He maintains an active horn studio and is a constant source of encouragement to young horn players, often seeing them advance into college horn study. As a performer and music educator, Mr. Hooks has been an enthusiastic IHS member and participant at international and regional workshops for more than 20 years.

**Frank Lloyd** is well known and respected around the world for his virtuosity and musicality on the horn. He has wide experience as a player, from his early days in military bands to principal horn with leading London orchestras to studio work and a solo career. He also has wide-ranging experience as a teacher, instructing beginners to those past retirement. Mr. Lloyd has appeared at several IHS workshops, and feels that it is important to break down the barriers that often exist between "high-profile" soloists and the many enthusiastic amateurs and students to create a relaxed atmosphere and open communication. Now a professor of horn in Germany, Frank sees a need for promoting the horn and encouraging IHS membership in Europe, which he would consider one of his tasks.

A native of Detroit, **Richard Seraphinoff** holds degrees in horn performance from Wayne State and Indiana universities. In 1986, he joined the music faculty of the Indiana University, teaching Natural Horn, Valve Horn, Brass Literature, and chamber music. Mr. Seraphinoff won the 1984 Erwin Bodky

Early Music Competition and the 1981 Heldenleben Horn Competition. On modern horn, he has performed with the Detroit and Toledo Symphony orchestras and the Michigan Opera Theater, and on natural horn with virtually every period orchestra in the US. He has soloed at the Aston Magna Festival, with the Vancouver CBC Orchestra, and with La Stagione and Ensemble Metamorphosis (Germany), and re-

## IHS Website

**The IHS website has moved!**

Change your bookmarks to  
<http://www.horndoggie.com/horn>.



corded with numerous period ensembles; his first solo CD, *Cornucopia* appeared in 1997. Mr. Seraphinoff has given numerous presentations and recitals in the United States and Europe, has published numerous articles, and is a well-known maker of historical reproductions of natural horns.

**Michelle Stebleton** currently serves as Associate Professor of Horn at Florida State University. A frequent competitor, she won second prize in the Professional Division of the 1999 American Horn Competition. She has traveled to 22 countries to perform as a soloist and chamber musician. As an outgrowth of these travels, she has solicited music donations for conservatory libraries in Vietnam and the Dominican Republic. A Life Member of the IHS, Professor Stebleton has been seen at international and regional workshops as both a soloist and a lecturer. In 1993, she served as co-host of the conference. Due to her administrative skills, Ms. Stebleton has been placed on several key committees at FSU. After successfully chairing two committees, she was appointed chair of the Florida State Professional Relations and Welfare Committee. In addition, she is a member of administrative advisory committees of Market Equity and Distance Learning Policies.

### Member News

**Steve Gross**, horn professor at the University of California-Santa Barbara and principal horn of the Cincinnati Chamber Orchestra, presented master classes in Austria and Russia last March.



*Steve Gross (fourth from the left) with Professor Klaus Pesendorfer's (far left) class from the Landesmusikschule Gmünd*

**Jeffery Lang** recently performed the premiere of Richard Wilson's *Triple Concerto for Horn, Marimba, Bass Clarinet, and Orchestra*, with Leon Botstein conducting the American Symphony Orchestra in Avery Fisher Hall. He also performed the Hindemith Horn Concerto with Maestro Botstein and the ASO on the Bard/Vassar concert series.

*The Modern Valve Horn Player's Guide to the Natural Horn* by **Paul Austin** is now available. The 87-page book begins with an introduction by Richard Seraphinoff and continues with a historical overview of the horn before systematically

introducing the notes of the natural horn, a brief explanation on the production of notes in relation to the harmonic series, and exercises and excerpts. Purchase the book for \$25 check or money order from Paul Austin, P.O. Box 6371, Grand Rapids, MI 49516; for credit card orders call Birdalone Music, Tel. 812-333-0167.

**George Lloyd** is busy with Mozart and Hindemith these days. He performed the Mozart Concerto No. 3 on December 12, 1999, with the Northumberland Symphony in Cobourg, Ontario, and will play the same concerto plus the Hindemith Horn Concerto with the Hull Chamber Orchestra in Quebec on February 19, 2000.

A brass Paxman triple horn, serial #117912x, was stolen on October 24, 1999, from 46<sup>th</sup> St. and Park Ave., NYC. The screw bell instrument may be in a black suitcase. There is a reward offered and anyone with information should call **Lou Denaro**, Tel. 212-272-8987.

**John Cerninaro** sent the following photo of the horn section for the Aspen Music Festival's performance of Mahler's Third Symphony last summer, conducted by James Levine (in the black coat).



The Sacramento Symphony Philharmonic, Michael Morgan conducting, opened their 1999-2000 season on October 30 with **Eric Ruske** performing the Glière Horn Concerto.

New York Philharmonic principal horn, **Phil Myers** performed the Mozart Concerto No. 1 with the Elkhart County Symphony Orchestra in November. A native of Elkhart, Mr. Myers has appeared with the ECSO in the past.

Colorado Symphony 4<sup>th</sup> horn **Brady Graham** presented a master class at the University of Colorado in Boulder on November 23, 1999. Mr. Graham worked with individual students and a student quartet, discussing problematic areas of low horn playing and ensemble techniques.

**Jeff Snedeker** performed a guest recital as part of the sesquicentennial (150<sup>th</sup>) anniversary celebration of his alma mater Heidelberg College (Tiffin, Ohio) during the first full week in November, one of only three alumni invited to perform over the course of the year. Jeff also presented a lecture on performance and the history of the horn. During the same trip, he repeated the recital and lecture, and taught master classes at Ohio State University and the University of Cin-



Olivier Darbellay

cinnati College-Conservatory of Music. On December 2, Jeff also performed the world premiere of the wind ensemble version of *Dragons in the Sky* (see a review of the piece in "Music and Book Reviews" in this issue), with Andrew Spencer, percussion, and the Central Washington University Wind Ensemble, directed by Larry Gookin.

In October, Swiss hornist **Olivier Darbellay** won the Communauté des Radios Publiques de Langue Française (CRPLF) Young

Artist Award for the year 2000. This award includes solo engagements in the countries of the four radio members of the CRPLF, France, Belgium, Canada, and Switzerland.

### Graduate Assistantships

**The University of California-Santa Barbara** announces a \$10,000 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>.

**Baylor University** offers a graduate horn assistantship beginning in August of 2000. Candidates must have a Bachelor of Music degree and be accepted to the Baylor Graduate School and the Graduate Studies in Music program. Responsibilities are approximately 12 hours per week and include assisting in the horn studio; stipend is \$9800-\$10,000 and is renewable for a second year. Application deadline is March 1, 2000; auditions must be completed by April 15, 2000. No application will be considered until the following items are received: admission and graduate assistant application forms, letters of recommendation, and transcripts. Contact Peg Robinson, Tel. 254-710-6527, E-mail <Peg\_Robinson@Baylor.edu> for further information; mail application materials to: Dr. Harry Elzinga, Director of Graduate Studies in Music, Baylor University School of Music, PO Box 97408, Waco, TX, 76798-7408; or apply for admission on-line at <<http://www.baylor.edu/>

<Graduate\_School/applications.html> or <<http://www.baylor.edu/~music/grad/grad.html>>. Information concerning auditions is available at <<http://www.baylor.edu/~music/>>.

**The University of New Mexico** seeks candidates for assistantships pursuing MM or MME degrees. Scholarships up to full tuition are awarded for performance in the UNM Wind Symphony and Chamber Winds. Additional scholarships are available for performance in the UNM Symphony Orchestra. Application deadline is March 1; audition deadline is March 24. Contact Eric Rombach-Kendall, Director of Bands, Department of Music, University of New Mexico, Albuquerque, NM 87131, Tel. 505-277-5545, E-mail <rombach@unm.edu>.

**The University of Oklahoma** offers academic teaching assistantships for graduate students in orchestral instruments; high priority given to double reed and horn students. Teaching includes non-applied areas such as music appreciation, music methods, listening lab, electronic lab and others depending on the applicant's expertise. Stipends for quarter-time positions include \$3750 and waiver of out-of-state tuition fees and half-time positions offer \$7500, waiver of out-of-state tuition fees, 10 free in-state tuition credits and health insurance. Deadline for application is March 1, 2000. Contact Dr. Meryl Mantione, Associate Director and Coordinator of Graduate Studies, School of Music, University of Oklahoma, Norman, OK 73019 or Dr. Eldon Matlick, Tel. 405-325-4093.

A graduate assistantship in horn is available at the **University of Massachusetts at Amherst** for Fall 2000. Responsibilities include performing, teaching and/or coaching based on the candidates abilities. The stipend for a 10-hour per week assistantship is currently \$5038 and is expected to increase in the fall of 2000; this is in addition to a full tuition waiver. The application deadline for the Graduate School is March 1. For information, contact Laura Klock, Department of Music and Dance, Fine Arts Center, University of Massachusetts, Amherst, MA 01003, Tel. 413-545-6052.

**The University of Missouri-Kansas City** announces a Woodwind Quintet Fellowship in Horn for 2000-2001, featuring an award of \$8000 plus waiver of non-resident fees. Submit by March 11, 2000: application for admission, completed GTA/GA application, three letters of recommendation,

## Address Corrections and Lost Sheep

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

**Derek L. Briggs, Klaus Fend, Gretchen I. Flewelling, Jamie L. Geiges, Daniel Hoover, Dale McSwain, Didac Monjo, Doris Mae Smith, Yoko Takaki, and Staci Weber.**





audition request form or audition tape, transcripts. For more information, contact Nancy Cochran Block Tel. 816-235-2909, or Email <cochran-blockn@umkc.edu>.

A half-time assistantship in horn is available at **Central Washington University**, beginning in Fall, 2000. Primary responsibilities include teaching brass methods, horn for non-majors, assist with the CWU Horn Ensemble. The position must be combined with responsibilities in another area of departmental need, including music appreciation, music education, or other areas to fill out a full-time assistantship. For more information on stipend, tuition waiver, etc., contact Jeffrey Snedeker, Department of Music, CWU, 400 E. 8<sup>th</sup> Avenue, Ellensburg, WA 98926; Tel. 509-963-1226, Email: <snedeker@cwu.edu>.

## 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 be found on the IHS website.

## Reports

### Dale Clevenger in Oklahoma by Eldon Matlick

Master classes, a performance seminar, and an appearance with the Oklahoma City Community Band in a performance of Strauss' Concerto No. 1 were on Dale Clevenger's calendar this fall. On Sunday, October 24, Mr. Clevenger presented a master class at Oklahoma City Community College, working with Oklahoma City University horn students in professor Martha McQuaid's studio. The University of Oklahoma School of Music was the site on Monday, October 25. Mr. Clevenger not only gave a one-hour master class, but opened the floor up to discussion concerning all parameters of performance, audition preparation, and general principles of musicianship. He was received by an enthusiastic, overflow audience, which was spellbound by his limitless energy and willingness to carry the event well beyond the originally posted time. He further enthralled the audience by playing standard excerpts as examples during the seminar. Mr. Clevenger's final appearance was with the Oklahoma City Community Band on Tuesday, October 26. His rendition of the Strauss Concerto was exceptional and, as an added bonus, the audience was delighted to see him take the podium and lead the band in the program's final number. All of Mr. Clevenger's appearances in Oklahoma City were underwritten by a grant from

the Oklahoma State Arts Council and through efforts by Oklahoma City Community College, and event coordinator Manuel Prestomo.



*OU Horn Studio with Dale Clevenger*

*L to R: Don Abernathy, Ben Price, Jacob Hofer, Nikki Rouser, Jon Gising, Emily Pearce, Dale Clevenger, Janet Green, Ameerah Morsy, Aleisha Phillips, Sarah Vandehey, Eldon Matlick, David Pennekamp, Derek Matthesen, Ian Williams*

### Porto, Portugal Horn Seminar by Bohdan Sebestik

The Music College of Porto, Portugal hosted the fourth Horn Seminar this past June. Organized by Bohdan Sebestik, 17 participating horn students had the opportunity to work with guest professor **Ádám Friedrich**, professor at the Franz Liszt Academy of Music in Budapest, Hungary. The seminar offered students individual lessons and chamber music during the day and good food, wine, and camaraderie with Professor Friedrich in the evening. The last day featured a concert with soloists, chamber groups, and a massed horn choir directed by Mr. Sebestik.



*Porto Horn Seminar participants with Bohdan Sebestik and Ádám Friedrich*

## ARD Munich Competition

by Frøydis Ree Wekre

The ARD competition took place in Munich during September. For the first time, competitors had to send in a cassette tape demonstrating their ability before receiving an invitation to participate; twenty-seven of the forty-nine invited horn players showed up to compete. The opening round, including Schumann's *Adagio und Allegro*, was quite demanding and six of the nine required works had to be memorized. The pool shrunk to fourteen in the second round, four in the third, and finally, three horn players performed the Strauss Concerto No. 2 with the orchestra of the Bayerischer Rundfunk in the final round. The jury of **Javier Bonet, Ab Koster, Frank Lloyd, Michel Garcin Marrou, Johannes Ritzkowski, Bedrich Tylsar, Frøydis Ree Wekre, and Radovan Vlatkovic** awarded two second prizes to **Alessio Allegrini** from Italy, principal horn of La Scala, and **Laszlo Seeman** from Hungary, of the Radio Orchestra in Hamburg, Germany. Also, a third prize was given to **Sibylle Mahni**, principal horn in the Frankfurt Opera.

## Eric Ruske Visits Illinois State University

by Joe Neisler

with additional information by Peter Dahlstrom

November 19 and 20, 1999, were exciting days for horn players in central Illinois—Eric Ruske was in town. First on Friday, came his beautiful and inspiring performance of the Strauss Concerto No. 2 with the Illinois Symphony, under the direction of Markand Thakur. Mr. Ruske made this tough composition look fun and easy. On Saturday, Mr. Ruske presented one of the finest master classes I have ever witnessed. With an approach that was both casual and intimate, performers were instructed to enter the stage, talk to the audience about the piece and composer, and then perform. Each



Illinois State student Kit Weber and Eric Ruske

student played the complete work, received suggestions from Mr. Ruske and the audience, and finally, performance demonstrations by Mr. Ruske. Participants were: **Jennifer Herron** playing Buyanovsky's *España*, from *Four Traveling Impressions*, **Peter Dahlstrom** playing *Concertino* by Lars-Erik Larsson, and **Kit Weber** playing Chabrier's *Larghetto*.

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

- Know something about the composer and the piece.
- Look like you are having fun, enjoy the performance.
- Play by memory when possible, it removes the barrier (the stand) between us and the audience.
- When using music, put the stand low and to the side.
- Play what is on the page, it is our responsibility.
- Make very big dynamic contrasts, louder louds and softer softs.
- “I practice lip trills every day!”
- Practice intonation on intervals like string players.
- You must be interesting to keep the audience's attention.

-Keep your hand open in the bell (straight, not too cupped).

-You work your whole life for a great sound, don't let your hand keep it from being heard.

-Practice like your musical hero is in the practice room with you.

-At times, we all play out of tune, miss notes and play in a boring way, we must be reminded to strive for excellence and excitement.

-At home, your friends and relatives will come to see you play, but in a strange city, you must give people a reason to come to the concert.

Since 1995, Hermann Baumann, Barry Tuckwell, Gail Williams, Roland Pandolfi, Eric Ruske, Daniel Bourgue, Kristin Davison (Horn Soloist with the US Marine Band), and Earl Powers (Principal Horn of the US Navy Band) have presented recitals, concerts and master classes at ISU. Stay tuned for announcements of upcoming guest artists at Illinois State University.

## British Horn Festival

by Ian Wagstaff

It was said of those attending the pre-war motor racing circuit at Brooklands that they were “the right crowd but no crowding.” Perhaps the same could be said of this year's British Horn Festival at the Guildhall School of Music and Drama, London. Those who made the effort to attend also heard great playing from some of Britain's finest including quartets from the Guildhall School of Music (**Neil Shewan, Elspeth Taylor, John Ryan and Kathryn Saunders**) and the National Youth Orchestra (**Mark Almond, Rebecca Hill, Chris Parkes and Angela Barnes**) who indicated how the standard will be maintained in the years to come; Chris Parkes also performed Gwilym Simcock's *Sonetti* for horn and piano in the evening concert accompanied by the composer. It will come as no surprise that the event ended with a *London Horn Sound* influence, solo jazz hornist, **Jim**





**Rattigan** joining 15 other top players for a live performance of Duke Ellington's *Caravan*, one of the most popular tracks from the CD. Ellington's *Take the A Train*, which was considered for the recording, also made it onto the program and **Frank Lloyd** took on Abreu's *Tico Tico* by himself after having shared the task with **Richard Bissill** on the recording (and **Eric Ruske** during a previous concert at the Guildhall). Jim Rattigan's contribution extended further into the evening with an innovation for the Festival, a relaxing jazz session in the bowels of the Guildhall Student Union Bar.

Having said all the above, it is surely wrong to have gotten this far in the report without mentioning Frank Lloyd's performance of Arban's *Tyrolese Variations*. He shared the late afternoon recital platform with LSO principal, **Timothy Jones**, while the Northern Sinfonia's **Peter Francomb** and **Steven Bell** from the BBC Concert Orchestra were the stars for the lunch time recital. Tim also assisted **Shirley Hopkins** in a Wagner tuba workshop. Perhaps the best received item was not a performance, but the talk by former RPO principal, **Jeff Bryant** who entertained the standing-room-only audience by telling of his life in 'Desert Island Discs' style; Jeff also took up the baton for the evening concert.

Thanks to **Hugh Seenan** who, at comparatively short notice, again masterminded the proceedings. Next year's British Horn Festival is still in the early planning stages however, it is very much hoped to be a two-day event in Birmingham with the unique opportunity to hear some truly spectacular stars from both sides of the Atlantic.

## American Horn Competition

by Steven Gross

The American Horn Competition was held over Labor Day weekend last September at the University of Alabama. **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; Norwegian **Karl Kramer-Johanssen** was awarded third prize. **Erin Shumate** of Brigham Young University won the University Division, with **Mark Houghton** from the University of Alabama coming in second. The next American Horn Competition will be held in September 2001 at the University of Alabama.

## Next Horn Wave Festival

by Kevin Trent Frey

Six innovative horn players came together October 8 and 9 in New York City for *Next Horn Wave*. The brainchild of **Deborah Thurlow**, *Next Horn Wave* is a project featuring the art of improvisation and interpretive styles of the horn in both contemporary and jazz genres upon the dawning of the 21<sup>st</sup> century. The event featured hornists who "go against the grain of tradition" and experiment with performance practice to advance the technique and capabilities of the horn. *Next Horn Wave* gave these players recognition for their efforts and innovative approaches to horn performance.

The events were wide-ranging. On the first evening,

**Kevin Frey** performed his latest original composition, *Poetics*, for horn, digital sound modification, and didjeridu, featuring dancers Jimmyle Listenbee and Linda Grieve; **Sharon Moe Miranda** premiered her new work for horn and piano, *Transported*, and performed Keith Textor's *City Lights*, both accompanied by Xiayin Wang, piano; and **Petter Carlson**, from Sweden, presented a program of jazz standards with his quartet, John Gunther, saxophone, Tom Pietrycha, bass and Tony Leone, drums. The following day's program featured **Martin Mayes**, from Italy, playing *And The*, for valve horn, natural horn, and texts in a theatrical setting; Deborah Thurlow joined forces with composers Eric Ross and Clive Smith to perform *Serenade*, a work by Ross for horn, The-remine, piano with electronic effects and also premiered a new work by Smith, *Ancient Futures*, which also incorporated electronics; and **Jeffrey Stockham** played his own *Samba Azure* and other jazz standards with his quintet, Dave Schumacher, saxophones, Dino Losito, piano, Mike Solazzo, bass, and Jimmy Johns, drums.

Future *Next Horn Waves* are in planning now. Look for more information at <<http://www.2.cybernex.net/~sande/>>.



*Next Horn Wave: Deborah Thurlow, Sharon Moe Miranda, Kevin Frey, Martin Mayes, Petter Carlson (not pictured: Jeffrey Stockham)*

## Förderverein Blechbläser

by Peter Hoefs

The Förderverein Blechbläser, founded several years ago by **Ulrich Köbl**, offered a five day workshop in interpretation of ancient music for brass. The 21 brass players in attendance received instruction about stylistic details of Renaissance and Baroque performance from trumpeter Andreas Lackner (Concentus Musicus) and harpsichordist Professor Lars Ulrik Mortensen. Everyone gained new and deeper experience in solo and ensemble playing of these times. The workshop will be held again in the spring of 2000.

## Brit Bites

collected by Ian Wagstaff

*Maxwell Davies Concerto*

**Richard Watkins** is to perform a new concerto for horn and orchestra by Sir Peter Maxwell Davies at the Barbican on May 2, 2000. The composer will also conduct the work,

which is part of a series commissioned by the Royal Philharmonic Orchestra. Richard, who received the initial manuscript in late November, first became acquainted with Sir Peter through his chamber operas in the early 1980s, and in 1982 Maxwell Davies wrote the now famed *Sea Eagle* for Richard. This horn concerto had been eagerly awaited by Richard and became feasible following Sir Peter's appointment as composer/conductor with the RPO in 1991. Although this is his first solo horn concerto, Sir Peter's *Strathclyde Concerto No. 2* (1989) for Horn, Trumpet, and Orchestra, was written for, and recorded by, the Scottish Chamber Orchestra's **Robert Cook** (horn) and Peter Franks (trumpet). It has also been performed by Richard with trumpet player, John Wallace.

#### *Sillico Horn Course* by Richard Wagstaff

This year's **Michael Thompson** Sillico Horn Course saw the highest attendance yet, with a mixture of 12 amateurs, professionals, and students representing all of the London conservatories, army bands from Britain and America, and a Norwegian freelancer. Though attendance was up this year, the Horn Course will, unfortunately, be relocating to Sioux City, Iowa, in 2000. Sillico di Castelnovo Garfagnan will be missed. An idyllic village high up in the mountains near Pisa, it proved a perfect setting. As in previous years, the food and wine were superb and the bar was the focal point of the evenings; the final concert was a success and included music by Tcherepnin, Wagner, and Mozart. Next year's event, on the campus of Morningside College, Sioux City, Iowa, will take place from July 23 to 30. Final details are not yet set, but the cost will be around \$500. Those interested can e-mail the organizer, Mike Berger at <MBCorno@aol.com> for more information. Mike, one of the players at this year's course in Sillico, also intends to post a relevant page on his business website, <www.fanfaretravel.com>.

#### *The British side of the Munich ARD Competition*

Britons, **Mark Almond** and **Neil Shewan** were among those who took part in the 1999 Munich ARD International Competition in September. The Cambridge undergraduate and Guildhall horn student were up against a field which included principals from professional orchestras. Mark, still only 19, was the youngest competitor. Nevertheless, he broke a competition record by being the first British player to get through to the second test out of three, and into the last 14.

*And.....*

Neil Shewan arrived at the competition to find that his Paxman had been severely damaged in the airplane's hold. Despite assurances that it would be treated as fragile, the instrument was totally unplayable. He was offered £114 compensation, and even then strings were attached. The airline claimed that it was being generous, as, despite the fact that the horn weighed five kilos, this was based on a weight of eight kilos. As Neil points out, the necessary repairs would cost around £1,000 and, even then, the instrument will never play quite as well. Neil said, "I think it's time that the airlines took some responsibility for musical instruments." He accordingly notified the *Daily Telegraph* who ran a news item

on the incident headed "Airline offers £114 for ruined horn." **Frank Lloyd**, one of the judges in Munich, kindly lent Neil his horn for the competition. Although another Paxman, Frank's horn was a medium bore Model 20 which must have contrasted with Neil's own wide bore Model 25. Neil is currently using a Paxman on loan from **Hugh Seenan**.

#### *Not Bites, Only Nibs*

\*BBC Symphony Orchestra principal horn **Timothy Brown** and tenor Ian Bostridge were the soloists in a recent BBC documentary program on the Britten *Serenade for Tenor, Horn, and Strings*.

\***Hugh Seenan** turned journalist with an article in *Classic FM Magazine* on playing *Star Wars* scores for John Williams. Hugh, when 21, played in a couple of recording sessions for the original *Star Wars*, returning at the invitation of current joint principal **David Pyatt** to play on the track of *Star Wars: Episode 1 - The Phantom Menace*.

\*NYO of GB principal horn **Mark Almond** received the John Fletcher Award for being the orchestra's most outstanding brass player.

\***Peter Kane** retired from the Bournemouth Sinfonietta in November, the same month that the orchestra disbanded, receiving a pension for 30 years service. **Peter Davies** retired from the BBC NO Wales due to ill health during the summer, while **Alison Orr-Hughes** has now left the English National Opera.

\*Philharmonia Orchestra principal horn **Nigel Black** recently appeared on the 'This is Your Life' television program which featured his brother, Olympic athlete, Roger.

### First International Festival for Horn and Voice

The First International Festival for Horn and Voice was held September 9-11, 1999, in Ulm, Germany. Hosted by **Manfred Fensterer**, the program featured three concerts, including hornists **Peter Kurau**, **Stefan Henke**, **Olivier Alvarez**, **Daniel Lienhard**, and **Fensterer**, covering a very wide range of relevant repertoire. So successful was the event, that future festivals are planned, perhaps as early as next year.

### Upcoming events

(listed chronologically)

#### Columbus Horn Day

The Columbus Horn Group will hold their Annual Columbus Horn Day on February 5, 2000, at Westerville North High School, Westerville, OH. Workshop events include horn maintenance, computers, and pedagogy; performances by the Columbus Symphony horn section, the United States Air Force Band of Flight horn section, William Hoyt and the Dave Powers Jazz Trio; and a massed horn choir. Contact Jed Hacker at 614-854-0118 for further information.





## 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. For more information regarding workshop details, contact Dr. Eldon Matlick at Tel. 405-325-4093 or E-mail <ematlick@ou.edu>. For information regarding registration information, contact the College of Continuing Education, Tel. 800-522-0722, ext. 5101, Fax 405-325-5101, or E-mail <cafe@ou.edu>.

## Southeast Horn Workshop

The Southeast Horn Workshop 2000 will be held March 10-12, 2000, at the University of Alabama. Guest artists will include **Richard Watkins**, **David Ohanian**, **Michael Thompson**, **Quadre**, and the **US Air Force Reserve Horn Quartet** and events include solo and quartet competitions and mock auditions. For more information contact Skip Snead, Tel. 205-348-4542 or E-mail <ssnead@gallalee.as.ua.edu>.

## Brass Days

The University of Puget Sound, Tacoma, WA, will present Brass Days, March 31-April 1, 2000, featuring renowned tuba soloist Patrick Sheridan. The event is open to all brass players with individual clinics on trumpet, trombone, horn, euphonium, and tuba and performances by Mr. Sheridan, the University Brass Faculty, Jazz Band, Wind Ensemble, and Tuba/Euphonium Ensemble. Registration information is available from the Office of Public Events, University of Puget Sound, Tel. 253-879-3555, Fax 253-879-3149 or E-mail Ron Munson at <rontuba@accessone.com>.

## Third Northeast Horn Workshop

SUNY Purchase will host the Third Northeast Horn Workshop, April 14-16. Please contact **Fred Griffen** at 914-934-5097 or <griffen@purchase.edu>.

## TransAtlantic Horn Quartet Summer Seminar

The TransAtlantic Horn Quartet (**Michael Thompson**, **David Ohanian**, **Richard Watkins**, and **Skip Snead**) will hold its annual Summer Seminar May 28 to June 3, 2000, on the campus of Mercer University in Macon, GA. Total cost for the seven-day event, including private lessons, all activities, room and board, is just \$450.00 if you make application and pay fees by March 17, 2000. After that date, the cost in-

creases to \$500.00. Opportunities for seminar participants will include: solo and ensemble performances, daily master classes and orchestral reading sessions, private lessons, nightly concerts, and much more. For more information please visit the TAHQ on-line at: <<http://anton.music.ua.edu/TAHQ>> or contact Skip Snead at Tel. 205-348-4542 ; E-mail: <ssnead@gallalee.as.ua.edu>.

## Louise D. McMahon International Music Competition

The Louise D. McMahon International Music Competition, featuring a completely new format, will be held June 16-17, 2000, at the McMahon Auditorium in Lawton, Oklahoma. The competition, to be held annually, is open to all singers and instrumentalists twenty-five years of age or older. There is no upper age limit. Prizes have also been significantly increased: First Prize is \$12,000, plus an appearance with Lawton Philharmonic; Second Prize is \$2000; Third Prize is \$2000. Applicants must submit a dossier of artistic achievement composed of recordings, letters of recommendation, sample programs, critical reviews and any other relevant materials. Those chosen as finalists will be granted a \$300 travel stipend and will perform a complete, uninterrupted recital. Information and an application may be obtained by calling 580-248-2001, faxing 580-248-2204, via email <[lawphil@sirinet.net](mailto:lawphil@sirinet.net)>, or by visiting the competition webpage at <[www.lawtonphilharmonic.org](http://www.lawtonphilharmonic.org)>. Applications must be postmarked by February 28, 2000.

## Sixth Annual Kendall Betts Horn Camp

The sixth annual Kendall Betts Horn Camp will take place 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 aged 15 and older of all musical backgrounds, 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 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. **Kendall Betts** is principal horn of the Minnesota Orchestra. Enrollment is limited to forty participants a week to ensure personalized curricula and individual attention. Participants may attend either or both

## The IHS Friendship Project

Please contribute to the IHS Friendship 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.

weeks at very reasonable cost and, for the first time, scholarships to the camp are available by selective competition for students age 15-24. The scholarship application deadline is March 1, 2000. For further details, application and scholarship information, contact Kendall Betts, 4011 Roanoke Circle, Golden Valley, MN, 55422-5313, Tel: 612-377-6095, Fax: 612-377-9706, E-mail: <HORNCAMP@aol.com> or visit the KBHC website at <www.iaxs.net/~cormont/KBHC>.

### Bowdoin Summer Music Festival

The Bowdoin Summer Music Festival incorporates a music school, two guest artist series and the Gamper Festival of Contemporary Music during its residency at Bowdoin College in Brunswick, Maine. Graduate, college and high school level horn players are encouraged to further their musical development through study with **Charles Kavalovski, William VerMeulen, and Peter Kurau**. There are three-week and six-week programs available from June 24- August 5, 2000. The application process requires a written application, letters of recommendation, and either a taped or personal audition, and must be completed by March 1. Fees total \$2105 for a three-week program and \$3450 for six weeks; financial aid is available. Please contact the festival office, Tel. 207-725-3322, for further information.

### 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>.

### Eli Epstein Horn Workshop

Last 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.

### Michael Thompson at Morningside College

Morningside College in Sioux City, Iowa, will host a Michael Thompson Masterclass July 10-16. Participants will study solo and ensemble literature. Two concerts are planned for Saturday and Sunday nights. Cost for the week will be \$475, including room and two meals a day (breakfast and lunch). As well as being a great educational week, lots of fun is planned. For more information contact Michael Berger at Tel. 712-239-2667 or Email <MBCorno@aol.com>.

### International Holger Fransman Horn Competition

The International Holger Fransman Horn Competition will be held July 28-August 5, 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> or Website <http://www.musicfinland.com/lieksa>.

### Kammermusik Workshop

The Fifth Anniversary Kammermusik Woodwind Quintet Workshop will be held in Santa Fe, NM, July 23-30, 2000. All adult amateur flute, oboe, clarinet, bassoon and horn players are invited to attend. Check <http://www.geocities.com/Vienna/4302> or contact Patrick Berry at <prb@postoffice.worldnet.att.net> for more information.

## Programs

### KBHC First Participant Recital and Ensemble Concert

Thursday, June 17, 1999, Camp Ogontz Recital Hall

Steven Harlos, piano

- Scherzo Concertante ..... Vaclav Nelhybel  
Steve Gross  
Concerto No. 4 in E-flat major: Romanza ..... W.A. Mozart  
Jon Kuhns  
Concerto No. 1: Allegro ..... Richard Strauss  
Sabrina Goldberg  
Morceau de Concert: Allegro Maestoso ..... Camille Saint-Saëns  
Jay Sewell  
Nocturno ..... Franz Strauss  
Justin Hageman  
Sonata: Allegro ..... Bernard Heiden  
Emily Wong  
Reverie ..... Alexander Glazunov  
Simon Williams  
Die Allmacht Gottes ..... B.E. Mueller  
The Point Westers, Abby Mayer, conductor  
Andante in D-flat major ..... Anton Bruckner, arr. Hölzel  
The Hornettes, Kendall Betts, coach  
Stabat Mater: Pro Peccatis ..... Gioacchino Rossini, arr. Martinet  
The Tinkerville Tooters, Vincent Barbee, coach  
Cantos IV - Das Alte Jahr Vergangen Ist ..... Samuel Scheidt  
The Koppraschaires, Barry Tuckwell, conductor  
Achieved Is The Glorious Work ..... F. J. Haydn, arr. Shaw  
The Backwoods Babes, Kristen Hansen, coach  
Tristan Fantasy ..... Richard Wagner, arr. Jeurissen  
The Insomniamaniacs, William Capps, conductor

### Eldon Matlick in Recital

Monday, November 8, 1999, Pitman Recital Hall

University of Oklahoma

- Nocturno, op. 112 ..... Carl Reinecke  
Sonate, op. 29 ..... Joseph Haas  
Impromptu, op. 72, no. 1 ..... Bernhard Krol  
Sonatine ..... Harald Genzmer  
Andante e Polacca ..... Carl Czerny

### Hans Clebsch in Recital

Saturday, November 6, 1999, Gamble Auditorium,

Baldwin Wallace College

with Laurent Boukobza, piano, Stephen Rose, violin,

Michael Mayhew, horn

- Intermezzo, op. 35, no. 1 ..... Reinhold Glière  
Three-Movement Suite for Two Horns, K. 487 ..... W. A. Mozart  
Legende Rustique ..... M. Boucard  
Trio for Piano, Violin, and Horn ..... Johannes Brahms



## University of Wisconsin Horn Choir - "Hill's Angels"

Sunday, November 14, 1999, Mills Concert Hall

Douglas Hill, director

Heather Arrowood, Jennifer Balch, Christopher Bowles, Lin Foulk, Kevin Frey, Ryan Gruber, Christian Johanson, Bethany Kutz, Amanda Miller, Abigail Pack, Isaac Roang, Daren Robbins, Suzy Sandrik, Cara Sawyer, Melissa Schulz, Jeff Suarez  
 Psalm 122 (for four choirs) ..... Heinrich Schütz  
 Gallatin Fanfare (1996) for 8 Natural Horns ..... Lowell Greer  
 A River of Amber and Bronze for 16 Horns ..... Mark Schultz  
 Grand Canyon Octet for Horns ..... Eric Ewazen  
 Nonet for Brass (1969) ..... Alec Wilder  
 Jaime Mitchell, guest tubist  
 Norwegian Wood ..... McCartney/Lennon, arr. Blake/Rich  
 Mercy, Mercy, Mercy ..... Joseph Zawinul, arr. Blake/Rich  
 All The Things You Are ..... Jerome Kern, arr. Curtiss Blake



*The U.W. Horn Choir - "Hill's Angels"*

## The University of Wisconsin Horn Department Recital

Saturday, November 20, 1999, Morphy Recital Hall

Concerto No. 1, op. 11 ..... Richard Strauss  
 Jennifer Balch, horn, Arthur Johnson, piano  
 Nocturne, op. 7 ..... Franz Strauss  
 Amanda Miller, horn, Ted Reinke, piano  
 Morceau de Concert, op. 94 ..... Camille Saint-Saëns  
 Bethany Kutz, horn, Jess Salek, piano  
 Concerto No. 2, K. 417 ..... W. A. Mozart  
 Cara Sawyer, horn, Benjamin Kidwell, piano  
 Fantasia, op. 2 ..... Franz Strauss  
 Ryan Gruber, horn, Ted Reinke, piano  
 Cycles ..... Kevin Frey and Abigail Pack, horns  
 Sonate für vier Hörner (1952) ..... Paul Hindemith  
 Christian Johanson, Daren Robbins, Lin Foulk,  
 and Jeff Suarez, horns

## University of Oklahoma Studio Horn Recital I

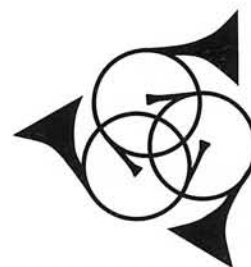
Tuesday, November 2, 1999, Pitman Recital Hall

Morceau de Concert, op. 94 ..... Camille Saint-Saëns  
 Emily Jerman, horn, Susan Babcock, piano  
 Allegro from *Sonata* (1939) ..... Bernard Heiden  
 Aleisha Phillips, horn, Jason Clemens, piano  
 Lied and Humoreske, op. 28, nos. 1 and 2 ..... Leone Sinigaglia  
 Hadley Jerman, horn, Susan Babcock, piano  
 Fantasia, op. 2 ..... Franz Strauss  
 Ian Williams, horn, Susan Babcock, piano  
 Nocturno, op. 7 ..... Franz Strauss  
 Ben Price, horn, Jason Clemens, piano  
 Allegro from Concerto for Horn, op. 91 ..... Reinhold Glière  
 Emily Pearce, horn, Susan Babcock, piano  
 Archangel from *Sonata for Horn* ..... J. J. Sanchez  
 Derek Matthesen, horn, Bryan Stanley, piano  
 Concerto No. 2 in E-flat major, K. 417 ..... W. A. Mozart  
 David Pennekamp, horn, Susan Babcock, piano

## University of Oklahoma Studio Horn Recital II

Wednesday, November 3, 1999, Pitman Recital Hall

Reverie ..... Alexander Glazunov  
 Jacob Hofer, horn, Shara Long, piano  
 Allegro moderato from Concerto in D minor ..... Antonio Rosetti  
 Ameerah Morsy, horn, Jason Clemens, piano  
 Sûr les cimes ..... Eugène Bozza  
 Nikki Rouser, horn, Susan Babcock, piano  
 Rondo from Concerto No. 3 in E-flat, K. 447 ..... W. A. Mozart  
 Becky Tilley, horn, Ya Ming Sung, piano  
 Villanelle ..... Paul Dukas  
 Sarah Vandehey, horn, Jason Clemens, piano  
 Allegro from Concerto No. 1 in D major ..... F. J. Haydn  
 Janet Green, horn, Susan Babcock, piano  
 Concerto for Horn, Op. 8 ..... Franz Strauss  
 Jon Eising, horn, Susan Babcock, piano



# News Deadline

The next deadline for IHS News is

**March 10, 2000.**

**Send items directly to Heather Pettit.**



## 1999 Harold Meek Memorial Award

### **"Franz Strauss: A Hero's Life"**

by William Melton

The Editorial Advisory Board of International Horn Society Publications has selected William Melton's article, "Franz Strauss: A Hero's Life" which appeared in the February 1999 issue (vol. XXIX, no. 2) of *The Horn Call*, to receive the very first Harold Meek Memorial Award for volume year XXIX (1998-1999). This honor was created by the IHS Advisory Council in the summer of 1999, and is named in memory of the first editor of IHS publications, Harold Meek, whose seriousness for the job laid a firm foundation for the journal's successful existence. The criteria for selection includes the following considerations:

A Featured Article appearing in *The Horn Call* that includes

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

Born in Philadelphia in 1954, William Melton grew up in Los Angeles. After receiving a B. A. in 1976 from the University of California at Los Angeles (where he was a horn pupil of Sinclair Lott), he remained three more years as a graduate student in music history. He left these studies after a successful orchestral audition, and has been a member of the Sinfonie Orchester Aachen/Aix-la-Chapelle since 1982. 1991 brought the formation of Die Aachener Hornisten, a quartet for which Melton serves as fourth horn and composer-arranger. The quartet gave a command performance for the late King Hussein's birthday celebrations in Jordan in 1994, and made a seven-city tour of Australia in 1995. This year brings tours to the U. S., China, and the south of France. After a decade of settling into the orchestra, Melton drifted back to musical scholarship. He says, "All too often, musicologists write for their colleagues and journalist-critics write for the rest of us. With classical concerts and recordings languishing, the time to cultivate future audiences is now. There has to be a way to combine good writing for a wide audience with accurate musical scholarship." Melton's first full-scale attempt is the inaugural English treatment of a subject close to hornists, hearts: *Engelbert Humperdinck: A Biography*, ten years in research and preparation, is expected to be released within the year. Melton lives near the German border in the ethnic-German east cantons of Belgium, in the foothills of the Ardennes. He, his wife Lynn (a mezzo-soprano at the Aachen Opera), and daughters Olivia, Hillary, and Gillian, are restoring a 150-year-old farmhouse. Melton wishes to express his thanks to Messrs. Peter Damm, Norman Schweikert, Jeffrey L. Snedeker, and to Dr. Christian Strauss, for their encouraging correspondence.

On behalf of the International Horn Society and the IHS Editorial Advisory Board, I offer hearty congratulations to Mr. Melton with best wishes for continued success in his future work.

Jeffrey L. Snedeker  
Editor, IHS Publications





# Travelling in China

Tips from Michael and Janet Houle

If you are looking for a unique travel experience, don't miss the opportunity to visit China in conjunction with the 32<sup>nd</sup> International Horn Society Symposium, 2000 Beijing International Horn Festival. In 1993, we were fortunate in being able to participate in a three-week cultural exchange musical tour of China. From recollections of our trip, we offer the following travel tips.

Passports and entry visas are required. Passport application forms can be obtained at your local post office and must be submitted with two passport photos. If you already have a passport, it must be valid for six months after the expiration of your entry visa. If you are an U.S. citizen and need a passport, don't wait until the last minute. The U.S. State Department is phasing out last-minute service for walk-ins. Travelers leaving within fourteen days must use an automated phone system to set up an appointment to apply for a passport. Rush delivery will then cost an additional \$35.00. Application for a tourist visa can be made through any Chinese consulate. For tourists, a 30-day, single entry visa is typical.

Immunizations are not required for short-term travelers, unless recently in cholera or yellow fever zones. However, it is advisable to check with your local health department for their current recommendations.

Be prepared for a long flight. Our point of departure was San Francisco, California. Flight time to Shanghai was twelve hours, 6,820 miles. We de-planed long enough to clear customs, re-boarded, then flew on to Beijing, another one and one-half hour flight. Pack any prescription medications (in their original bottles) in your carry-on luggage along with any personal accoutrements that you might need.

Set aside any designer luggage and opt for the sturdy, durable variety, especially if you plan to take advantage of post-meeting sightseeing. Be prepared for a warm, humid climate. We arrived at Shanghai Airport on July 8<sup>th</sup> at 8:00 in the evening. Even at that hour it was 86° F with 85% humidity. The lowlands of China are usually warm and humid in the summer. Cotton clothing that is easily washed is appropriate and comfortable shoes a must. As when travelling anywhere, temperatures can vary from the norm, or air conditioning can be a little too vigorous for some, so some clothing that is moderately warm is useful. The rainy season is from May until August, making light rain gear useful. Using hotel laundry services can be handy, but expensive. Laundry bills were one of our highest personal expenditure items.

Check adapter needs for hair dryers, shavers, etc. We saw plug types spanning those used in North America, Europe, Australia, and Japan. Carrying a set of the common types of adapters is advisable. Electricity is 220 volts, 50 cycles AC.

We make it a practice to register our horns and cameras with U. S. Customs before leaving the country. Upon arrival in China you will be required to complete a declaration form listing any foreign currency, cameras, and valuables you are carrying with you. Having a list of serial numbers prepared in advance makes this process much easier. This form must be turned in upon departure. When leaving China, you may

be asked to produce any item on your declaration form to show you have not sold it while in the country. Upon departure, purchased antiquities must carry the red lacquer seal of an official antique shop. Otherwise, they can be confiscated by Chinese Customs without remuneration.

Chinese currency is called the *renminbi*, abbreviated RMB. Its basic unit is the *yuan*, which is subdivided into ten *jiao*, which is further subdivided into ten *fen*. The *renminbi* is not completely convertible on the world market, so there is a foreign-exchange black market. Avoid it like the plague. Most of the world's main currencies are accepted in banks and hotels. Eurocheques were not accepted anywhere. Many places visited by foreigners accept the usual credit cards, but don't expect to use them outside of the major cities. Most transportation costs must be paid in cash. Tipping is still illegal in China, but tourist influence has begun to change attitudes in some areas. Tipping is still not common in most restaurants and hotels, but is beginning to be accepted in some areas, like Shanghai. As part of the ritual, any tip will, at first, be firmly rejected.

China has one the world's great cuisines. Meals may include vegetable dishes, soups, fish, beef, pork, chicken, duck, rice, and a variety of fruit. We were very well fed! Even though tap water is drinkable in some places and hotels, it is best to drink water that has been bottled or boiled. Or drink tea, beer, or the wine that is readily available. Western utensils can be requested, but be adventuresome, use chopsticks. They are perfect for the lazy Susan style of service.

Take a little time to read about the history and culture of this incredible country and familiarize yourself with places you might visit, The Forbidden City, The Great Wall, Ming Tombs, Royal Garden, to name a few. The Chinese people are friendly, gracious, and inquisitive about Westerners. When we were in the rural, non-tourist areas of China, we were the subjects of much interest and curiosity. If that happens to you, be sure you, too, are friendly and gracious.

One important thing you can do to prepare for your visit is to learn a few words of Chinese.

|           |                        |
|-----------|------------------------|
| Hello     | Ni hao ("Nee how")     |
| Good bye  | Zai jian ("Dzay jenn") |
| Yes       | Shi ("Shir")           |
| No        | Bu ("Boo")             |
| Please    | Qing ("Cheeng")        |
| Thank you | Xiexie ("Shie-shie")   |

Chinese is a tonal language, but don't let that inhibit you. Any effort to speak the language will be greatly appreciated, even if you do get a few chuckles at your pronunciation. The context of the event will clarify your meaning, even if your tone isn't quite right. Better yet, buy a small phrase book to give yourself a real head start.

For many, the opportunity of going to China is a once-in-a-lifetime possibility. We would recommend that anyone who can, take advantage of this occasion.



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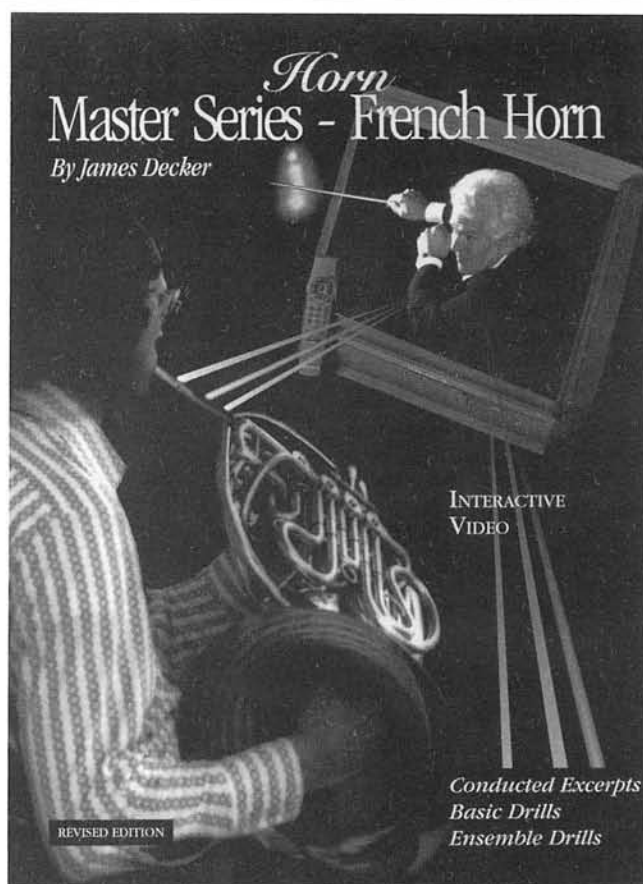
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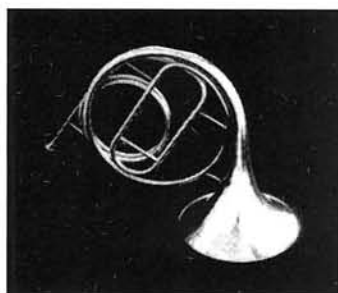
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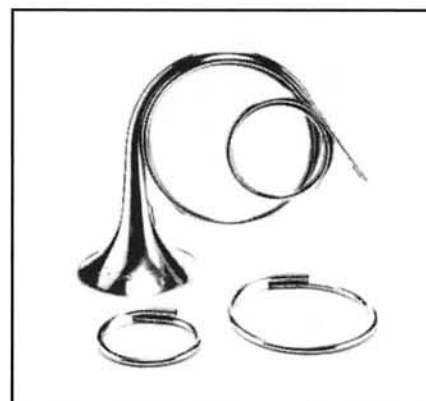
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# Horn Playing in Los Angeles from 1920 to 1970

by Howard Hilliard

**T**his is the second and final installment of this article begun in our previous issue. It discusses the years following World War II to about 1970, admittedly somewhat arbitrary, but which coincides with the end of the first full decade of freelancing, during which the present system of hiring was established. As stated in my previous article, because there is very little written about Los Angeles studio musicians, this article relies largely on recent oral history, and interviews from some of the most prominent horn players of their era (notably Jack Cave, James Decker, Vincent de Rosa, George Hyde, and Gale Robinson) make up the bulk of the source material used. 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. This article focuses on studio horn players in particular, and 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.

## The Studio Contract Orchestra Years (1944-1958)

In 1944, with the war drawing to a close, Metro-Goldwyn-Mayer, Twentieth Century-Fox, and Warner Brothers agreed to hire fifty musicians for each of their orchestras; Paramount contracted forty-five, and Columbia, RKO Radio Pictures, Republic Productions, and Universal agreed to employ thirty-six musicians each, on a guaranteed annual salary.<sup>1</sup> Regarding the number of full-time hornists working in the late 1940s, Gale Robinson recalls:

We figured at one time that there were thirty horn players that were making a living around town. That would include the Philharmonic, maybe five down there, then Fox, Warner Brothers, and MGM, and here and there, plus the light opera shows, plus the ones that were free lancing in radio. That was before TV started. But there was a huge number of guys making a good living playing horn out here. That was the peak, and it has never been the same since.<sup>2</sup>

While the studio contract orchestra system would last until 1958, the seeds of its demise would be planted in 1948, with a landmark legal decision in which Paramount Studios was forced to divest itself of its movie theaters.<sup>3</sup> The Supreme Court ruled that Paramount's control of both production and distribution was monopolistic. The other major studios were required to follow suit and divest themselves of their theater holdings. The end of this vertical monopoly eventually

eroded the studios' financial stability, the full effects of which would only be felt a decade later. Although the number of musicians on contract may seem small when compared to a modern symphony orchestra roster, it was not unusual for a studio to borrow players from other studios for large pictures. Studio hornist and composer George Hyde recalls:

In those years the first horn players (Jack Cave, of course, was at MGM for years) and other guys from the other studios (even though they were under contract with their own studios) were allowed by the union to go to another studio call if the leader wanted a bigger section with eight horns for a big picture. Then, all the first horn players would show up and they would be on that call. That happened when I was at Warner's quite a bit. For example, Max Steiner<sup>4</sup> or [Dimitri] Tiompkin,<sup>5</sup> the Russian composer, usually wanted a big horn section.<sup>6</sup>

Because of the union quota laws, employment for musicians was normally limited to a single studio. James Decker explains how the quota laws worked:

They [the available hornists] weren't allowed to play other studio gigs. We were under strict quota laws set up by the American Federation of Musicians. We could only play at the studio which held our contracts, unless special permission was granted from the union. The contractor of the studio wishing to hire us had to produce evidence that our services were required. This was not an uncommon practice.<sup>7</sup>

Jack Cave refers to Fred Fox<sup>8</sup> as he explains that the quotas also extended to radio:

Fred did very well. I think that he did a great deal of work when they did those transcontinental radio shows, like the *Telephone Hour* and some of those big shows that came out of here; they were in the 1940s. The union would allow musicians to have four "TCs" (transcontinental broadcasts) a week. I think that the studios already had the horns they needed and he was mostly in radio.<sup>9</sup>

The studios had locked themselves into a system of employing a minimum number of musicians on salaried contract. From 1954 to 1956 as fewer and fewer pictures were being produced, there was a precipitous drop in the number of hours of recording, while compensation remained the same.<sup>10</sup> This system of employment, along with the accompanying revenue loss, would prove economically disastrous for the studios. Eventually, they refused to renew the contracts for all the orchestras in 1958.

Between 1944 and 1958, most horn players in the recording industry had contracts with major studios, but that was



not the case for everyone. It was not necessary to have a contract to do well during the period of the contract orchestras according to de Rosa:

I was freelancing and I never really wanted a contract, but then Alfred Newman wanted me desperately even though I had told him flat out that I wasn't interested in that job. I was making a lot of money in freelancing and I liked that. He talked me into it; he really insisted and really wanted me. Here was a great man who was the best in the business. I was very honored and signed the contract, and of course I worked with him after the contracts were over. I was sort of pleased that the contracts were over, to tell the truth, because I saw all of those guys who were on contracts playing golf most of the time. A lot of them went downhill on their instruments.<sup>11</sup>

With falling production and declining receipts, the days of the studio contract orchestras were numbered. It was also during this time that television scoring began to create a substantial amount of work. Unfortunately for Los Angeles recording musicians, four-fifths of all television music in 1955 was recorded elsewhere, much of it in Europe.<sup>12</sup> Recording wage scale was undoubtedly high but the money that went directly to the musicians was only a part of the cost to hire them.<sup>13</sup> Television residuals that had been earmarked for the musicians were diverted to the trust fund in 1955. A flat fee of \$2,500, which went into the trust fund, was levied on every half-hour television show and added to the production costs even before a single musician was hired. The notion that recorded music put live musicians out of jobs had led to the creation of the Music Performance Trust Fund in its final 1947 form. The levy collected on recorded music was to be transferred to live performances through the fund. Most of the country's union musicians worked part-time and did not record, and their votes in favor of creating this fund overwhelmed the small number of studio musicians.

James Petrillo, President of the American Federation of Musicians (AFM) from 1940 to 1958, was essentially hostile to the "elite" recording musicians. He longed for the days of live music, even after a failed attempt from 1942 to 1944 to ban recorded music permanently. Though there was a ten-percent contract raise in 1954 for recording musicians, the increase was siphoned off to the union trust fund.

These additional costs forced recording work out of the country as well. Opposition to Petrillo led to the formation of The Musicians Guild of America, which won the right to represent the recording musicians in Los Angeles in July of 1958.<sup>14</sup> This was the same year in which the major studios refused to renegotiate new contracts with the AFM, leading to an AFM strike. The Guild eventually settled the strike and brought an end to the studio system in 1959. It was at this time that the quota laws were also effectively abolished. To retaliate, the AFM banned those who had left the union (to join the Guild) from performing live music, since the AFM controlled all live-music contracts.

Most of the top recording musicians joined the Guild, but not all. This caused many bitter feelings between the two

groups. Friends of thirty years would not speak to each other. There were those who thought the studio contract system could be saved. At stake were the jobs of hundreds of musicians, who would not be able to compete for work in the new freelance environment. On the other hand, the leading players would be free to take as many jobs as possible. Common refrains among Los Angeles studio musicians interviewed by Faulkner in 1968, ten years after the demise of the contract orchestras, were: "About 100 players do the majority of work in film and recordings. One hundred players do about 90 per cent of the work, the *best work*," and "the union struggle in the late fifties was an attempt by the cream of the crop to control all the work in town."<sup>15</sup> For the most sought-after musicians, it would mean being able to work virtually non-stop,<sup>16</sup> while the majority of others, who did not keep up their skills or were marginal musicians, would be forced to leave the business. There was an additional factor that would effect the employment of many musicians: the vagaries of freelance hiring politics.

The switch to a freelance system was both inevitable and traumatic, although at the time the immediate outcome was far from certain. De Rosa recalls how he had made plans to leave the country:

I was one of the very first to be expelled from the union by the American Federation of Musicians (by Petrillo) because I was on the Board of Directors of the Local 47 at the time. The president of Local 47 at the time was a man named John TeGroen. He said, "I have a telegram from J. C. Petrillo and I'll read it to you," and he said, "Poll your board and anyone who votes to uphold the meeting of recording musicians at the [Hollywood] Palladium on Monday shall be expelled." So I went home and talked to my wife and I said, "We'll just have to do what Mr. Brain said. We can go to England and work there if I can't be a member of the AF of M. If I can't be in the union, I can't work in the music business." I went down and polled my vote, voting for upholding the meeting, and when I got home at 11 o'clock, there was a telegram expelling me from the AF of M. Of course at that time I was under contract with Alfred Newman and he had a lot of pressure from the union to not have us on the recording stage. After the second call, he called me in with two other men and we thanked him for being so nice to us – keeping us on as long as possible. But then he read this telegram from the head lawyer of the Twentieth Century-Fox Corporation, saying that because of the Taft Hartley law, no matter what union pressure you get, do not dismiss Mr. de Rosa, Clyman and Atkinson, because we fear that they could win a multimillion-dollar suit against the corporation. At that time we were able to do anything that went across [state] lines. Any recordings were fine but our live music performances were shut down. We couldn't do anything live for at least a couple of years.

James Decker made plans to leave the business altogether:

We had a nine-month strike. In fact, that started me going into another business. I was going to be a technical writer for a manufacturer, telling customers how to operate their products.

Even for many of those whose careers survived, the turmoil of the Guild years was an open wound that did not heal.

In 1960, there was another National Labor Relations Board-sanctioned vote for certification. By a narrow margin, this time the American Federation of Musicians regained bargaining control for the Los Angeles recording musicians. This was due in no small part to the adoption of many of the Guild's ideas. Nevertheless, the AFM could not turn back the clock on the new freelance system. In 1961, a rapprochement between the AFM and the Guild led to the reinstatement of all Guild members in addition to special representation in the AFM for the recording musicians. This representation became the Recording Musicians Association (RMA) that is part of the AFM. Other major recording cities started their own RMAs and in 1983 an international RMA, uniting the local organizations, was forged.

## The Freelance Era (1958-1970)

Alfred Brain's career with the Los Angeles Philharmonic in 1923 had begun at a fabulous salary (for the time) of \$250 a week. He began the practice of receiving over-scale wages in the studios. His protégé, de Rosa, and others, including Decker, would carry on the practice of earning double scale as first chair players. Decker recalls his first studio contract as principal horn:

David Klein, the manager of the orchestra, got my price up from a start of time and a quarter to time and a half the next year. Then, next year, to time and three quarters and, finally, the fourth year I was there: I got a double check like some of the guys in the other studios. We learned that from Alfred Brain. He said, "I don't need an assistant, just give me the check." So he always got a double-scale check whenever he played.

For the finest players, union scale in the studios was never a consideration. During most of Alfred Brain's lifetime, inconsistent professional horn players were quite common. An accurate horn player who would not ruin recording takes and had all the other fine playing qualities would be compensated well. This consistency became even more important when the contract orchestras were disbanded. Instead of salaried musicians with nearly unlimited rehearsal and recording time, the musicians were now paid by the session. Overtime for these sessions could cost thousands of dollars, which provided even more incentive to hire the best musicians possible, particularly when it came to the horn, where a cracked note was far more obvious than an out-of-tune note in one of the string instruments.

In Robert Faulkner's sociological study of the Los Angeles studio musicians, he noted that studio string players had the least job satisfaction because playing in a studio orchestra was considered inferior to being a soloist or chamber musician. This was less so with horn players. In general, commercial music is more interesting for winds; moreover,

the horn was often the favored solo instrument. Alfred Brain raised the standards of horn playing for studio hornists and influenced film score composers to write more prominent horn parts. In addition to more rewarding parts, doubling fees for many of the winds made their pay more lucrative than that of the string players. In a 1972 article entitled "Double or Nothing," James Decker wrote that there were hundreds of calls that used descants or tuben, each involving "doubling" pay.<sup>17</sup> Gale Robinson gives examples of the disparity of pay between various orchestra instruments and the use of the tuben for "doubling" pay:

The tuben were used legitimately when there was a definite sound that was required. Then a lot of us started using the tuben because in certain places you had budgets where there was a scale involved. The way that you could get over-scale, which would be time and a half, was by adding another instrument. Because they usually wrote for four tuben, the entire section could get over-scale. There was no use for the descant horn but there was a use for the tuben. We literally tried to sell that thing as a moneymaking situation. Then the composer would write one or two cues or whatever to make it honest. For instance, if you did a live TV show, with a lot of money involved, maybe a Jerry Lewis show or Flip Wilson show or another of those big comedians, everybody else is watching [the woodwinds] cleaning up on these doubles. You take those woodwind players and they would have four or five doubles, and they would have four woodwind players and each of them with five doubles. I don't know what deal that the string basses worked out, or the concertmaster, but we saw that they were underpaying us. We weren't going to sit there for scale making \$200 while the rest of the guys were making \$800. So we worked that thing out as a double.

Just as there were exceptions to the contract arrangements during the contract studio orchestra years, so too would there be during the freelance years. Decker gives an example of one of these exceptions:

Paramount came up and asked me to be first call for them. They couldn't put me under any kind of a contract, but they wanted to obligate the first horn, concertmaster, and the first cello to an agreement that they would always be available for their scores. They would pay me a double check if I would agree to do this. So I did. Even the TV shows like *Odd Couple*, *Mission Impossible*, and *Star Trek* were under that obligation. They paid me double scale even though it was just TV, which was awfully nice. So that went on for a few more years. After that everything became an open session.

Artistic satisfaction for the horn players did not rely solely on their studio work. Many well-paid studio musicians went out of their way to play less remunerative live music. Decker gives an example of this in connection with establishing the Glendale Symphony:

We all gave back our checks to help sponsor those things, although we all played for scale. We had a great orchestra of studio musicians and we all gave back our scale. I made a



deal when Joe Hoeft, the founder of Glendale Federal Savings, came in. Everyone would play for minimum scale in the orchestra as long as no one else was paid time and a half. If they paid time and a half to anybody, the rest of the team of thirteen first chairs of the orchestra would also be able to get that time-and-a-half scale. It wasn't in the union regulations but everybody was making time and a half in the studios at that time, when they had a principal part.

The enormous pay differential between interesting live music and recorded music kept de Rosa out of live music for many years. Their compensation, when added to residuals,<sup>18</sup> made the top studio horn players the highest paid hornists in the world. De Rosa recalls giving up live music do to the ban on the Guild members and because rehearsals would conflict with his recording schedule:

I used to do a lot of live performing—lots of it. But after the Guild, I couldn't do any more. I was locked out of any of that. I used to do a lot of chamber music. In fact, I did the first recordings with the LA Chamber Orchestra with Neville Mariner. [Richard] Perissi played second horn with me. But then I had to give it up after that because they would rehearse in the middle of the week, and, if I was in the middle of a picture, I wasn't going to give up thousands of dollars to go in there and rehearse.

There was another important shift that was taking place during the waning days of the contract orchestras. In many of the nation's orchestras, the nickel-silver Conn 8D double horn was becoming the instrument of choice. The 8D had a large, dark, heavy sound that became the new standard in the symphony orchestras of New York, Cleveland, Philadelphia, Los Angeles, and elsewhere. The Conn was modeled on the large-bore, nickel-silver "Horner Model" Kruspe, designed and imported by Anton Horner<sup>19</sup> of the Philadelphia Symphony, but often had better intonation and a more reliable scale.<sup>20</sup> The Kruspe horn was manufactured in the city of Erfurt, Germany. During World War II, the factory was bombed and was never rebuilt after the city fell under Soviet control as part of the new East Germany.

James Chambers, the principal horn of the New York Philharmonic from 1946 to 1969, was the first prominent horn player to promote the Conn 8D.<sup>21</sup> Just as the Conn evolved from the Horner Kruspe, so too did Chambers' playing style evolve from Horner, in de Rosa's estimation: "Chambers was great in his way. He had a big beautiful sound and he carried on the Horner tradition." De Rosa, while not the first to embrace the instrument, eventually made the Conn 8D sound his hallmark. Discussing the introduction of the 8D in Los Angeles, Gale Robinson recalls:

It would have been around 1948. The first one to switch was Fred Fox. He had always played Alexanders and he said it was a revelation to him because of the accuracy of the instrument compared to the Alexander. Then a couple of other guys switched.

The result of Fox's introduction of the 8D to Los Ange-

les seems to have been incidental. While he was a fine player with an excellent reputation, his greatest influence was as a teacher. At a time when most horn teachers taught by example, he was able to articulate a comprehensive teaching method. His book, *Essentials of Brass Playing*,<sup>22</sup> was one of the finest books to come out of the Los Angeles area on brass playing at that time. In addition to his private teaching, Fox taught at the University of Southern California, the Music Academy of the West, Pepperdine College, California State University at Los Angeles, and California State University at Northridge.

Using a deep "da Losa style"<sup>23</sup> mouthpiece with a large throat size with the Conn produced a sound that was fully formed close to the horn bell. George Hyde gives credit to Chambers for inspiring the stylistic change in Los Angeles:

In my opinion, it wasn't until later when Vince finally heard James Chambers playing his 8D, and thought, "That's the horn sound I want – a big full dark rich German Kruspe sound." So Vince got an 8D. It wasn't long before he got on the top and anyone who wanted to play in his section [played a Conn or a large Kruspe], and it has been that way ever since.

Brain's cutting sound was ideal for a microphone placed at a distance from the orchestra. It was less appropriate for the new recording environment where adjustments could be made for sections and even individuals by placing microphones closer to the horn bell. As recording technology evolved toward a larger number of tracks and the attendant "close-miking," the Conn became the best choice of horns. Robinson explains that different instruments were compared as the recording technology changed:

As for mikes and horns, we would put comparisons to work, and invariably the 8D would come out best for our work. We compared Alexanders, Knopfs, Schmidts, Wunderlichs, Kruspes – all of the horns.

De Rosa obviously preferred the Conn 8D or large-bell Kruspe in his section. Since he controlled much of the freelance studio work, that became an additional incentive for the other Los Angeles horn players to shift toward the Conn.

In the early stages of this transition to the Conn, an interesting compromise was created by two of James Stagliano's students, Decker and Robinson: adding a Conn bell to the Alexander double horn. Decker emphasized the Conn bell's capability to play without "edge" and the ability of the modified Alexander to match the Conn:

The only thing I can say about that is that Vince was totally responsible [for the use of the Conn 8D]. I was playing an Alexander horn with an 8D bell, because I wanted to be able to match up. It took me a lot of trial and error to match up these harmonics. I had a Jimmy Chambers/Reynolds leadpipe on it, and I found an 8D bell that worked after three tries. I played on that type of instrument for a long time as did a lot

of the other players. Charlie Peal and at least ten other players that also converted to that style liked the Alexander horn, but it wouldn't match up with the other horns as well. I started that [putting Conn 8D bells on an Alexander] because the Alexander bells edged up too soon. When you play with 8Ds they don't edge up that fast, unless you have a tight player. When you play with 8D players and you want to get that same melodious sound, you have to do something about it, because the Alexanders simply don't do that. One thing that studio composers don't like is edge. If they want edge, they will have you play with a brass mute, like Bernard Herrmann did, or they want that "noble" sound.

Robinson recounts his reluctance to switch to the Conn in a conversation he had with Decker:

I remember talking to Decker about this, and he said, "My God, now a person's fundamental sound is going to be more important the closer they come into us [with the microphone]." Because Brain used to rely upon a thrust and a projection; and his sound would ricochet around and you could put the mike way back there and you could still hear him. When you were sitting next to him you could hear very little. It was crazy. With the 8D you could send out a sound that was around you. You could hear it. That was why they liked the 8D, because the first horn could hear the second horn, the second could hear the third, the fourth could hear the first. But sometimes with the slender sound, the sound would go up instead of coagulating around here, and people would have trouble hearing each other. We would sit next to Brain, and it would sound like he was barely playing. But he was

projecting like crazy. They used to talk about that. Do you want to feel good (Mr. Feel Good, when you are sitting around and you can hear everybody well) or do you want to go for the audience? Who are you playing for, your colleagues or the audience? Make your decision. I remember that we used to talk about the psychology of that.

## De Rosa and The Los Angeles Philharmonic

Vincent de Rosa was in the prime of his playing career with nearly twenty years of first horn experience when the major studios put an end to the contract orchestras. He had entered the profession as a teenager and was still in his 30s, as were others of his generation like Decker, Robinson, and Perissi, when the transition to freelance studio orchestras occurred.<sup>24</sup> This generation of horn players was rich in talent, large in numbers, and had accrued experience as young players, in small part due to the weakness of the previous generation. As the number of contract positions declined, the quality of experienced, working horn players rose. What was unusual was that the cast of characters changed so little over the coming years.

It was not until the demise of the studio contract orchestras and the end of the quota laws that the apex of de Rosa's recording career would be reached. Don Christlieb recalls the impact de Rosa had in the industry:

With Vince's superstar reign, even working day and night he could not fulfill all his job offers. His phenomenal solo playing attracted composers to compete with each other, making horn the favorite solo instrument of the film orchestra, and not just for "horn calls" alone. After his studio dates, Vince would rush to the next recording stage for a record date. No one would stand in line behind Vince at the Local 47 payroll desk because his stack of checks would take time to process.<sup>25</sup>

The preceding quotation touches on a number of important aspects of de Rosa's career. The most obvious was his popularity as a "first-call" horn player in an era of consolidation in the recording industry when even fewer full-time musicians were employed. A broader impact of his career was an increase in the already prominent role of the horn in film music, which his mentor Alfred Brain had begun. This was also due to the fact that the studios often had in-house arrangers and orchestrators who knew well the capabilities of their musicians. Jack Cave gives a specific example of one of those arrangers:

I'd have paid to go to MGM in those early days. Particularly when we got some really good writers in there like Conrad Salinger, the orchestrator, who wrote arrangements. He just had a way of writing for the horn that made it so beautiful (the way he fitted it in to the arrangements). In fact, in backgrounds of songs, he used the horn so nicely, I thought, "Boy, I ought to keep you on salary for myself," because up until then we never had anybody writing beautiful stuff to make the horn sound so good.



**HORN SECTION OF THE  
1939 LOS ANGELES PHILHARMONIC**

*When the Philharmonic Orchestra performed Richard Strauss' Sinfonia Domestica, eight horns were required.*

*In the picture above, the players are, first row, left to right: Luigi de Fabrity (6th horn), Odolino Perissi (4th), Vincent de Rosa (8th), and James Stagliano, soloist; Top row, left to right: Sinclair Lott (5th), Jean Musick (7th), Walter Horning (3rd), and Huntington Burdick (2nd).*



Composers often wrote specifically for or requested de Rosa. His impact on Hollywood composers brought about a new standard for studio horn parts.

Unlike Brain, the major part of de Rosa's career would be spent in the studios. De Rosa's natural proclivity matched the most important playing requirements for recording. Above all, accuracy was crucial, take after take, no matter how many hours or sessions he had played already. Early in his career, as a teenager, de Rosa displayed an amazing accuracy that included notes, intonation, and blend, as recounted by Cave:

I remember [Vince] was on a record date with me. We had a unison up to a high [concert] f" on a difficult high part in unison for two horns. It was so perfect I couldn't believe it. I had never worked with anybody like this. It sounded like one horn all the way, and we kept doing it over and over and over. I wondered, "When is he going to miss the next one?" and he never did. I thought, "We got ourselves a gem here."

Decker recalls the same accuracy decades later:

His biggest contribution to studio playing was his ability to concentrate beyond any fiddle player or concertmaster, his ability to keep under control even under very painful, stressful conditions. His ability to maintain control, take after take was awesome. One of the pictures we played with John Williams had a long horn solo in the beginning. John was a perfectionist. After the first take, John would listen then come back, make a few improvements in the strings or whatever and call for another take. Again, Vince would play a perfect solo. Again John would come back and ask for another take. Well, after all this and hearing Vince do another perfect solo, you begin to wonder how he manages such composure and concentration. I think his biggest asset in studio playing was his ability to keep things totally under control. It does get a little nervy after a while.

Along with note accuracy came a consistent, rather heavy articulation. Then there was his beautiful sound that recorded so well and was always picked up "in the mix." The so-called "Los Angeles" horn style, which evolved largely from de Rosa, is "sound-based" above all, with a full uniform sound from top to bottom. The following recollection by Decker is both amusing and instructive regarding de Rosa's tone:

(Vince's) biggest asset to me was the sound. I remember going over and playing trios with him when he was a kid. We had to stand outside. His mother wouldn't let us in the house until he had finished his long tones. He measured every tone to make sure the same harmonics were audible and every one of his tones were matching. He was heavily controlled this way.

His ability to match tones extended to his low register as well, being more characteristic of a tuba rather than a trombone.<sup>26</sup> Conversely, the high notes retained a timbral consistency with the middle register.<sup>27</sup> Another characteristic of his sound was a uniformity of color or intensity at low volume levels as well as its converse, the ability to play very loud without edge or an appreciable tone color change. This type of sound is particularly useful when sound engineers are constantly changing volume levels.

Another characteristic of de Rosa's horn playing was a consistency of intonation, which was the result of early solfeggio training<sup>28</sup> and perfect pitch. One of the advantages of the exclusive use of the Conn 8D throughout the section is in facilitating uniform intonational characteristics. De Rosa was always equally concerned about sound and intonation. Regarding the adoption of the Conn, he states:

It was much better for the intonation of the section because of the overtones of the instruments. Even if you play one note on different instruments, the overtone series is different, so that they don't really come off in spite of being in tune. They don't really meld properly. But if you get four players in unison that are playing the same instrument, it's a much better blend no matter what they are playing, big or small.

Gale Robinson explains the particular importance of intonation due to the overwhelming use of unisons in studio writing.

I think that one of the most critical things with us was pitch, because they wrote so much in unison. In a regular orchestra, you'd have a fellow set up to play first, second, or third horn, and he would have good chops, good range and everything, and then you would have [the hornist] down at the fourth. In the symphony, he was known for wonderful low notes. You didn't need those things in the studios, so you didn't need a fourth horn player in the studios. You needed two, three, or four people that could play first. You're not getting the staggered notes, the thirds and fifths of everything so much. You got them once in a while, but your main lines that you hear in the big stuff that you notice, where all the big money is, is all the unison lines. That is why the studio horn players wanted another first horn with them.

Even in the 1930s, when the writing was more divided, a second horn player who had the ability to play first could be useful, as this recollection by Cave illustrates:

Art [Franz] was in town long before I was. He was the first horn in the Sousa Band for a long time and he went around the world with it. Al Brain introduced us over the phone. Art had called Al Brain while I was sitting there trying to take a lesson from him, and Al said, "Here, you don't need lessons, talk to this guy." Art said, "Come on over and let's play some duets." He had all these opera duets and all kinds of other stuff, so I said, "sure." I went over to his house to play duets and we ended up doing that regularly – maybe three or four times a week. Very shortly after I got in as first horn [at MGM], they were asking me about having a regular second horn and who would you like. I suggested Art Franz, so Art worked at MGM for maybe five or six years or maybe longer. He played a lot of good stuff. I used to turn over part of a number sometimes if I was tired and let him play first for a while. He had an iron lip for high notes and was accurate on the unisons. We got him extra money, which was unusual in the 1930s.

In 1961, the young Zubin Mehta became the director of the Los Angeles Philharmonic. His initial training was in Vienna where the horn sound was smooth and dark. There the F-horn, with a smaller bell, larger lead-pipe, and special *Wienerpumpen* valves, was used exclusively. Many of the tonal

characteristics were similar to the Conn. Mehta became enamored with the sound of the Conn coupled with a large mouthpiece and encouraged its use. Since he eventually became the longest-serving director of the Los Angeles Philharmonic, this only added to the hegemony of the Conn 8D in Los Angeles. Mehta would later take his preference for the sound of the Conns to the Israel Philharmonic, the orchestra of the Maggio Musicale Fiorentino, and the New York Philharmonic. With the arrival of Mehta and the disbanding of the studio contract orchestras, the style of working horn players in Los Angeles became even more unified. Unlike most cities, where the principal orchestra of the city sets the style of horn playing for the freelancers, it was reversed in Los Angeles. If Philharmonic players wanted to take advantage of the lucrative work available in the studios, they were wise to conform to the existing studio style. As Gale Robinson put it, "the LA horn sound was determined by the commercial guys, not by the symphony players."

The possibility of also working in the financially remunerative studios has always made the Los Angeles Philharmonic an attractive job. Since the inception of film tracks, it had been possible to pass from the Philharmonic to the studios or vice-versa. Brain and Stagliano were among the first hornists to interchange positions between the Philharmonic and the studios. The next generation of hornists (de Rosa, Decker, Perissi, and Robinson) all passed through the Los Angeles Philharmonic as well. The Philharmonic has been one of the most stable and well-paying symphony orchestras for many years because there existed no full-time opera company to compete for funds. In spite of this, the Philharmonic has not always employed the best musicians in the city, a highly unusual situation anywhere in the world. Although more accurate then than today, the following 1971 statement by Faulkner held true for many years:

Certainly some of the best musicians in Los Angeles are found working in the studio salt mines. Many are also active in teaching and, eventually, in sponsorship of their higher-voltage protégés. Reinforcing this trend is the fact that several of the performers in the Los Angeles Philharmonic are very active studio players. In fact, it was often noted in some of the career histories that one way of coming to the attention of colleagues and contractors was to play in the orchestra as well as in the "casual" concert scene around town. The attraction of the studios also pulled away potential talent from the orchestra, creating, as one can imagine, an interesting situation where the talents of the best musicians in town can be found playing jingles and television commercials rather than Beethoven or Telemann.<sup>29</sup>

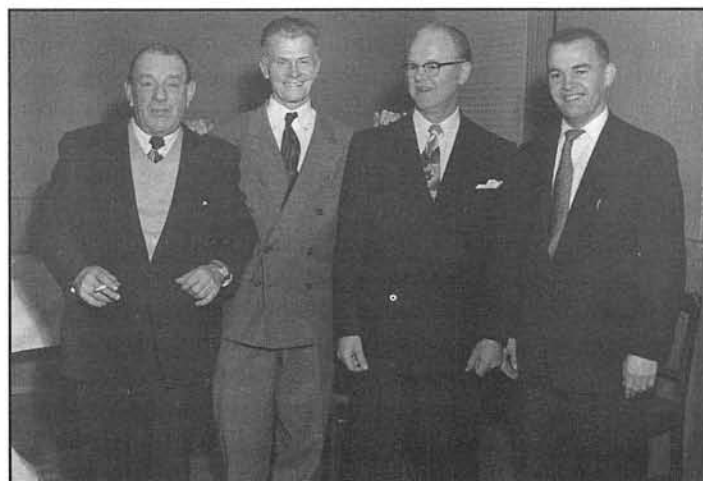
Sinclair Lott, who played principal horn with the Los Angeles Philharmonic for twenty-two years, was a rare exception to the "Philharmonic then studio" route. A native of Los Angeles, he went from first horn at Republic Studios to co-principal horn of the Philharmonic. He also played principal horn in what was a rare collaboration between many of the musicians in the Philharmonic and the studios: the

Columbia Symphony Orchestra recordings with Bruno Walter. The Columbia Symphony Orchestra was a unique testament to the level of studio musicians from the late 1950s and 1960s. Under Bruno Walter's baton, the orchestra recorded much of the standard classical repertoire. The Columbia Orchestra also recorded the complete works of Stravinsky, with Stravinsky and Robert Craft sharing the conducting duties,<sup>30</sup> as well as the complete orchestral works of Schoenberg, Berg, Webern, and Varèse conducted by Craft. Special mention goes to James Decker in his role as principal horn on the Stravinsky recordings, including the complete ballet *The Fairy's Kiss*. It is probably the finest recording of any Los Angeles studio hornist from that era playing symphonic orchestra literature. Decker was easily the most active live performer among the top studio hornists. His live work ran the entire gamut from full symphony and chamber symphony to chamber music and solo recitals.

With more formalized national auditions, many of the horn players hired by the Philharmonic in the last thirty years have come from other cities. None of these horn players have made the transition from the Philharmonic to the studios. Local musicians who have been hired by the Philharmonic and then left for the studios are rare. One notable exception was Henry Sigismonti, the cousin of Vincent de Rosa. While he grew up in Los Angeles, he began his career as a symphonic player outside Los Angeles, returning to become co-principal horn of the Philharmonic for many years. Like Brain and many others before him, he left the Philharmonic to play in the studios. The difference this time was that he left the orchestra to perform as a freelance musician in the studios. After he left the Philharmonic, he was often found at de Rosa's side playing second horn together with Richard Perissi and Arthur Maebe.

### The Los Angeles Horn Club (1951-Present)

The Los Angeles Horn Club was founded in 1951, during the height of film production for the major studios.<sup>31</sup> The



*The First Staff of Officers (left to right): Alfred Brain, president; Wendell Hoss, secretary; Art Franz, treasurer; Jim Decker, vice-president.*



declining studio production that ensued from 1951 to 1958 resulted in increased free time for the studio horn players, without the accompanying economic hardship. It was under this backdrop that the formation of the Horn Club occurred. Quota laws, which limited the amount of work outside one's principal studio, made additional work contingent upon obtaining special union permission.<sup>32</sup> Many of the hornists desired additional playing to stay in shape. This brief and unusual set of circumstances made Los Angeles fertile ground for the first professional horn society of its kind. The idea of a horn club was not new: European hunting horn societies had existed since the eighteenth century. The Wiener Waldhornverein, to name just one organization, was nearly seventy years old in 1951, but the professional nature of the Los Angeles Horn Club was unprecedented.

The following description is paraphrased from the club's web page,<sup>33</sup> written by James Decker, one of the founding officers of the Los Angeles Horn Club, and provides most of the highlights of the Horn Club history. The Los Angeles Horn Club was organized in 1951 for a concert in Los Angeles by thirty-six of the area's finest horn performers. The Los Angeles Horn Club became a well-known professional performing group. The first concert, conducted by Max Pottag, well-known horn historian and educator, was given for the National Conference of Music Educators at the Musician's Union concert hall in Hollywood. Everyone became very aware of the value of keeping the interest in a performance group active due to the immediate response of all who participated. A meeting by the executive officers, Alfred Brain, Wendell Hoss, Arthur Frantz, and James Decker, was held and weekly playing meetings were begun. Music from many Hollywood composers and orchestrators became available and concerts were then organized. Because many of the horn players were under contract to the motion picture and radio studios, and with quota laws that prohibited them to perform in other studios, the opportunity to do concerts with other gifted hornists became a very valuable asset for keeping in shape. Annual banquets were held with outstanding guest soloists and an annual spoof on the Professor Schmutzig series became a staple for entertainment. When the A & R producer for Capitol Records, Robert Meyers, came backstage at one of the concerts and mentioned that a certain surge of interest in the horn had the record industry wondering, if one hornist could sell that many records what would a group of professional hornists do.<sup>34</sup> So, with the leadership of Wendell Hoss, well-known studio hornist, contacts were made with several leading composers and a record was made. Due to the success of the first record, another record was prepared and recorded. When contracts were ended in 1959 and quota laws were voted out by the union, many of the hornists became too busy to continue with the weekly meetings. What occurred after were groups of amateur and some professional hornists meeting to run through some of the vast amount of horn music written especially for the Los Angeles Horn Club. The complete library is stored

under the name of The Wendell Hoss Memorial Library of the Los Angeles Horn Club in the horn studio at the University of Southern California.

It cannot be overstated how important the studio system of the 1950s was in creating a unique opportunity for a professional horn club to thrive, yet no other group of instrumentalists in Los Angeles availed themselves of that opportunity. A number of other factors also contributed to foster a nurturing environment for the creation of the club. Second only to the quota laws in ensuring the success of the Horn Club were the personalities of the leading horn players. Alfred Brain, the elder statesman of the horn community and in the twilight of his career, was unanimously elected president. As the leading horn player in Los Angeles for many years, he had set an example by always encouraging those around him as well as protecting the positions of those less talented than himself. Admiration and respect for him was universal. Gale Robinson remembers some of his fine qualities:

He was an enormous influence to all of us; as a father, he always helped young people. Never, never would he put a young man down. Never. He was just a tremendous person—very hospitable.

The following is an obituary tribute to him from the *MTA*<sup>35</sup> *Journal*:

A gentleman he was, in every connotation of the word. Pleasant and gracious to everyone with whom he came in contact in any way, he had a tremendous zest for living. A gracious host and an excellent chef, his parties are among my finest memories. To say only that Alf held a position of dominance, as the almost universally acknowledged greatest horn-player in the world is to understate the immense respect the man so justly earned. Alfred Brain will be sorely missed—by me, personally and by all musicians everywhere. To have known him was a privilege and an honor. And probably as fitting a farewell to him as words can express may be found in Shakespeare, whose writing Alf so dearly loved: 'Good-night, sweet prince.'

After he retired, Brain purchased and ran the Horn Inn, where members could meet and eat lunch. His presence and organizational skills alone might have been enough to insure the success of the Horn Club. In 1934, after the death of the manager of the Hollywood Bowl, he headed the orchestra committee that saved the rest of the season from financial disaster. There were, however, other outstanding individuals that contributed to the success of the Horn Club.

Wendell Hoss, another elder statesman of the horn, is remembered as the prime organizer of the Los Angeles Horn Club for many years. While not of the stature of Alfred Brain as a horn player, his passion for organizing the Horn Club activities eventually led him to be one of the founders of the International Horn Society. He was highly respected by the community of horn players in Los Angeles. Cave remarked: "He was such a fine gentleman. I couldn't help but have great

admiration for him." Hoss' passion for organizing horn gatherings began long before the Horn Club was organized. Cave recalls some of these early instances:

I know that he was here when I first came to Los Angeles [1930]. I used to play duets, quartets and quintets and anything else that I could do with other horn players that I would get together with, and Wendell was wonderful. He'd have all the guys over and have all the music.

A man of means by way of both marriage and his own playing and teaching, he was financially able to support various horn-related causes.<sup>36</sup> Hoss was also a gentleman on par with Alfred Brain, and encouraged amateur participation when the leading professionals became extremely busy after the quota laws were abolished. Gale Robinson said of Hoss, "I think that he did a tremendous amount of work, and he was a great musician himself, enormously respected by everyone. I loved him. I studied conducting with him. He was a fine conductor. He had enormous experience. He was first horn everywhere." Together with Brain, Hoss set a tone of collegiality among Los Angeles hornists which lasted for many years, creating an unwritten "gentlemen's" agreement: "never speak ill of one's colleagues."

Another founding officer of the Horn Club was James Decker, who picked up the torch from Hoss and Brain, and for years has been the most frequent Los Angeles Horn Club contact throughout the horn world. He has regularly hosted touring horn sections visiting Los Angeles, written articles, and presented performances and lectures in connection with the International Horn Society events. A good example of the inclusiveness of the Los Angeles Horn Club, as well as the general good relations among the horn players, was the number of hornists used on the first Horn Club recording. Thirty-six hornists took part, twice as many as was needed for the largest work. According to Decker this was due in large part to Hoss:

Wendell Hoss, though, was actually the instigator of a gentlemen's agreement in this town between the horn players. He was the all-time great smoother-over technician, and he would never ever say anything negative about anybody's horn playing. He was always very much of a gentleman and caused everybody else to be a gentleman. That was the influ-

ence that he had. That was his way when we had the Horn Club. He would not necessarily play with the different teams, and somebody else might organize it, but he would keep everybody happy. He made sure that all the members of the Horn Club got on the recordings. In fact, if you look at the list of the horn players that were on that recording, I think that there were thirty-six of them. It wasn't necessary to have thirty-six players, but they were the kind of works where it didn't matter if you put some of the lesser-known players on some of those parts.

The club was active until 1977 and then went into a hiatus. Among the enduring legacies of the Horn Club, which reached beyond Los Angeles, are two recordings. The first was made in 1959 and released in 1960;<sup>37</sup> the second was released in 1970.<sup>38</sup> They have subsequently been reissued together as a single compact disc. These were the first recordings of large horn ensembles released on a major label. The multiple horn works originally championed by the Los Angeles Horn Club contain innovative writing for descants and Wagner tuben, which are featured on both recordings.

The influence of these recordings is difficult to gauge but undoubtedly large.

Another contribution of the Los Angeles Horn Club was to make its large collection of horn music available all over the world through its publication of the *The Wendell Hoss Memorial Library*. A third influence of the Horn Club was as a model for the International Horn Society. In 1969, Philip Farkas, Professor of Music at Indiana University and former principal horn of the Chicago Symphony, and William



*Recording of first Horn Club album David Raksin conducting. On left (left to right): A. Frantz, J. Decker, J. Grass, G. Sherry. Tuben (left to right): B. Gilmore, S. Lott, A. Briegleb, G. Hyde. Horn right: F. Fox.*

C. Robinson, Professor at Florida State University, discussed and organized the first International Horn Workshop at Florida State. Some of the world's leading hornists were invited to perform as guest artists. Other professional and amateur hornists from around the United States and beyond attended these events. Los Angeles Horn Club music was used for massed horn choir performances at the close of this and subsequent workshops. For this first workshop, Wendell Hoss was a guest artist and also brought Los Angeles Horn Club music to use in the final "gala" performance. In 1971, at the third International Horn Workshop, the notion of an International Horn Society was put forth and acted upon. Today the organization boasts over three thousand hornists



around the globe. In the more than quarter-century since their inception, the annual International Horn Workshops and regional workshops continue to include works written for the Los Angeles Horn Club for massed horn choir and smaller horn ensemble performances alike.

The fourth and most important influence of the Horn Club is the music that was commissioned by and written for it. Composers and arrangers that have contributed music for the Club include George Hyde, Huntington Burdick, Russell Garcia, David Raksin, Gunther Schuller, Stu Phillips, John Parker, Brad Warnaar, Ronald LoPresti, Clare Fisher, Gunther Kauder, Peter Korn, Al Egizi, and Otto Vincze. George Hyde's contributions remain unique because he was an outstanding hornist, Horn Club member, and a composer. His composition, *Color Contrasts*, is full of innovative effects that seek to exploit many of the possible colors a horn can produce.

## Conclusion

The history of horn playing in Los Angeles is part of the larger story of musical life in Los Angeles and in particular that of the motion picture industry. Like many American cities in the 1920s, immigrants provided a large contribution to the culture of their adopted cities. In particular, Germans, Czechoslovakians, Italians, and the British, in individuals such as, Alfred Brain, exemplified the various threads of national schools of playing that were woven together to form the musical tapestry of Los Angeles. They bolstered nascent symphony orchestras around the country as well as orchestras employed to accompany silent film. These immigrant musicians were eventually succeeded by their children, the children of their relatives, and those who had studied with them.

Many of the first-generation immigrant musicians were not able to compete in the next phase of the music industry in Los Angeles. With the advent of sound tracks, this era centered around the motion picture recording studios. The subsequent generation of horn players began performing and recording at a young age and, unlike their predecessors, they did not relinquish their hold on the studio industry until they were into their sixties. It was only the intervention of the contract orchestras and the quota laws that prevented a seamless transition from the hegemony of Alfred Brain to that of Vincent de Rosa. Brain

set a standard of professionalism both as a player and a person, and advanced the use of the single B-flat horn. He had few imitators, nor did he wish to be imitated. Brain's legacy of excellence was extended by de Rosa in the areas of consistency of tone, accuracy, intonation, and low register. Whereas Brain eschewed teaching, de Rosa used his teaching to extend the influence of his playing style. Between his playing and teaching, de Rosa has been remarkably successful in consolidating a distinct school of horn playing as well as advancing the widespread use of the Conn 8D in the Los Angeles area. The Los Angeles Horn Club's local legacy, viewed by someone outside of Los Angeles, might appear larger than it was at the time because its influence on the international horn world has been so significant. In addition to the real achievements of the Horn Club, the cumulative legacy of horn playing in the motion picture and recording industry along with that of the Los Angeles Philharmonic, mark Los Angeles as one of the major centers of horn playing in the world.



Left to right: (back row) Gale Robinson, Rich Perissi, Jim Decker  
(middle row) Vince de Rosa, Jim McGee, George Hyde  
(front row) Art Franz, Jack Cave

## Notes

<sup>1</sup>Robert R. Faulkner, *Hollywood Studio Musicians: Their Work and Careers* (Chicago: Aldine Atherton, 1971), 22.

<sup>2</sup>This and all subsequent quotes from Gale Robinson come from an interview conducted in Burbank, California, August 11, 1997.

<sup>3</sup>Faulkner, *Music on Demand: Composers and Careers in the Hollywood Film Industry* (New Brunswick: Transaction Books, 1983), 5.

<sup>4</sup>Steiner was a Viennese-born composer who came to Hollywood in 1929 and produced over 300 scores.

<sup>5</sup>Tiomarkin was a Russian-born composer who also came to

Hollywood in 1929 and left in 1968. He produced over 140 scores and earned four Oscars.

<sup>6</sup>This and all subsequent quotes from George Hyde come from an interview conducted in San Marino, California, August 15, 1997.

<sup>7</sup>This and all subsequent quotes from James Decker come from an interview conducted in Long Beach, California, August 16, 1997.

<sup>8</sup>Fred Fox played principal horn with the National Symphony, Minneapolis Symphony, Los Angeles Philharmonic, as well as first horn at Paramount and RKO studios.

<sup>9</sup>This and all subsequent quotes from Jack Cave come from an interview conducted in Coronado Island, California, May 3, 1998.

<sup>10</sup>Faulkner, *Hollywood*, 23.

<sup>11</sup>This and all subsequent quotes from Vincent de Rosa come from an interview conducted in La Canada, California, August 13, 1997.

<sup>12</sup>Jon Burlingame, *For the Record: The Struggle and Ultimate Political Rise of American Recording Musicians Within Their Labor Movement* (Hollywood: Recording Musicians Association, 1997), 5.

<sup>13</sup>*Ibid.*, 10.

<sup>14</sup>This was done by the National Labor Relations Board that certified union representation.

<sup>15</sup>Faulkner, *Hollywood*, 209.

<sup>16</sup>At least one studio cellist bought a van with a bed so he could park it on the studio lot and work morning through night without ever having to go home.

<sup>17</sup>James Decker, "Double or Nothing: How Tight Money in Hollywood is Popularizing Deskants and Tuben," *The Horn Call* II, no. 2 (May 1972): 36-41.

<sup>18</sup>The amount of residuals is calculated by the amount of reuse or sales. Residuals are often a substantial percentage of a studio player's income that can easily exceed \$100,000.

<sup>19</sup>Anton Horner was principal horn of the Philadelphia Orchestra from 1902-1930 and played in the section until 1946.

<sup>20</sup>A reliable scale has to do with the feel of the spacing of the scale. An irregular spacing between the notes would make the player work harder to remember where the notes are. In addition, if the spacing between the notes was too close it would require finer embouchure accuracy. If the spacing between the notes was too wide it would require more effort to move from note to note.

<sup>21</sup>Conn began production of the 8D in 1936.

<sup>22</sup>Fred Fox, *Essentials of Brass Playing: An explicit, logical approach to important basic factors that contribute to superior Brass Instrument performance* (Pittsburgh, Volkwein Bros, copyright transfer 1976).

<sup>23</sup>Da Rosa was a Philadelphia mouthpiece maker whose mouthpieces were funnel-shaped and deep, with a medium-small to medium inside diameter. They were often produced as custom mouthpieces and were often paired with the Kruspe and early Conns. Later, the Chambers series Giardinelli mouthpiece from New York, which is very similar, became popular among many hornists who used the Conn 8D.

<sup>24</sup>Jack Cave was born in 1911, so he was about a decade older than the others; William Hinshaw was a few years younger than Cave.

<sup>25</sup>Don Christlieb. *Recollections of a First Chair Bassoonist* (Sherman Oaks: Christlieb Products, 1996), 75.

<sup>26</sup>An excellent example of this is the recording he made on Capitol Records of Bach's *Partita in B-flat* transcribed for and performed with the guitarist, Laurindo Almeida.

<sup>27</sup>A good example of this is the long horn solo from the sound track to *Rocky III* written by Bill Conti. This solo was released on an album that included a rare mention of de Rosa's name among the credits.

<sup>28</sup>De Rosa remembers: "When I first became interested or in-

volved in music I was four or five years old. I was involved in singing in solfeggio. I could read in all of the clefs and the whole thing."

<sup>29</sup>Faulkner, *Hollywood*, 78.

<sup>30</sup>Craft had to come to Stravinsky's aid during the recording sessions and do major portions of the conducting and rehearsing. Because the selling point of the recording project was Stravinsky conducting Stravinsky, Craft never received the billing he deserved.

<sup>31</sup>Stephen Pettitt, *Dennis Brain: A Biography* (London: Robert Hale, 1976), puts the inaugural meeting on January 5, 1952. In e-mail correspondence in March of 1997, founding officers James Decker and Arthur Frantz recalled that the officers were invested in December of 1951. "The first dinner of the club was held at Nicodell's on Argyle St. in December of 1951. That's when the first officers were sworn in. Yes, Al Brain was the host."

<sup>32</sup>These were protectionist measures taken by the AFM to create more employment among musicians.

<sup>33</sup>James Decker, Los Angeles Horn Club home page. <http://www.usc.edu/dept/Lahorn/>, updated 3/2/98, accessed 3/17/98.

<sup>34</sup>The reference to a surge of interest in the horn undoubtedly refers to Dennis Brain, who had just passed away but whose records were selling extremely well.

<sup>35</sup>This quotation comes from Stephen Pettitt, *Dennis Brain*, 41. In a footnote, he identifies the MTA as a musician's union. If the acronym is correct, it probably refers to the Music Teachers Association.

<sup>36</sup>George Hyde states: "Wendell was known as a fine soloist and chamber music player, but he was known [primarily] for his teaching. He had a lot of students." Hoss also transcribed and edited music for Southern Music Co.

<sup>37</sup>This was released later on Seraphim S-60095 as *The Horn Club of Los Angeles: Music For Horns*. Works included are *Tarantella* from *Songs Without Words* by Mendelssohn, arranged for six horns by Frederick Steiner; *Variations on a Five Note Theme* by Russell Garcia for ten horns; *Stabat Mater* by Palestrina, transcribed for sixteen horns by Huntington Burdick; *Echo Song* by Roland de Lassus, transcribed for sixteen horns by George Hyde; *Color Contrasts* by Hyde for eight horns; *Suite for Eight Horns* by Ronald LoPresti; *Morning Revisited* by David Raskin for twelve horns, four tuben, baritone, two bass tubas, and percussion.

<sup>38</sup>This was released on Angel S-36036 as *New Music For Horns: The Horn Club of Los Angeles*. Works included are *Lines and Contrasts* for sixteen horns by Gunther Schuller; *Madrigal* by Lassus, transcribed by Burdick; *O Che Splendor* by Palestrina, transcribed by Burdick; *Nonet for Brass* by Alec Wilder; *Games: Collage No. 1* by William Kraft; *Suite for Horns* by Roger Johnson; *Ave Maria* by Victoria, transcribed by Leon Donfray; and *Fanfare de Chasse* by Rossini.

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/Fort Worth area.







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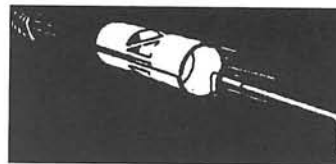
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# Ride of the Fripperies

## An Interview with Lowell E. Shaw

by Wallace Easter

**L**owell Shaw is the 1990 recipient of the International Horn Society's Punto Award. Through his original music and arrangements for multiple horns, he has perhaps done more than any other composer to make musical communication between horn players an interesting and enjoyable fraternal experience. He was born in Joliet, Illinois, in 1930, and graduated from Lyons Township High School in La Grange in 1947. He received a bachelor's degree from Northwestern University in 1951 and a master's in 1956 from NU after four years in the Air Force. From 1956 to 1994, he was second horn for the Buffalo Philharmonic. His interests in arranging and composing for horn ensembles led to the founding of *The Hornists' Nest* publishing company in 1964. This interview took place on Monday, September 6, 1999, after three days of *Frippery* and *Quippery* recording in Blacksburg, Virginia. The recording, featuring former students and Spike himself, is to be released in 2000 through *The Hornists's Nest*.

**Wallace Easter:** If there was a prize given for music most often played when horn players get together, I'm sure the top award would go to the *Fripperies*. Certainly a favorite late-night activity at International Horn Workshops is *Frippery* reading. It was fortunate for the horn-playing world that you discovered that groups of horns could play more than chorales and after beats. How and where did the original *Frippery* come from?

**Lowell E. Shaw:** The first *Frippery* was written as an exercise for my horn students at the University of Buffalo. For several years I was the band director at UB as well as the horn instructor. There was interest among the band students in forming a dance band, and, as there weren't too many charts available at that time, I began writing arrangements for the group. As long as I was going to be at the rehearsals anyway, I added a horn part to the standard big band instrumentation so I could play along. The horn students were eager to have the chance to participate, and we were soon using a horn section of four players. Rather than let them embarrass themselves the way I had when I first had the chance to play that style music, it seemed best to give them some small exposure to particularly the eighth-note patterns that are so different from what we had experienced in the Kopprasch books. My aim was to give them some idea where those pesky final off-the-beat eighths fall within the uneven swing notation. The first couple of tunes were, of course, not called "*Fripperies*," and I had no idea they would ever be anything more than bits of manuscript in the midst of our horn club book. What eventually became *Frippery No. 1* was strictly a trial run into an area that had not been covered at

all in my early experiences on the horn. It proved to be quite a hit at our horn club as well as with the individual students, and it seemed like fun stuff to play so we went on from there.

**WE:** I know you've been asked this many times, but in case some readers don't know, how did the name "*Frippery*" come about?

**LES:** When I decided that these tunes needed to be named, I was looking for something to suggest the frivolous, fun, light-hearted nature of the music. The word "*fripperies*" came to mind, and it was several years later when I finally looked up the real meaning of the word. Something about a cheap, showy bauble of little intrinsic worth was the nicest of the definitions. Somehow, it stuck.

**WE:** Even though each of the *Fripperies* is unique in style, there are compositional techniques which they all share. Can you describe some of the considerations that give continuity to your writing for horns?

**LES:** I think like a player. I try to write (and choose for arranging) music in which each part is interesting to play. The distribution of parts ends up to be three higher horns and one low one. The range of the horn is one of the things that makes the horn ensemble such an enjoyable musical experience. The same is true of trombones and bassoons, of course, and as I found that the *Fripperies* and others were being copied out for those instruments, we have made available a set of parts for them, using tenor and bass clef, that can be used as a unit, or in combination with the appropriate horn parts. I grew up studying classical scores, never with the idea of being a conductor, but to find out how the good composers used rhythm, imitation, dissonance, etc. to further their musical ends. One of my early favorite recordings



*Spike makes a point*

was of the Bach Second Brandenburg Concerto. One can learn a great deal about how to keep music going in a direction from studying scores. In horn ensembles, I don't think anyone needs to feel like he/she is always playing accompaniment to a solo part. In the *Fripperies*, the main characteristic of all the parts is that they're supposed to be interesting.

**WE:** Besides the original *Fripperies* for four horns, the *Bipperies* for two, *Tripperies* for three, *Quipperies* for five, and now *Just Desserts* for horn alone, you have done a lot of arranging of music of other composers for various horn ensembles. What kinds of pieces make good horn transcriptions and which composers do you favor when looking for transcription material?

**LES:** The name Bach seems to show up quite frequently in our catalog. There is rarely a dull line in a Bach composition. Each voice is always heading somewhere. The three volumes of Bach Trios are still some of our favorites when we get three horns together. I wish I could find three more volumes. I have always been fascinated by fugues and they certainly make for interesting parts for each player. I played in a woodwind quintet for years and did many transcriptions of Bach for that group as well as for concert band, orchestra, brass ensembles, and even saxophone quartet. If I can help turn people into Bach fans, it must be a worthwhile direction to go!

**WE:** You have been composing and arranging for quite a few years. Are there any words of advice you'd like to pass on to those who might like to try their hand at composing for horns?

**LES:** In this day and age when it is difficult to be out of earshot of some sort of music, I suppose it wouldn't hurt to mention that silence is a necessary ingredient in allowing any kind of original thought to enter one's mind, whether it be in a serious direction or a trip into frivolity. I rarely have the radio on at home or in the car, and I sometimes keep a tape recorder with me to sing to if anything that seems to have possibilities comes to me. A couple of the *Fripperies* came

to me while I was walking the family dog. Most of them start with a chordal idea to which I add a tune and then I have to work out the moving parts at the piano. By the time they are printed, most of them are on their fourth revision. I have a very patient bunch of folks that are more than willing to run the tunes for me, sometimes over and over. The other advice I would pass on is to go ahead and start. Without some experimenting and some disappointment, it is hard to find out what works. The only "F" on my transcript at Northwestern was an "I" that was never completed in a course

called Instrumental Composition. Guess I thought I had to write Brahms' Fifth, and just couldn't get started at it. It wasn't until I was in the Air Force that I learned there was room in the world of composition for some lightheartedness.

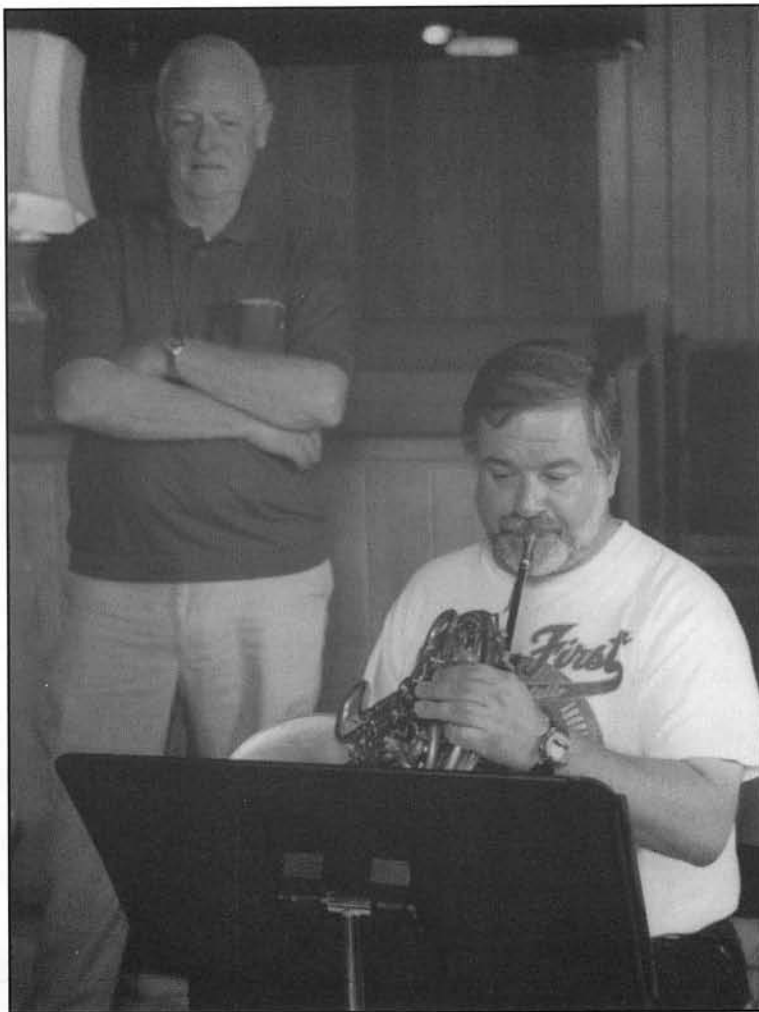
**WE:** As far as I can determine, you were about the first to discover that horns could successfully venture beyond the parameters of "classical" music. The *Fripperies* were among the first original works for horns that included uneven eighth notes and other elements borrowed from jazz and popular music. When did you decide that horns could "swing"?

**LES:** The horn had been swinging quite well long before I came along. There are some wonderful Alec Wilder pieces that John Barrows, Jim Buffington, Gunther Schuller, and Ray Alonge recorded with a rhythm section sometime in the 1940s, the Stan Kenton band used a

couple of horns in spectacular fashion upon occasion, and there were several people playing great jazz, Willie Ruff and John Graas among them. I guess that my contribution has been to make the ensemble a self-contained unit; that is, without a rhythm section.

**WE:** What were some of the early influences which shaped your development as a horn player?

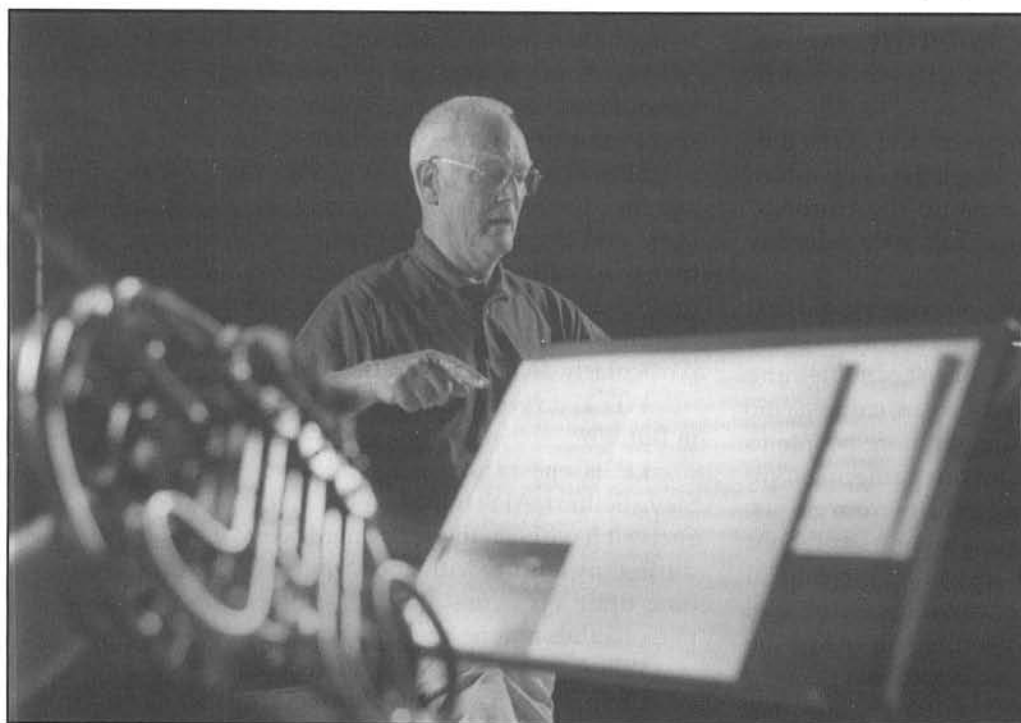
**LES:** My dad brought a horn home to me in sixth grade. It was a rental from Lyon and Healy in Chicago and the tab was five dollars a month. I had not expressed an interest in playing an instrument. In fact, I had been struggling with



*Spike and Calvin Smith*



the piano for several years with little enthusiasm or success. However, my folks were both amateur performers and firm believers in the value of musical training. My dad played flute and had been a soloist with the University of Illinois band while he was an engineering student there, and my mother was a good soprano, doing the solos when their church choir performed parts of the *Messiah*. After about six weeks of grade school lessons, my teacher suggested that I contact Jaroslav Cimerá, a trombonist who had played with some of the famous touring concert bands. I studied with him until my senior year in high school, when he sent me to Max Pottag. It's amazing some of the things I remember. My first orchestra experience with the American Conservatory Youth Orchestra was reading a transcription of the Triumphant March from *Sigurd Jorsalfar* by Grieg. Now there's a fact to clutter up one's mind!



**WE:** When did you get the "bug" that made you decide that playing the horn was something you wanted to devote your life to?

**LES:** I was probably a sophomore in high school when I had the good fortune to play second horn to Jim Winter in the Oak Park-River Forest Symphony. Jim was working on an advanced degree at Northwestern. I suspect that neither of us had an inkling that we would still be crossing paths at horn workshops years later. Jim went on to be Editor of *The Horn Call*, then President of the IHS, as well as a faculty member at Fresno State. I was impressed with what he could do on the horn, and thought it was "cool" to be playing with someone of that caliber. I can still remember starting a rehearsal of the Prelude to Hansel and Gretel. I think that was the moment the bug bit me.

**WE:** Where did you do your undergraduate work?

**LES:** I had been studying with Mr. Pottag for a year and it seemed to be a natural transition to go to Northwestern to continue that situation. Of course, Max had an ensemble of between 16 and 24 players that met once a week. Although we were doubling quite a few players on each part, he still stressed that it could and should be a musical experience. There was also a group that got together on our own to play, and several of us tried our hand at arranging music for that bunch. Arrangements of Tchaikovsky's "Pizzicato Ostinato" and Handel's "Blessing and Honor" that later found their way into The Hornists' Nest (HN2) were done for that group. A number of us went on to teach and play the horn. I had taken as many orchestration courses as I could fit in and had done the projects, but we never had a chance to hear the results. The courses were really geared toward instrumentation, not arranging. After graduation, I did four years in a

good Air Force Band at Sampson AFB, a basic training base near Geneva, NY. There were many Eastman graduates in the band, and we made some good music. It was also an interesting experience because we were encouraged to try our hand at arranging for the many groups within the organization. This was an area that had been of interest to me since eighth grade, and it became a four-year lab course in playing and writing for those of us who were into arranging. We did a weekly radio broadcast, and many of these "home grown" things made it onto that show. In addition to the usual military duties, there were several dance bands of various sizes within the squadron, a Dixieland septet to the 17-piece big band. Occasionally, they were

short a trombone, and I was always an eager substitute. I wasn't very good at it. My eighth notes seemed to be very Kopprasch oriented. After some exposure, I managed to become comfortable with the concept of the uneven eighths, the worst of which were the isolated ones on the second half of beats two and four. I played lots of unintentional solos in the learning process. There were several fine arrangers in the group, and, by playing their "charts" and watching them work, I learned a great deal about the process.

**WE:** I know you studied a bit with Philip Farkas. Tell me about it.

**LES:** After I was discharged, I went back to Northwestern for my master's and Mr. Farkas had become the horn teacher. At my first lesson, I remember playing No. 21 in Kopprasch for him. After it was over, Phil sighed and made the following "heart-warming" observation: "You probably

won't be a horn player unless we can do something about your embouchure." As you can imagine, that rather made my day! I spent the year moving the mouthpiece up on my face, and am eternally indebted to him for helping me to make the necessary change. Phil was still playing in the Chicago Symphony, but he always made time to listen to me before auditions. I remember playing for him at his home on Sunday as he ate a sandwich before going off to play a concert. He made life as easy as possible for his students.

**WE:** What did you do after graduate school?

**LES:** By about April of 1956, the chops were in good enough shape to play auditions. Things were quite different then and the lines were not nearly as long for playing jobs. I played three auditions, one of them for a job that was already filled, but the conductor had me play anyway, since I had made the trip to New York. The tryouts were all for conductors and personnel managers. My folks had moved to Buffalo after I graduated from high school, so I was a member of the local when the job in the Philharmonic opened, which probably helped my cause.

**WE:** Besides your work in the orchestra and at the university, you started a horn ensemble for players in western New York. Was your publishing company, The Hornists' Nest, an outgrowth of the Buffalo Horn Club, your Saturday afternoon ensemble?

**LES:** Certainly. As a Pottag student, I was convinced that the ensemble was a good teaching tool and a way to show horn students that horn playing could consist of something more than afterbeats. Our first concert got an enthusiastic write up in the paper and that encouraged more people to participate. We'd get up to 24 players for our gatherings. We used the time for horn playing only, not lectures from guests, etc. One of the members, an engineer at DuPont, was about to be transferred and suggested that, instead of copying all the arrangements we had done just once for his future use, perhaps we could start a publishing venture. We kicked the idea around a bit, and chose what we hoped would be a name that people would remember. The two names that were mentioned most frequently were "The Hornists' Nest" and "The French Horn House." In light of that play on words and the subsequent action of the IHS to call the horn just "horn," I feel that our decision was a good one. Four of us put up \$100 each, talked to a lawyer, ran off some copies of HN 1, 2, and 3, and then mailed a copy of the "Five Bach Trios" to all the horn players we could think of. The business gradually grew from there. Some months we'd sell zero, some months, more. If we sold 12, we thought it was a wonderful month. There has been a good deal of time and effort invested since, but that was the extent of the financial investment.

**WE:** Who were the others who invested?

**LES:** Charles McDonald, Jack Nyquist, and John Park were my original partners in The Hornists' Nest. I was the one that was a bit embarrassed about doing the *Fripperies*, thinking they were far too silly to ever catch on with horn players. The others talked me out of that idea. After

McDonald and Nyquist left Buffalo for greener pastures and Park took a break from the horn, I was left doing most of the chores. Gradually, it became clear that it was really a one-man operation and I bought the others out. What started out as a spare time activity now keeps me quite occupied in my retirement.

**WE:** How many copies of the *Fripperies* have you sold?

**LES:** Volume 1, which I myself voted against publishing, will pass 6000 copies this year in the horn version, with some 600 in the trombone/bassoon version out and about. I assume there are even a couple Xerox copies out there, too.

**WE:** Of your original compositions, do you have a particular favorite?

**LES:** I guess not, although I feel that Volumes 5 and 6 of the *Fripperies* may have worked out compositionally better than the others. I write for selfish purposes, trying to come up with music that I like to play. As the old saying has it, I keep trying until it comes out as right as I can make it come out.

**WE:** Your professional career was with the Buffalo Philharmonic as second horn. Do you ever wish you could have spent some of that time as solo horn?

**LES:** Absolutely not! 38 years on second chair suited me just fine. I went into the business because I love to play the horn, and the second horn spends more time on the stage than practically any other wind players. I faced the fact early on that I had neither the chops or the temperament to sit first chair, and I did get my share of playing in smaller groups, particularly an active woodwind quintet.

**WE:** Who were some of the first horns you played with in Buffalo?

**LES:** Genesio Lecce, Clarendon VanNorman, Bill Slocum, Steve Seiffert, Al Schmitter, Bill Lane, Roy Waas, and Duane Saetveit have been the permanent occupants of the first chair during my tenure, with Greg Squires and Morris Secon subbing upon occasions. An interesting variety of styles and personalities among the group.

**WE:** Anything else you'd like to add?

**LES:** Yes. What has made all of this possible is the support and patience of my family. Over the years, they have listened to a great many horn ensemble sessions and many, many, many lessons of varying quality emanating from our basement, as well as a whole lot of bad, but repetitious piano playing while I struggled into the wee hours to get it on paper the way I wanted it to go. They have also had the pleasure of knowing many of the memorable people for which the horn has been the catalyst for our friendship. I feel very fortunate to have been able to do something I love to do for as long as I felt I wanted. What a life!

*Wallace Easter is Associate Professor in the Music Department of Virginia Tech, a position he has held since 1981. He also performs as principal horn with the Roanoke Symphony. Mr. Easter grew up in western New York and began horn study with Lowell Shaw in the seventh grade.*





*Dale Clevenger and Alice Render*  
*Professors of Horn*

**Dale Clevenger**, principal horn of the Chicago Symphony Orchestra since 1966, ranks among the world's premier orchestral and solo horn players. His teachers and mentors include Forrest Stanley, Joseph Singer, Adolph Herseth and the late Arnold Jacobs. Before joining the Chicago Symphony Orchestra, he was a member of Leopold Stowkowski's American Symphony Orchestra and the Symphony of the Air, directed by Alfred Wallenstein. Mr. Clevenger's career achievements far exceed the space allotted here. Highlights include solo performances on numerous CSO recordings, recording all of the Mozart Horn Concerti for Sony Classics, a CD that garnered "Record of the Year" on the European label Hungaraton, and many Grammy award winning recordings including the Mozart and Beethoven Quintets for Piano and Winds, with Daniel Barenboim and colleagues from the Berlin Philharmonic and Chicago Symphony Orchestras. He has appeared internationally as a conductor with orchestras including the Shanghai Symphony Orchestra, Elmhurst Symphony Orchestra, the Toronto Conservatory Orchestra and the Osaka Philharmonic Orchestra.

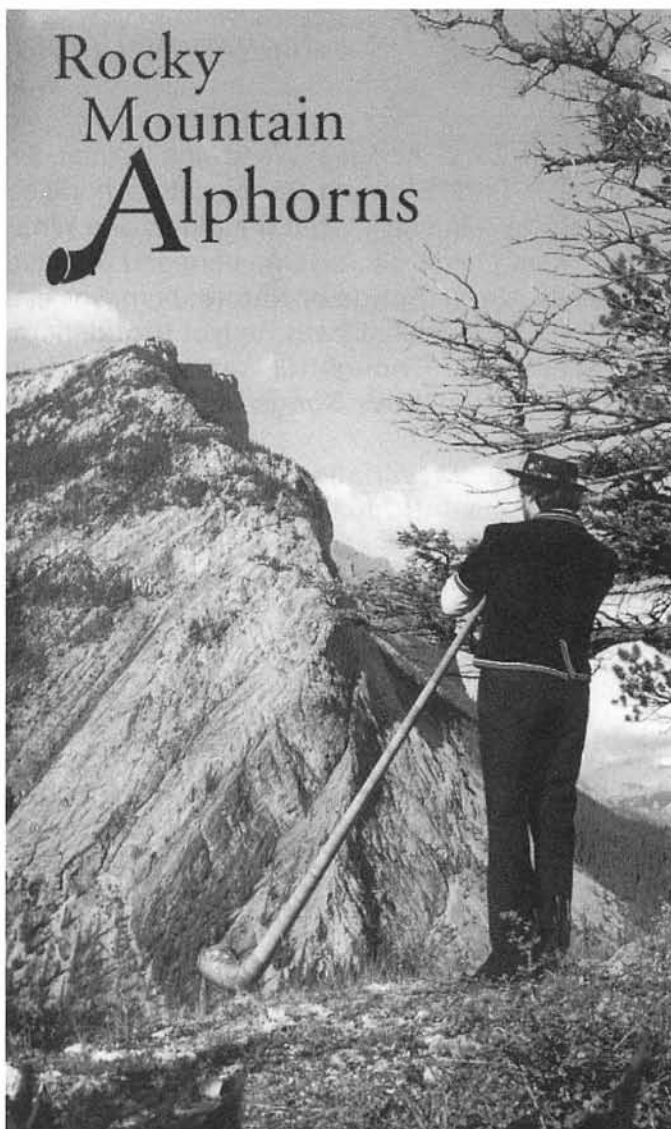
**Alice Render**, studied at Indiana University and has been a member of the Civic Orchestra of Chicago, the Santa Fe Chamber Music Festival, solo horn with the Western Australia Symphony Orchestra, and a faculty member at the Marrowstone Music Festival. In fourteen seasons as a substitute horn for the 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)



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# The Horn's Heritage in China

## Part 2: Second and Third Generations

by Paul Meng

*In the first part of this article (The Horn Call XXX, no. 1 [November 1999]), the arrival of the horn in China was discussed and the first generation of Chinese players was introduced. In this second part, horn players of the second and third generations are introduced. The stories of their training and experiences show how horn playing progressed through this time, from the mid-1950s to about 1990 in China.*

### The second generation

In the same way that it is impossible to study the military history of the United States without mentioning West Point, the study of the history of horn playing in China must include detailed information about the arrival of Mr. F. Hoffman and his "Expert Class" in Beijing from 1955 to 1956. As we saw in the previous article, there were few horn players in China prior to the 1950s, most of whom did not receive systematic training in professional horn playing. There was a lack of younger horn players in China during that time; few were able to play horn well and understood fundamental music theory, and scarcely any teaching and practice materials on horn playing could be found. Such was the situation of horn playing in China before Mr. Hoffman's class. But it took only a year to change. The author interviewed former students of Mr. Hoffman's class, and below is a summary of their memories.

According to the China-Germany Culture Agreement, Mr. Hoffman, honorary principal horn of the Berlin Radio Orchestra, was invited by the Chinese Cultural Ministry to give a series of lectures at the Central Philharmonic for six months. Together with the Central Conservatory of Music, he held strict entry examinations, and young people (even teenagers) from virtually all regions of China came to audition. Not many were admitted, but those who were included:

Mr. Sun Dafang (presently a member of the Military Band of the People's Liberation Army)

Mr. Xiang Fei (presently with the Central Radio Symphony Orchestra)

Mr. Bai Chongjun (presently retired from the Central Experimental Opera House)

Mr. Gao Jinrui (present whereabouts unknown)

Mr. He Zong (presently at the Central Conservatory of Music)

Mr. Fan Yuhe (presently with the Music Band of Shanghai)

Mr. Zheng Zumian (presently chairman of Guangzhou Music Symphony Orchestra)

Mr. Sen Lin (presently retired from Tianjin Music Band)

Apart from these eight students mentioned above, there were eight more students admitted from the sponsor's unit and minorities according to the policies. There were also two types of auditing students who were not formally admitted into this class. One type was called simply "Auditor," allowed to sit in classes and attend lectures once a month, and the other was a "General Auditor," allowed in any class, but receiving instruction only from formally admitted students. Mr. Li Lizhang is an example of the latter. The monitor and secretary of this class was Mr. Sen Lin.

Mr. Hoffman was known for his accuracy in playing and strict teaching. He started by teaching basic skills, using exercise excerpts to complete horn music to teach playing on the B-flat horn, mouth shape, hand position, body position, musical content, etc. The students learned much despite poor living conditions during that time. They practiced so much that some of their mouth nerves became numb, and some even received anonymous letters from neighbors complaining about the "noise from dawn to dusk." Nevertheless, they made rapid progress, and held two concerts, one mid-term and one final that received universal acclamation from professionals.

Graduates of the Expert Class returned to their music groups and became important horn players in each of their own symphony orchestras through the mid-1980s, some of them even chairmen of the orchestras. Mr. Sen Lin, the class monitor took very careful notes during the class, which was subsequently published as the book "On Playing Horn," by the Chinese Cultural Ministry and became primary teaching and practicing materials for most provincial orchestras throughout China. Hoffman's students also brought their knowledge and skill of horn playing to their music conservatories and fine arts colleges in different parts of China, and helped to popularize horn playing. Since then, more young people adopted horn playing as their profession, and their understanding of music was greatly improved by the indirect instructions of Mr. Hoffman. These young horn players, now the third and fourth generations, are now the pillars of major Chinese music groups.

Unlike in other fields and in the following generations, the second generation of horn players did not really learn from the first. It is obvious that it was not until the second generation that Chinese players were able to acquire systematic knowledge about horn playing, and this generation, identified by Hoffman's Expert Class, virtually marked the beginning of professional horn playing in a real sense in China. Maybe as a result of Hoffman's class, second generation players unanimously followed a strict style of teaching,

and placed great emphasis on practice, which very much influenced the third and fourth generations. What they taught was not just a purely German style, but also added their own interpretation and understanding of the music, and this enabled horn playing to develop in China.

As all other fields in the 1950s, China organized its national opera houses and symphony orchestras after the former USSR, and imported a number of instruments from Czechoslovakia and the former East Germany. The prevalent brand from East Germany was BVD, which no longer exists, but can be traced to today's Hans Hoyer. The horns had five-keys and were made of thin brass, which provided the instrument with an excellent tone. They were used in opera houses all across China during this time.

One of the most eminent representatives of the second generation of Chinese horn players was Mr. Li Lei (1933-1996), the author's father. His early experience with horn playing started in 1952, when he transferred from "Lu Yi" (Lu Xun College of Art) in Northeast China to the Central Opera House (formerly the Central Experimental Opera House) in Beijing, and studied with one of the first generation players, Mr. Bai Chongjun of the former Zhonghua Symphony Orchestra. Mr. Li then became the first horn of the Central Experimental Opera House. In 1953, he visited Shanghai and studied for six months with Mr. Huang Yijun, another first generation player, using books like Kopprasch's Sixty Studies and other fundamental exercises, which were the only textbooks available to them at the time. Mr. Li was selected to be in Hoffman's Expert Class, and after graduation became a visiting professor at the Central Conservatory of Music in 1958, as well as the first horn of the Central Opera House. However, health problems forced Mr. Li to quit playing in 1963 and he was subsequently employed by the government in related fields.

As his son, the author found Mr. Li's experience, for example, on method and skills of playing, especially valuable. As a result of the training in the Expert Class, he had a clear understanding of classical music, especially pieces composed by Mozart and Haydn. Years later, when he casually picked up the horn and played, the author could still hear the style of clarity and strictness he always advocated. Mr. Li also placed great emphasis on practicing basic skills, including scales and arpeggios. When he passed away in January, 1996, he passed down a large number of precious scores from the former USSR and Germany, including some old Leipzig versions, together with his theory of lengthy and focused practicing, to which he devoted a great amount of time.

Another eminent figure in horn-playing and teaching in China is Mr. Sun Dafang, former teacher of the Military Band of the People's Liberation Army, whose students can be found in almost every major music teaching and playing group in China. Mr. Sun's experience with horn started between 1951 and 1952, when he studied in Shanghai under Mr. Huang Yijun, who followed the suggestions of "Fontana," an Italian method book, regarding playing the horn in C instead of

F. Mr. Sun benefited much from this teaching in later ensemble playing experiences. Like the author's father, Mr. Sun was also in the Expert Class, and was among the youngest and the best. In 1989, he visited Munich with Mr. Xiang Fei to attend the annual International Horn Convention as representatives of Chinese Horn Association.

One of Mr. Sun's major contributions is his arrangements of Chinese folk songs into horn solo music during the Cultural Revolution, the most famous of which was called "Educate the youth under the big willow tree." He also composed a well-known horn concerto, which he performed, accompanied by the Military Band. In 1974, when the Central Symphony Orchestra visited Japan, Mr. Sun was invited as the visiting first horn. Besides his playing skills, Mr. Sun, is also devoted to the teaching and development of horn playing in China, and was the first chairman of the Chinese Horn Society. He helped to bring about the first Youth Horn Competition of China, and in 1987, together with the Military Band of the People's Liberation Army and the Central Conservatory of Music, organized an intensive class intended for a systematic and concentrated long-term training for some forty horn players of the fourth generation. He has also been very open to new ideas and skills in horn playing, helping to bring about the visit of Douglas Hill, Professor of Music at the University of Wisconsin-Madison and then President of the International Horn Society, to China in 1980, whose performance and teaching made a strong impact on Chinese musicians. With materials he compiled in decades of teaching, he published a book on horn playing which replenished the limited textbook resources in China. Like most of his contemporary players, Mr. Sun was skillful in playing, yet modest in life.

A well-known friend of Mr. Sun is Mr. Xiang Fei, second and current Chairman of the Chinese Horn Society. Mr. Xiang stayed with the Military Band of the People's Liberation Army for almost three decades, and late in his career, moved to the Radio Symphony Orchestra of China before retiring in 1990. Although he has not acquired any other eminent position, he is nevertheless a well-qualified first horn player for the First Team of the Military Band of People's Liberation Army (there are five teams in the Military Band altogether). As a result of the Expert Class, Mr. Xiang's playing is very much German-styled with clear articulation and concentrated tone.

During his stay from the late 1950s to the 1980s in the Military Band, he trained hundreds of students who now are main forces in major Chinese orchestras. In 1990, he organized the second Horn Competition of China. In his decades of playing and teaching, Mr. Xiang kept friendships with many famous foreign players, including Hans Pizka. Mr. Pizka has been to China for over a dozen times, and each time he comes, he prefers to stay at Mr. Xiang's house rather than any hotels so that the two old friends can exchange views and ideas on horn playing.

Presently a successful businessman in Shenzhen, south



China, the youngest but one of the most outstanding students from Hoffman's Expert Class is Mr. He Zong, who formerly studied in Wuhan Conservatory of Music and was employed upon his graduation in 1956 by the Central Symphony Orchestra as third horn. Over ten years of professional experience with the Central Symphony Orchestra of China made him well-qualified for teaching later at the School of Music of the May Seventh University of Arts (now the Central Conservatory of Music) founded by the central government in 1972, which was designed for reunifying fine arts teaching groups dispersed by the Cultural Revolution. While at the Wuhan Conservatory of Music, Mr. He studied with Mr. Qian Wanyao, Mr. Xia Zhiqiu's first student, who had inherited Mr. Xia's strict teaching style and taught at the Wuhan Conservatory for over forty years. (Mr. Xia is mentioned in the previous article as one of the first generation players.)

Accuracy is the most admirable point in Mr. He's playing and, unlike Mr. Sun and Mr. Xiang, he did receive a systematic education

from a formal conservatory of music and has a solid understanding of theory. Many of his students in the School of Music of the May Seventh University are now a main force of the fourth generation players of China, among whom are Mr. Liang Bin, a graduate of University of Hartford, and Mr. Xie Xiaoming, a graduate of Boston University. Although he is now a very successful businessman in Shenzhen, Mr. He is still

very concerned with development of music in China, and is a visiting professor to Shenzhen Arts College. The author studied with Mr. He between August of 1975 and April of 1976, and found his instructions on mouth shape and clear articulation very helpful. Although unpublished, a textbook edited by Mr. He is among the most welcome at the Central Conservatory of Music. It is not based on any other textbooks, Chinese or foreign, but on the materials and experience he accumulated through his two decades of teaching. The book stresses practice of tonguing and slurring. Ms. Lu Mei, Mr. He's wife, a famous professor of piano at the Central Con-

servatory of Music, also teaches at Shenzhen Arts College at present, and accompanies almost every piece of Mr. He plays.

Mr. Li Lizhang, Professor of Horn at Xi'an Conservatory of Music, was a general auditor of the Expert Class. Mr. Li, unlike other second generation players mentioned above, is a academic musician who has a long list of essays and books under his name, the most notable of which are:

*Lectures by Douglas Hill, A Famous American Professor of Horn* (Publishing House of the Central Conservatory of Music, 1982)

*History of Horn* ("Symphony" 1 [1983]).

*On Horn Playing* (People's Music Publishing House, 1987).  
"A Journey to West Germany," *Chinese Music* February 25, 1990.

*On Widening the Sound Area of Horn* (Symphony 4 [1991])



Members celebrate the establishment of the Beijing Horn Research Group of China Musicians Association Performing Arts Committee (later the China Horn Society), including (first row, from right) Mr. Xiang Fei, Ms. Zhang Tianzhen, Mr. Wang Yucai, Prof. He Zong, Mr. Sun Dafang, Mr. Zhang Zhenwu, Mr. Xie Houming, last two unknown; (second row) unknown, Mr. Yang Jie, unknown, Mr. Gao Guoren, unknown, Mr. Ye Youlian, Mr. Sun Zhaoshen, unknown.

Mr. Li mainly concentrates on teaching and research, and is one of the first to research the history of horn playing in China. His "History of Horn" represents the earliest research in this field, but like the other few similar essays of his contemporaries, it is not persuasive enough, due to the limited resources of information at his time. Nevertheless, this essay is one of those few that provide younger horn players with precious in-

formation about their forerunners and served as a main reference for the first generation of Chinese horn players.

Like Mr. Li Lizhang, there are another two players of the second generation who, after completion of Hoffman's class, returned to their local music groups to resume their teaching and playing: Mr. He Zong and Mr. Li Fu. Mr. He Zong is the leading Professor of Horn at Sichuan Conservatory of Music, which is as famous as Mr. Li's Xi'an Conservatory of Music in western China. Mr. He's pride lies in his excellent students, among whom are all three of his children, who also play in music groups in western China. Mr. Li Fu,

also a student of the Expert Class, is now retired from the Shenyang Conservatory of Music and almost every horn player in northeastern China is a student of Mr. Li in one way or another. He is also a good friend of Mr. Hans Pizka, and a warm-hearted organizer of social activities who helped to organize several nation-wide horn competitions.

Other notable figures in second generation of horn players include Mr. Sen Lin, first horn of Tianjin Symphony Orchestra, monitor and one of the oldest from Hoffman's class, and Mr. Xie Houming, principal horn of the Central Symphony Orchestra since Hoffman's class until the 1980s. Another player, Mr. Wang Yucai, former principal horn of the Central Opera House, worked there for decades before the mid-1980s, then became a government official due to illness, and died of liver cancer in 1992. What made him distinct from other players of his time was that, instead of Mr. Hoffman, he studied with Mr. Kosikin, principal horn of Ukraine National Symphony Orchestra, from 1951 to 1956, and therefore acquired a typical Russian style in his playing skills and understanding of music. His tone was thick and broad and had an excellent clarity despite some rough details.

### Third Generation

Most of the third generation horn players in China are now around 50 years of age. As students of the second generation, they received a formal music education.

Another of the author's teachers is Mr. Yang Jie, first horn of the National Ballet. He started playing horn in 1952 at age 11 when he entered a beginner class sponsored by the Central Experimental Opera House. There he received instruction from Mr. Xia Zhiqiu, from which he benefited greatly, and upon completion of the class was employed by the symphony orchestra of the Children's Art Theater. When the National Ballet was founded, he moved there in April 1953, and studied with Mr. Qiang Shuan, former principal horn of the Central Ballet. Mr. Yang used exercises from Russia as well, which was also a strong influence on his playing style.

During the Cultural Revolution, Mr. Yang played almost every solo for the famous Chinese ballet "The Red Amazon," one of the eight "Model Plays" approved by Jiang Qing, Mao's wife. Originally, the orchestration of Peking Opera was as simple as three pieces of traditional Chinese musical instruments, but during the Cultural Revolution, Jiang Qing ordered that this be changed according to her policy of "borrow from the foreign to serve the Chinese," and the orchestration of Peking Opera was greatly enriched, following the structure of a western symphony orchestra. Together with the other two horn players in the "Model Orchestra," namely, Mr. Zhang Zhenwu

(introduced later in this article) and Mr. Qiang Shuan, this section led by Mr. Yang was considered to have the most accurate horn players in China. Mr. Yang's specialty was vibrato, influenced by the very famous recording of the Gliere horn concerto recorded by the former principal horn of the Moscow Opera House, Valery Polekh, in the 1950s. Though Mr. Yang claimed to follow this Russian style of vibrato, to the author's ear Mr. Yang's vibrato resembled a rather exquisite French style instead. While his preference for vibrato was not shared by everyone, all agree that Mr. Yang's playing was elegant, free, and pleasant.

Another distinguishing feature of Mr. Yang was in his conservative and opinionated teaching. Strict in his teaching, he always encouraged his students to take up vibrato. Once he claimed, "as long as violin and all other strings can use vibrato, as well as some winds like flute and oboe, why cannot this skill be used on horn?" He devoted all of his energy to horn teaching, and many fourth generation players came to study with him. He insisted that teaching was not for learning's sake only, but for cultivating students' personalities as well, which fit with traditional Chinese education theory and culture—only if a man's personality is honest can he perform his art well, or else he will not be a qualified player no matter how skillful he is. He practiced what he preached. Although he lived a Spartan life, staying in a room only 12 square meters large, he gave lectures and provided room and board all free of charge to students who came from far away, and because of his sincerity and warm-heartedness in teaching, the students improved greatly while feeling not at all lonely for staying far from home. His theory was that one should learn how to "be a man"—to be forthright and honest besides learning playing skills.

Mr. Zhang Zhenwu has been, alternately with Mr. Yang Jie, first horn of the Central Ballet of China for decades ever since his completion of studies in the 1950s. Due to his



*Professor Xia Zhiqiu*

unfavored political beliefs, which resulted from his father's service in the Kuomintang regime before 1949, he did not receive a diploma from the Central Conservatory of Music where he enrolled in the 1950s, a period of time when one's political beliefs created difficulties. Although he studied with Mr. Xia Zhiqiu and was later employed by the Central Ballet of China, he did not have much chance to perform publicly because of his politics, and was confined to that group for a long time. Mr. Zhang has special musical gifts on pitch accuracy and intonation.

China does not have many female horn players because of the national culture and the people's ideology, as well as the perception of the effort involved in playing horn. China did have a few female horn students in the 1950s, the most outstanding of which was Ms. Zhang Tianzhen, who studied with Mr. Huang Rizhao, another first generation player, and Mr. Xia Zhiqiu, and who played as well as her male contemporaries.

Ms. Zhang Tianzhen lived in Xi'an and upon graduation from college in 1967 with excellent playing skills, was employed by Peking Opera and played in the "Model Orchestra." On Ms. Zhang's graduation concert, she played Richard Strauss' first horn concerto, a piece that, at the time, few thought a female player could handle. Because she received most of her education before the Cultural Revolution and studied with players who were high in virtue and reputation, her music education is formal, despite the limited musical and teaching resources of the time. After the Cultural Revolution, the "Model Orchestra" was discontinued, and Ms. Zhang returned to the Central Opera and Ballet House of China in 1980, and was chosen brass section leader and principal horn, because she possessed a comparatively high degree, superior abilities, and rich teaching experience acquired from part-time teaching at the Middle School attached to the Central Conservatory of Music.

Ms. Zhang stayed there until 1989 when she came to the United States. In 1990, she began working toward a master's degree of special music education at University of Arizona at Tucson, but unfortunately did not complete her studies due to some family problems. She presently lives and works in Hartford, Connecticut, and though she no longer plays the horn, she has not given up her dream of going on stage again, seizing every chance to improve her skills and increase her knowledge. Like Ms. Zhang, many of the third generation players hoped to enhance their education abroad some day, to enlarge the scope of knowledge and to learn about the latest developments of horn playing, among whom are Mr. Yang Jie and Mr. Zhang Zhenwu. Many have not had the opportunity to fulfill that hope.

Ms. Zhang's playing was distinctively sensitive and elegant. She placed great emphasis on enunciation and interpretation of the music. One of her students, Mr. Zhang Xin, third prize winner of the second Horn Competition of China, and presently second horn of Central Symphony Orchestra,

once made this remark: "Had it not been for Ms. Zhang's instruction, my basic skills would still be weak, not to mention having little potential for enhancement." Ms. Zhang's teaching differs from many of her forerunners in that she stresses the moral building of each student apart from skill building, very much like Mr. Yang Jie.

Although there are now many female students at Chinese music conservatories, they still mostly major in strings or keyboards, or study Chinese national music; few learn wind instruments, and even fewer learn horn playing. But today there are more female horn players in China than ever before, many of whom are more or less influenced by their family background. These include:

- Ms. Shi Jinlian, an early graduate of the Central Conservatory of Music;
- Ms. Gong Juming, graduate of the Shanghai Conservatory of Music, horn player of Shanghai City Symphony; Ms. Gong's husband is also a horn player and teaches in the Middle School attached to Shanghai Conservatory;
- Ms. He Zheng and Ms. He Dan, daughters of Mr. He Zong, one of the second generation of horn players introduced above, both are graduates of Shanghai Conservatory of Music and are working in Sichuan Province of China; the latter served in Asian Youth Symphony Orchestra;
- Ms. An Qi, graduate of the Tianjin Conservatory of Music and fourth horn of Shenzhen Symphony Orchestra; her husband, Mr. Liu Xitong, teaches horn at the Tianjin Conservatory;
- Ms. Gou Lin, graduate of Central Conservatory of Music, student of Mr. Zhang Zhenwu, horn player of Symphony Orchestra of Opera Troupe of Central Opera and Ballet House.

There are also more promising pre-professional female students of horn, most of whom are teenagers, and are studying either at formal conservatories of music, or with private teachers.

Mr. Cheng Gengming is presently teaching at the Middle School attached to Central Conservatory of Music. What makes him different from most of his contemporaries is his education received in the former USSR. In the 1950s and 1960s, China sent groups of young students to Russia and Eastern Europe for higher education, and today some of them are leaders in this country. The Central Conservatory of Music claimed six of them, each majoring in a different instrument, and Mr. Cheng Gengming was one of the students selected through examinations and overall considerations. From 1960 to 1965, he studied with the famous Russian horn player, Vitali Bujanovsky, professor of horn at the Leningrad Conservatory of Music and principal horn of the Leningrad Philharmonic. When he came back, he served in the Central Philharmonic Symphony Orchestra, and has made a generous contribution toward the teaching and spreading of horn in China. Be-



cause of his background, he has quite a special position in the history of horn teaching in China.

Apart from graduates of the Central Conservatory of Music and other music institutions, there are other hornists who did not receive a formal music education, but became experienced through an auxiliary educational program sponsored by Chinese music groups during the 1950s and 1960s. Since 1949, many of the major national music groups formed their own "Learners' Classes." These programs, resembling apprenticeships, were designed for those who were not admitted into the formal educational programs owing to limited class space or financial resources, but demonstrated worthy talent and basic skills. Students were provided room and board by their groups, and even earned a small symbolic salary, plus an almost guaranteed graduation. Learners' Classes were a very efficient method of teaching and learning in that students stayed with the music groups and gained much practical performing experience, in some cases more than they might have received at a music institution. Usually, a student spent three or four years in the Learners' Class before graduating and becoming formally employed by the sponsor. Now many of these students are the central forces of their music groups, for example, Mr. Jin Jiguang, former percussion student in a Learners' Class, is now president of the Symphony Orchestra of the Central Opera and Ballet House. Mr. Yang Jie and Mr. Liu Jianming both belong to this category of student. The Learners' Class was a special phenomenon of the third generation; the fourth generation did not have the opportunity to enter such classes, because during the ten years of Cultural Revolution, fewer and fewer young people would seriously take up music as a profession. As a result, classes had to be canceled and the program never recovered. In recent years, however, some local music groups have begun holding similar classes on various instruments.

Mr. Ma Fusheng is another representative of the third generation of Chinese horn players, now nearly in his fif-

ties. He is the last student of Mr. Xia Zhiqiu. He came from Xi'an and graduated from the Middle School attached to the Central Conservatory of Music in 1968, but did not have the chance to further his education in college, since during the Cultural Revolution almost every university and college was closed for political causes. Sadly for him, the Central Con-

servatory was no exception. He is known for his accuracy in playing and brave interpretation of music works, which reflected the characteristics of Mr. Xia's strict teaching, and even the whole teaching of horn playing in China. Mr. Xia had his own way of teaching, and used the term "word" instead of "note," requiring students to pronounce each "word" clearly. Mr. Ma improved gradually under

his directions. He also served in the "Model Orchestra," and after the Cultural Revolution, was appointed to the Central Opera and Ballet to work with Ms. Zhang Tianzhen; later he succeeded her as first horn in 1982, and served at this post for over ten years. In 1995, he transferred to the Central Opera House as first horn. What is special with him is that he never has any stage-fright, no matter how grand the occasion. This bravery comes from excellent finger and tonguing skills which he learned for Mr. Xia and further developed by himself during his career.

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 a 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 Beijing Conservatory and is currently General Secretary of the China Horn Society. He has been a member of the IHS Advisory Council since 1998.



*Some of Mr. Xia Zhiqiu's students at his funeral in May 1993: (from right) Mr. Ma Fusheng, Mr. Ye, Mr. Yang, Mr. Li Lizhang, Mr. Sun, Mr. Xiang, Mr. Zhang.*





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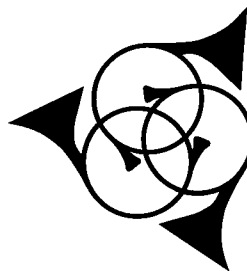
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# Without Dubbing: Domenico Ceccarossi (1910-1997)

by Michael Meckna

*"When I talk about horn, I see Ceccarossi in any hornist, because for me the horn and Ceccarossi are strictly linked everywhere in the world." —Igor Stravinsky*

Looking back over the long and distinguished career of Domenico Ceccarossi (who died at his home in Rome on January 23, 1997), one is struck by the contagious nature of generosity. Here was a man who lived to share music, and the result was that he inspired a great deal of music to be written for him. He had so much to say about playing the horn that his method book, *École Complète du Cor* (Complete School for Horn), extended not to one or two but four volumes. Although self-taught, so effective was his teaching that students came to him from France, America, Japan, and Australia, as well as his native Italy. Finally, he made recordings at every opportunity, and luckily many of his studio sessions are still available.

Born on November 19, 1910, Ceccarossi grew up in the small village of Orsogna in central Italy's Abruzzi region, where he played with local bands. Oddly enough, his main inspiration seems to have been the sound of string instruments and especially touring virtuosos, such as violinist Bronislaw Huberman (1882-1947). At the age of 21, Ceccarossi successfully auditioned for the Radio Orchestra of Milan, and a few years later he moved on to the Accademia di S. Cecilia Orchestra in Rome. In 1944, he was appointed solo horn with the prestigious Radiotelevisione Italiana, a position which he held until 1970. From 1951 he taught at the Conservatories of both Rome and Pesaro, and he continued to concertize until 1982, his seventy-second year. Not coincidentally, in that same year the Advisory Council of the International Horn Society made him a distinguished Honorary Member.

Almost all of Ceccarossi's recordings were made from start to finish, i.e., without dubbing, and many are live per-

formances. His interpretation of pieces such as Alain Weber's *Concertino in F*, therefore, preserves an attractively spontaneous quality. Likewise, his recording of the two Strauss concertos sound rough and ready. If, in comparison to a Barry Tuckwell, Ceccarossi's tonguing seems heavy and his tone a little thin, this may be attributed to a crude recording environment. The Mozart concertos suffer a similar fate. Certainly, Ceccarossi's control is never in question though. He never misses a note, and his high register sings out clearly.

*The Art of Domenico Ceccarossi*, recorded by RCA under

more favorable conditions, reveals a performer with both sensitivity and pyrotechnical powers. His version of Poulenc's *Élégie* fondly recalls Dennis Brain (for whom it was written), while his Danzi *Sonata in E minor* aspires to the virtuosic wizardry of a Paganini. In reviewing this recording which also features Cortese's *Sonata in B-flat*, Dukas' *Villanelle*, and Henri Büsser's *La Chasse de Saint Hubert*, hornist Harold Meek observed how Ceccarossi's technique never fails to serve the music: "It is never in the way, nor does it come across as a mere display of virtuosity-for-its-own-sake."

Ceccarossi's style inspired many composers. No fewer than nine concertos have been dedicated to him, and countrymen from Angelis to Zafred wrote him a score of sonatas and other compositions. While enriching the literature in this way is not unique for a prominent brass instrumentalist, Ceccarossi's ex-

clusive achievement was to revive and expand the literature for the combination of horn, voice, and piano. Together with his wife, soprano Jolanda Colizza Ceccarossi, he founded the Trio Ceccarossi in 1958, and this ensemble toured Europe for many years. Its repertoire, which included the ex-



Domenico Ceccarossi

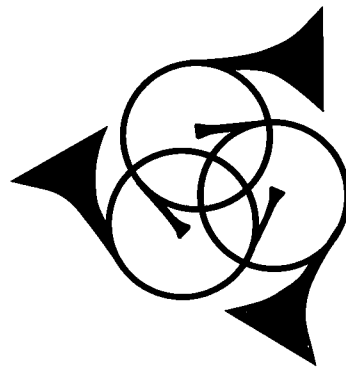
pected *Auf dem Strom* of Schubert and the "Dirti addio" of Donizetti, eventually grew to over thirty pieces, twelve of which were written for and dedicated to the ensemble.

After 1982, Ceccarossi led an active retired life of teaching, writing, and editing. He advised aspiring hornists to take their study very seriously so that they would not be, as he said to Jerry Balmuth, "one of the many terrorized dilettantes that we find so often in our orchestras." His quest was to elevate horn playing to the level of perfection attained by violinists, pianists, and singers. Confirmation that he succeeded can be heard on his recordings and seen in the testimonials of numerous musicians. A generous sample of both can be listened to and read on the web site set up by his nephew Giustino Ceccarossi: <http://www.geocities.com/Vienna/3073>.

"I must say that what seemed to be unattainable has not henceforth turned out as such," Ceccarossi modestly observed in his *École Complète*. Indeed, given Italian history during his lifetime—two world wars, economic depression, Mussolini—it is a wonder that he accomplished much at all. However, Ceccarossi's combination of musical talent and generosity of spirit prevailed, and he is sorely missed.

Meek, Harold. "[Record Reviews.]" *The Horn Call* III, no. 1 (November 1972): 72-3.

*Michael Meckna is Professor of Music History at Texas Christian University. In recent years, he has skimped on his horn practice time to write Twentieth-Century Brass Soloists (Greenwood Press) and numerous articles in a wide variety of publications, including four of the Grove Dictionaries. Dr. Meckna's current project is a book about Louis Armstrong.*



## Selected Discography

Musical Heritage Society MHS 3362: concertos by Mercadante, Rusconi, and Savagnone.

Musical Heritage Society MHS 3570/80 and 3570/81: concertos by Mozart and other works.

Musical Heritage Society MHS 3815: Ceccarossi, Ten Caprices.

*Magic Horn* C 191110/1 and DC 191110/2: concertos by Agathe, Bucchi, Strauss, and Weber.

*The Art of Domenico Ceccarossi* RCA SL 20257: Büsser, *La Chasse de Saint Hubert*; Cortese, Sonata in B-flat; Danzi, Sonata in E minor; Dukas, *Villanelle*; and Poulenc, *Élégie*.

For more information see Michael Hernon's *French Horn Discography* (Westport, CT: Greenwood Press, 1986).

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# Instrument-to-Player Coupling

by Walter Lawson

Since the sound of the horn and the sound of the human voice are produced in much the same way, it seems logical to connect the instrument to the player in a way that is natural and free of any stress. The result of correct "coupling" will be a more effortless production of the sound, the ability to produce a wide range of colors and dynamics, fewer physical problems, and better endurance. Consideration of the following aspects of instrument-to-player coupling may be helpful. Some decisions must be made by the player initially: to stand or sit, to play on the leg or off the leg, and to use an *einsetzen* embouchure or *ansetzen* embouchure.

## Chair height

Select a chair of a height that allows the player to sit relaxed, upright with both shoulders level, elbows close against trunk and with feet on the floor. Adjustments can be made for short players by using blocks under the feet and for tall players by having the leg angled out so that the thigh is parallel to the floor. For extremely short players, sometimes placing the bell on a chair alongside will help. If the player chooses to play off the leg, the aforementioned posture is still important for breathing.

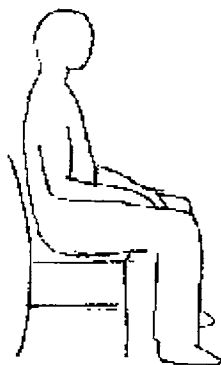


Figure 1.

## Mouthpiece Angle

Place mouthpiece on lips with a jaw position that gives the most comfort and loudest buzz for the least amount of effort and where it is possible to get the widest frequency range (three octaves). Observe the angle that the mouthpiece makes with the vertical and horizontal planes of the room.

Your eyes should be able to focus both on the music and up towards the conductor.

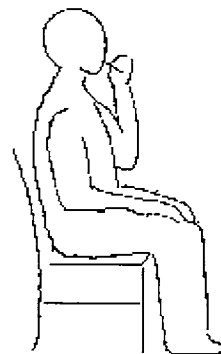


Figure 2.

## Mouthpipe Angle

This angle should coincide with the mouthpiece angle.

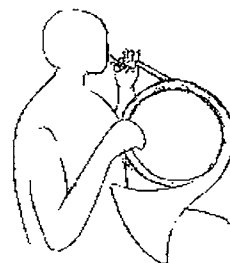


Figure 3.

Many horns are built on a jig so that there is an 11 1/2" circle formed by the inside surfaces of the bell tail and first branch. The valve set is positioned so that the 2<sup>nd</sup> valve rotor is 3/8" below the center line of the circle. This is a fixed setting so that no adjustments can be made. The mouthpipe is bent to allow the body of the horn to have the necessary dimensions to fit the player. The case may have to be altered to fit a new mouthpipe configuration.

## Mouthpipe Setting

Average dimensions for setting the mouthpipe are:

- Inside edge of the mouthpipe to the rim of the bell—14 1/4"; see Figure 4.
- From the center of the line from the end of the mouthpipe to the rim of the bell, down to the tail—3/8"; see Figure 5.



## Instrument-to-Player Coupling

These measurements are easily made with the use of a yardstick which can be laid over the end of the mouthpipe and rested on the rim of the bell. A ruler can be used to get the distance from the yardstick down to the tail or first branch, whichever is closest.

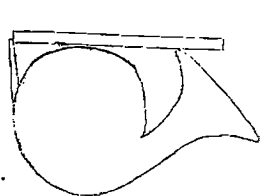


Figure 4.

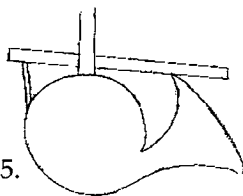


Figure 5.

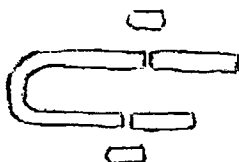
The first dimension (Figure 4) can be varied to change the angle of the mouthpipe so that the mouthpiece contacts the embouchure properly with the correct pressure on the teeth. The parameters are  $13 \frac{1}{4}'' - 14 \frac{3}{4}''$ . The mouthpipe can be configured at time of installation or, if a change is to be made, the pipe must be filled with pitch and rebent to achieve the desired dimensions. In the case of very small players, the mouthpipe may need to have a reverse bend in the first seven inches of the tube in order to properly match the angle of the mouthpiece (see Figure 6).

Figure 6.



The second dimension (Figure 5) can be varied to regulate the hand position relative to the face. The parameters are  $0 - 1 \frac{1}{2}''$ . The length of the mouthpipe is the final controlling factor of the pitch of the horn. It is best to cut the mouthpipe at the large end to a length whereby the main tuning slide can be set with a maximum  $\frac{3}{8}''$  pull for a standard F/B-flat double horn so that the bore is as consistent as possible. With a long pull, the instrument will lose focus in the sound and perhaps may have some note affected if a node happens to fall at the wider bore caused by the slide pull. If it is necessary to play the instrument with the slide pulled excessively, spacers made from short lengths of inside tubing can be inserted down the outside tubes to keep the bore consistent.

Figure 7.



This will result in a more focused sound and will make the response more efficient. After the correct overall intonation of the instrument is determined, a longer mouthpipe should be installed or the main slide can be lengthened.

## Left Hand Position: Valves 1, 2 and 3.

To determine the correct left hand position, drop the arm to the side completely relaxed, as if holding a small ball in the hand (see Figure 8). Raise the left arm to form a  $45^\circ$  angle to the body, keeping the same relaxed position of the fingers with left elbow against left side (see Figure 9). The instrument should fall into the V between the thumb and forefinger. The second, third, and fourth fingers should arch over the keys in a straight line with the valve lever spatulas, finger tips touching the spatulas near the end (Figure 10).

Figure 8.



Figure 9.

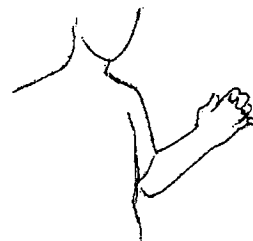


Figure 10.



The finger hook should be positioned so that the inside curve contacts the little finger between the first and second joints (see Figure 11). An average setting for the finger hook is to sight down the center line of the third valve outer slide tube so that line is at the point of contact with the little finger (Figure 12). The finger hook can be moved either toward the valve levers or further away according to the size of the hand. When a comfortable setting of the finger hook is determined, the fingers and valves 1, 2, and 3 should all be in straight lines (Figure 13).

Figure 11.

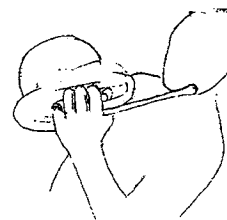


Figure 12.

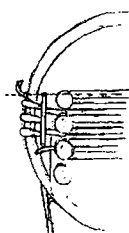
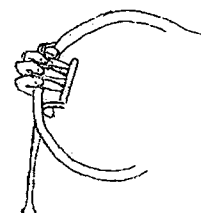


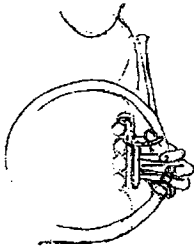
Figure 13.





Occasionally, a person's fingers, when curved, may not form straight lines with the valve levers but tend to be bent in different directions. Trace or scratch around the tips of the fingers where they naturally fall on the keys and solder dimes or finger buttons to the ends of the spatulas. These will position the fingers so that they will operate in their most natural way.

Figure 14.



In order to reduce the strain on the little finger of the left hand, some devices are available which transfer some of the pressure to the index finger knuckle. The flipper (Figure 15), left hand crutch (Figure 16), and the strap (Figure 17) are examples of items that can be installed on the instrument to relieve pressure on the left hand.

Figure 15.

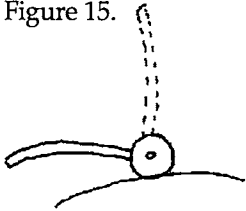


Figure 16.

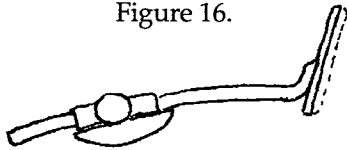


Figure 17.

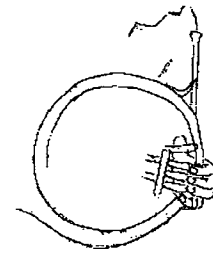


The fingers should not lose contact with the valve levers but should touch them at all times. If the valves are slow to react, they should be fitted and sprung so that they work as fast as the fingers can make the up-stroke.

## Left Hand Position: Change Valve Lever

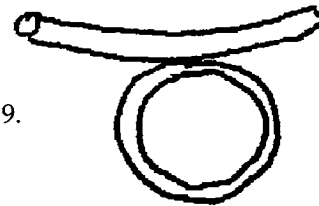
The change valve lever spatula (or thumb valve) should travel in an arc as close as possible to the normal action of the thumb. The thumb can either use the first, second, or combination of both joints to operate the lever. The fulcrum of the lever should be set so that at mid-travel, the thumb is 90° from the center line of the fulcrum. On some instruments, reconfiguring the change valve lever and relocating the fulcrum is necessary to achieve the best action. After reconfiguration, it will be found that the thumb is traveling nearly parallel to the inside curve of the bell tail.

Figure 18.



If the change valve lever has string action, it is possible to adjust the travel to get a longer or shorter reach. With a mechanical action, changing the length of the lever will give the same results. In the event that the left thumb will still not reach the spatula comfortably, a ring can be brazed to the underside of the spatula allowing insertion of the thumb so that it can travel in a relaxed and normal way.

Figure 19.



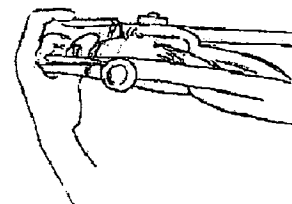
The spatula can usually be bent somewhat to fit the ball of the player's thumb. Since the spatula is brazed to the lever, it is possible to build a new spatula in the desired shape and size. The length of the spatula will also determine whether the action is easy (long spatula) or quick (short spatula).

Occasionally, players like to line some metal surfaces with compressed cork sheet. Use contact cement to bond the cork to the metal, then file or sand to get the desired contour.

## Valve Section Placement

The valve section should be set so that the third F and B-flat slides clear the bell tail or the bell ring, if the horn is fitted with a screw bell. The height of the valve levers should be about 1" from the bell tail when parallel to the slides. During construction of the instrument, the valve section can be rotated to get these dimensions.

Figure 20.

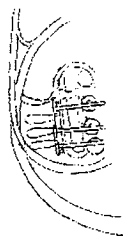


When viewed straight down from the back of the horn, there should appear to be a 1/8" space between the ends of the spatulas or finger buttons and the inside curve of the bell tail.





Figure 21.



Valve lever height can be easily adjusted by loosening the string screw if the valves are string action. In the case of articulated levers (see Figure 22), the action will not be changed by lowering the levers. Solid levers (Figure 23) may require some bending to achieve optimum action from the bowstring. Mechanical action levers sometimes have provision for lengthening or shortening the connecting links utilizing a threaded rod with a lock nut. If not, bending the spatulas is the only alternative to attain the desired valve lever height (Figure 24).

Figure 22.

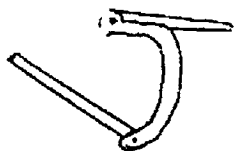


Figure 23.

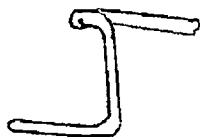


Figure 24.



In the case of articulated levers, it is possible to change the length of the spatulas in order to get a quicker or easier action keeping the point of contact with the finger the same. The fulcrum is moved as necessary by drilling new screw holes for the valve lever saddle.

*Mechanical action vs. string action:* With the use of the unibal, mechanical action valves have been improved in reliability, quietness, and long life. There is no adjustment of the unibal, it just needs to be oiled. Even with the unibal, there is still the initial hard start of the stroke due to the lever being at a 45° angle to the valve hub.

The articulated bowstring type of valve action allows smooth and equal action between all three valve levers (see Figure 25). Solid levers require careful adjustment of the string travel and, due to the larger setover of the 3<sup>rd</sup> valve lever, the force necessary to operate it is different than for the 1<sup>st</sup> and 2<sup>nd</sup> levers, which always results in an uneven action (Figure 26).

Figure 25.

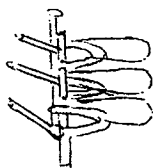
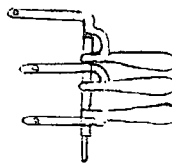


Figure 26.



Most articulated type and some solid lever units have the 3<sup>rd</sup> valve turning in the opposite direction from the first two. It can be debated whether this interferes with certain slurs made using the 3<sup>rd</sup> valve, but if the instrument has a bell with a slow

decay time, this factor plus the player's ability to override any tendency toward rough slurs will correct the problem.

### Valve Action

*Rotors:* Valve response is very important to the player. The rotors must turn easily with no high spots which cause them to drag. Rotors must be centered in their casings and should not only be nearly air-tight, but should also be fitted so that the bearings are tighter than the rotor body, enabling the valve to spin freely when dry. This is accomplished by using a finer grade of grinding compound on the bearings than the one used on the rotors. The valve lubricant should provide the air seal between the rotors and casings.

*Valve stops:* The bumper cork necessary to index the valve rotors plays an important part in how the valve feels to the player. Stop plates should be large enough to firmly hold the bumper corks and be designed so that the valve rotors index properly without having to trim the corks. Buna rubber rod can be obtained in different densities (durometers) to be used as bumpers. This material is not affected by oils and lasts a long time. Bumper material which is too spongy allows the valves to bounce and will not support clean and precise playing.

*Screws:* If possible, the use of the same screws for string action as well as stop plates will simplify replacement. A good size is 3-48 threads for string and stop-plate screws, and 4-48 threads for hub screws. These are standard sizes and can be obtained from many machine tool and supply houses. If an instrument uses smaller sizes that tend to strip, the holes can be re-tapped and screws replaced with the above larger screws.

### Water keys

Water keys have been used on brass instruments for many years but have only recently appeared on horns. The two types in general use are the standard lever-action key and the plunger type (Amado) which some players favor. The latter has a small drain hole and usually requires blowing air through the instrument to discharge the water. A lever-action water key with a No. 6 hole will drain the water by gravity if set in the proper place. When holding the horn in playing position, the best location can be found by putting a drop of oil on the top of the tube to be drained and then mark where it collects on the bottom of the tube. The water key not only makes it easier to keep the tubing clear of condensation, but the tuning slides will last longer if they are not used to drain the instrument continuously.

### Slides

The tuning slides can be a great irritation to the player if they do not fit properly. They should be absolutely parallel and equidistant in order to move easily, but should have enough drag to keep the slide from falling out. Both the inner and outer tubes must be carefully assembled and, if a brace is soldered between the tubing, it is sometimes neces-



sary to spring the tubes back into alignment because the brace will contract during cooling and decrease the span, thus pulling the tubes together. If the inner slide tubes are too large, it is possible to grind or lap the inner and outer tubes to a proper fit. If the inner tubes are too small, they can be expanded by thinning the wall of the tube with a burnisher or expanding them with a special stretching tool. Over time, the inner and outer tubes will become tapered at their ends resulting in a slide that is looser when pulled than when inserted all the way. At this point, it is best to replace the slide tubing with new material.

## Screw bells

Screw bells offer many advantages to the player. They allow a change of color, dynamics, decay time which makes smoother slurs, start-up time (i.e., response), ease of transportation, and makes one body with several bells the equal of as many instruments.

## Conclusion

The use of the human voice is aided by good posture, good support, and good breathing habits. This is equally true of horn playing. It is important to discover the best position and placement with regard to all items considered above. If a player encounters discomfort after a short period, it would be

wise to consult an experienced repair-person who might be able to make some adjustments or alterations that would improve the connection between the player and the instrument.



Walter Lawson (b. 1923, Binghamton, NY) joined the Baltimore Symphony in 1949 after working for the Associated Press (teletype mechanic), serving in the U. S. Army (Military Police and Signal Corps), and then piano and horn studies at the Peabody Conservatory. He started as second horn and played with the orchestra until 1976. Also in 1949, he began working as an instrument repairman and eventually struck out on his own, opening the Lawson Brass Instrument Repair Company in Baltimore in 1956. When he left the

orchestra in 1976, he moved himself and the operation to Boonsboro, MD, and in 1980, with sons Bruce, Duane, and Paul, formed Lawson Brass Instruments, Inc., dedicated to the design and manufacture of horns. His success is well-documented by the many professional players who use his instruments and his services as a designer and repairman. Walter would like to thank Margaret Bourque, William Kendall, and Elaine Braun for their help in editing and creating graphics for this article.



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# Mahler's Use of the Second Horn in the Ninth Symphony:

A conversation with Allen Spanjer

**A**llen Spanjer sat down with Jean Martin before he performed Bruckner's *Seventh Symphony* with the New York Philharmonic. They discussed his approach to the *Ninth Symphony* of Mahler. He has been Second Horn with the New York Philharmonic since 1993. He is also a certified instructor of the Alexander Technique. Technical assistance for this interview was provided by Greg Campbell.

**Jean Martin:** What do you make of Mahler using only four horns for this symphony?

**Allen Spanjer:** It is interesting—after so many multiple-horn symphonies, for this one he is suddenly back to only four horns. Plus, while it is very traditional (first and third generally high; second and fourth low) he also does a lot of writing with second and fourth as a pair, and one and three as a pair.

**JM:** How does this affect your approach?

**AS:** What I infer from this is the sound he wanted. He is not so much concerned with a particular horn part's register, but more with the sound. I think of it very vocally—rather than the directness of a soprano voice (i.e., first horn), he wants the less direct, more mellow sound from a mezzo-soprano voice (i.e., second horn). I think this is why there are a lot of second horn solos and second and fourth duets.

**JM:** This "more mellow" sound—as reflected in equipment? Approach?

**AS:** Well, to put a technical spin on it, lower players generally use a slower, warmer air column, so that gets a specific sound—I think Mahler wanted that sound. Also, oftentimes he will write back and forth solos between first and second which, of course, has to do with register, but also relates to soprano in relation to the mezzo voice (or tenor or baritone). With second and fourth duets, he would want more of a mezzo/baritone idea.

**JM:** Is this true throughout the piece?

**AS:** The great thing is that in addition to this unique approach, he also asks for everything else from the second horn, all those things we associate with a Mahler horn part—duets with first horn where the second horn's role is support of a soloist; sometimes a solo; sometimes the second horn is the top voice of a pair with the fourth; and of course the *tutti* section—playing Mahler liked—middle register in addition to big unisons, such as the passage in the third movement going up to a written *b*".

**JM:** The *Ninth Symphony* is not the first one Mahler opened with a prominent brass solo, but it's interesting that

this one is in the second horn part. Certainly it is not particularly low.

**AS:** Not at all, and the fact that it is not in the first horn part again points to what sound he had in mind

Gustav Mahler, *Symphony No. 9*, movement I, horn 2, measures 1-26.

**JM:** Mahler gives the second horn a lot of markings in the opening.

**AS:** Yes, and the first thing to remember is rhythm. The cellos and fourth horn are doing the syncopated rhythm, then the harp comes in (m. 3) which sets up this first theme. Mahler brings in the second horn using both of those things. *Forte*, with an accent on every note, and stopped. Stopped is to give it a distant quality, but, at the same time, a lot of intensity. The accents are to make rhythm clear—this clarity of rhythm can not be overemphasized. But, don't lose sight that it is a **melody** and should be as lyrical as possible.

**JM:** Run through your technical approach to this opening for us.

**AS:** In those first two bars, I am going for a centered first attack—as centered as possible because otherwise you have trouble being clear about the rhythm—if the rhythm is not clear, your listeners (and colleagues) will not know what is going on. The second bar half-note I sustain fully through all four eighth-beats (always subdividing) and cut off on the fifth eighth-note (in fact, the ends of *all* the notes in this passage are important—releases make the rhythm as clear as the attacks). Then, I have a quarter rest to get the mute out and **TOTALLY** change air and approach.

**JM:** —and hope the mute does not clatter to the floor.

**AS:** Yes, a strong string is crucial!! Norm Schweikert told me he had a hand-off system worked out with Oldberg for this piece. Since our orchestra sits in a two and two seating, that is not an option.

**JM:** What, specifically, is the new approach for the open section?



## Mahler's Use of the Second Horn in the Ninth Symphony

**AS:** Well, it is the same register and *pp*—much slower, warmer air, less air, really—but he puts an accent which is for rhythmic purposes, so you are clear, and also so there is no doubt that you are still echoing what came before (same accents even though now *pp* for the first one, next time *piano* with no accent, and a *cresc.*, and then again with just a *cresc.*). The second time you play, it starts a dialogue with the second violins. By the third time, you know exactly where it is going. At Rehearsal 1 (m. 9) he adds *espressivo* and you are now into the big melody.

**JM:** Do you interpret these dynamics literally?

**AS:** At Rehearsal 1, I don't think it can be too loud if the sound quality is right. Notice that there is really no dynamic indicated. I always think it should be pretty strong (of course, I have the bias of being a second horn player!)—a good healthy *mf*. This is the first time anything like this has been played in the piece, so you want your listener clear on what is happening. Beginning with the C# to B (same interval played earlier by the second violins) you must ask, again, where is it going? By bar 12, you start the eighth notes, the same rhythm as violin II in 10 and 11. When you play in measures 9 and 10, you are going to go toward the third beat; Then m. 11 and on, the accent on is on beat *two*—a change. This is very important.

The falling second, with accent, shows up throughout the whole piece. Since he adds the accent, we can be sure that this is what he wants. It is almost like he is trying out things in this introduction. Measure 14 is back to *pp*, still the only theme going with those eighths. So, if I am at a good *mf* in bar 9, I am playing a healthy round *forte* in 11 and 12 and then back to nothing less than a *mf* in m. 14—still has to be heard with the rhythm clear, and accents on the fourth beat. Again, a figure where you repeat twice, and then the third time same rhythm, but he changes it into m. 17, a little *cresc.* with no dynamic, but the English horn comes in on the second beat followed by a *cresc.* and *forte*.

The English horn will surely be playing *forte*, so I will too. This should be very expressive. Then second half of m. 17, just a little *dim.*, but to a solo *pp*. The slur from 17 to 18 (down a seventh) is also important. It is not like you are done at m. 18. A lot of air going down, joined by the fourth horn at m. 18 which helps with breathing.

**JM:** What about the *sempre pp* in m. 20?

**AS:** Soft, certainly not a solo *pp* like before... Definitely you are in the background now.... *but* the way he is writing here (second and fourth horns are the only instruments holding out that pitch for all those bars), definitely a healthy *mp*. At m. 26, the introduction is almost over, but one more little eighth-note figure for the second horn—just you and bassoon. It is marked *pp*, *espress.*—play a *mf* to be heard. Then, Mahler is into the beginning of the first section.

**JM:** —and the *first* horn gets the next horn solo.

**AS:** Yes, the first horn comes in, again on the second beat,

in measure 27, the first *sfz* we've heard. My opinion is that Mahler is using this "different role" idea I mentioned earlier. The second horn had specific markings. Now a different player with a *sfz* and a half-step instead of a whole-step; a different character, and this is the first time this character has come in.

**JM:** When did you first perform this piece?

**AS:** It was as a sub and, interestingly enough, on second horn with the New York Philharmonic! It was in 1991, with Yoel Levi conducting.

**JM:** How much notice did you have that you would be playing?

**AS:** About a month. I had been hired to do a few months with the orchestra.

**JM:** How did you prepare specifically for this symphony?

**AS:** Well, the first thing I did was to try all the stopped mutes I could find.

**JM:** Were you looking for a specific sound?

**AS:** Yes, but I was even more concerned with intonation. My goal was to find a mute that would play in tune with my open hand position. Of course, different mutes will work differently for different people depending on their open hand position. I also wanted to find one with the least amount resistance so it could take as much air as possible. I wanted to be able to play the first two bars as lyrically as possible. The more air the stopped mute can take, the fuller and louder it can sound. Some people play it muted to make it loud but that loses the intensity I think he wanted. The piece is quiet, but at the same time you need to be able to push against the mute.

**JM:** What did you end up using?

**AS:** I don't know. Something from when I was at a student...as generic as you can find. I tried a half-dozen, and ended up using that mute for everything else, too. Now I use an Alexander stopping mute with the changeable end-piece because the larger end-piece can take more air. Due to my open hand position, stopped mutes are often a little low for me—I may have to adjust corks or something to make them work. Also, some horn players may find alternate fingerings are necessary in this passage for intonation purposes.

**JM:** The end of the first movement is also important for the second horn.

Gustav Mahler, *Symphony No. 9, movement I, horn 2, measures 440-454.*

**AS:** Yes, second and fourth, as a pair, play solo duets. Again, a specific kind of sound he wants...relating to the kind of air—the warmer, slower-moving air a low player is



used to using when playing second in a duet. And, it is the same sort of figure—accented fourth beat, descending second. Again, three times with a change the third time, then three more times to the end of the movement. Here is a case where you need to teach the conductor—if you try to play the first one as soft as you can, then when you are not able to play the next one any softer, you will get disappointment from the podium. So, for the first one, play a nice *mp* and be clear with the rhythm. Second one, no accent, but same dynamic—giving a *ppp* effect of less tension. The accent in 443 is for rhythm...lead the rhythm of 443 to 444. For those three descending fifths, play the first two a little more comfortably so the *ppp* is obviously less. That's a long note at the end, but it's usually not a problem. Be confident that you can make it as long as the oboes!! Landing on m. 444 comfortably will make everyone happy—certainly the oboe, the harp playing eighths, and then the solo violin. The second horn has a quarter and half-note and you *must* subdivide so when you come in with those fourth beats all of your colleagues are clear what you are doing. Don't play so soft as to sound uncomfortable. It is going to sound soft in this context anyway. It is more important to be a little louder and comfortable and lyrical (it is the melody, after all!) than to be so soft it is unclear. When you get to 447 into 448, of course you'll want to take a big breath and subdivide because of the eighth notes the violin has. Keep the rhythm going; if you do that, then it is much easier to play the long note. You will also keep your support going if you keep the rhythm going. Once the oboe enters, you may even want to fill out a little more since they are playing a written E softly. Most conductors don't dawdle. If anyone does not make it, it won't be a horn player! Warm air gives softer effect. What works for me is more diffused than direct air.

**JM:** Often, it seems, you are interpreting dynamics on the full side.

**AS:** Generally, playing second, I sure play out a lot more than one might think, surely more than I would have predicted before getting the job. Soft does not always mean stay out of the way. It can mean, as in the closing of the first movement, softly musical.

**JM:** What are some other things you do to prepare for a piece such as this one?

**AS:** How I prepare for something like this is to get a score, and then listen to a half dozen recordings to see what people do—amazing how different the opening of this symphony can be from recording to recording (some muted, some subdued), which also can have to do with the recording engineer. Rather than listening to one or two recordings and feeling a direct influence from them, I prefer listening to five or six as a learning tool, then I make my own decisions (and, of course, the conductor has made decisions too!).

**JM:** Did you have any inkling about how Levi would be?

**AS:** I had played as a sub on third in Pittsburgh under Levi, so I thought he would want to manage things directly. As it turned out, he pretty much let me do what I wanted and left

me alone. Maybe because it was clear I knew the piece? I also remember Levi gave me a solo bow, which was nice especially since it was my first time with the piece, and I was a sub.

**JM:** The Philharmonic has done this again since '91.

**AS:** Yes, in 1994 with Masur. By that time, I had the second horn position in the orchestra. It was the first time he had done it with the orchestra. We played it on subscriptions, at the Cathedral of St. John the Divine, and on a tour of Asia—we played it a lot that year. Having played it once as a sub, it added to my confidence.

**JM:** Was Masur's approach much different from Levi's?

**AS:** Again, a pleasant surprise. Masur can often prefer to manage things directly, but in this instance he let me take care of it myself after initial instructions on balance.

**JM:** You also recorded the piece with Masur.

**AS:** Yes, we did live recordings of Lincoln Center performances plus one patch session.

**JM:** Did this involve any special preparation on your part?

**AS:** Not really. I was happy to get the chance. Happy it was performances being recorded—so much more comfortable than just showing up at a session. I knew the opening would be done at the patch because of audience noise (standard procedure in quiet moments like that)—most everything else on the CD is from the concerts.

**JM:** I know the Philharmonic horns have been positioned at various places on the Fischer Hall stage.

**AS:** We have moved around a *lot*. At that point, we were in the end of the first three years with Kurt, so we were still between the basses and woodwinds. It is an odd stage—for the Ninth we were sitting three in front and two behind, so the fourth horn was directly behind me. On the recording it sounds like we are antiphonal!

**JM:** And that fourth horn would be Howard Wall. I would imagine playing this piece with him is particularly satisfying.

**AS:** Oh, yes—and a funny story about Howard. In 1994, I knew that we would be playing the Ninth in March, so in January I went to hear the Philadelphia Orchestra with Simon Rattle play the piece in Carnegie Hall. Howard was, of course, then the fourth horn in Philly. He was amazing—back there in the corner of Carnegie with his 8D—I was very impressed. Well, the next week he came to New York and won the fourth horn job with us. They worked out an arrangement that his first thing with us would be Mahler 9. Unbelievable. I was so happy. It made my year!! He knew the piece and I knew he knew it and he had lots of experience—18 years in Philly—so I looked forward to the duets with him.

**JM:** Any advance work together on them?

**AS:** We got together just before the first rehearsal mainly to tune up the stopped passages.

**JM:** Any other surprises upon hearing the recording?

**AS:** (chuckling) Yes, a big clam in the last movement! We did four performances and a three-hour session, yet in a big *tutti* section someone missed something only *one* time





## Mahler's Use of the Second Horn in the Ninth Symphony

and that's the take they chose—they left it on—and you can even hear the splice before the passage!

**JM:** Maybe it is like a quilt, where a flaw is intentionally inserted to show it is not machine-made?

**AS:** Well, let's just say I've only listened to it once.

**JM:** Are there any conductors you would like to do this with?

**AS:** Living conductors?

**JM:** Either!

**AS:** Tennstedt and Bernstein. Eschenbach did a Bruckner 8 with us a few years ago that was very inspiring, but that's the only time I have seen him.

**JM:** Your principal teacher, Ranier DeIntinis, was a section player. Did his instruction help you prepare specifically for being a section player?

**AS:** Yes, although I think one can only really understand the roles by being on the job. Do you know, when we did it in 1991, Dinny was the third horn? He was incredibly supportive. He even gave me a little advice about maintaining air through a slur. He was very low-key about it, more colleague to colleague.

**JM:** Had you done much second horn playing prior to this Philharmonic position?



**AS:** In 1987, I played second horn in performances and recordings of Mahler 3 with Bernstein, and then second on Mahler 1 with Bernstein as a last-minute assignment. I had played Mahler 3 before in Waterloo, so I knew about the roles, but this time it was really in a high-pressure situation where I was "principal low horn."

**JM:** When you were first out of school, you played a lot of principal horn. Did this help you know what is needed from a second horn?

**AS:** Playing principal horn prepared me not just on how to play second horn, but just looking at the section as a whole—everyone has to be a great player. As a second horn, I am particularly concerned with balance and filling out the low register. It is really, really rewarding and not quite as stressful as playing principal. Granted we do *Fidelio* a lot with Masur—and it is always a big deal. Literally dozens and dozens of performances, so you get used to it.

**JM:** You are performing the Mahler again this spring.

**AS:** Yes, we are doing it in New York in May and in Europe in June, the little towns, London, Vienna, Berlin—no pressure! It will definitely be a highlight of the season for me. I look forward to it and spend time thinking about it. I have already searched out two recordings I had never heard.

**JM:** We look forward to hearing you!



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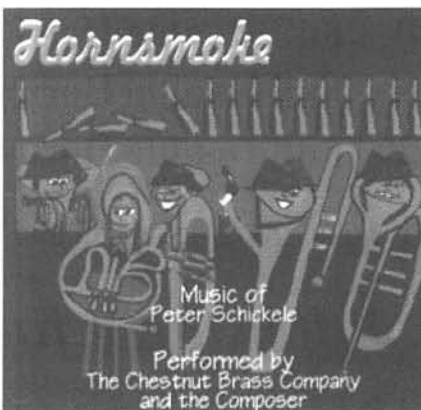
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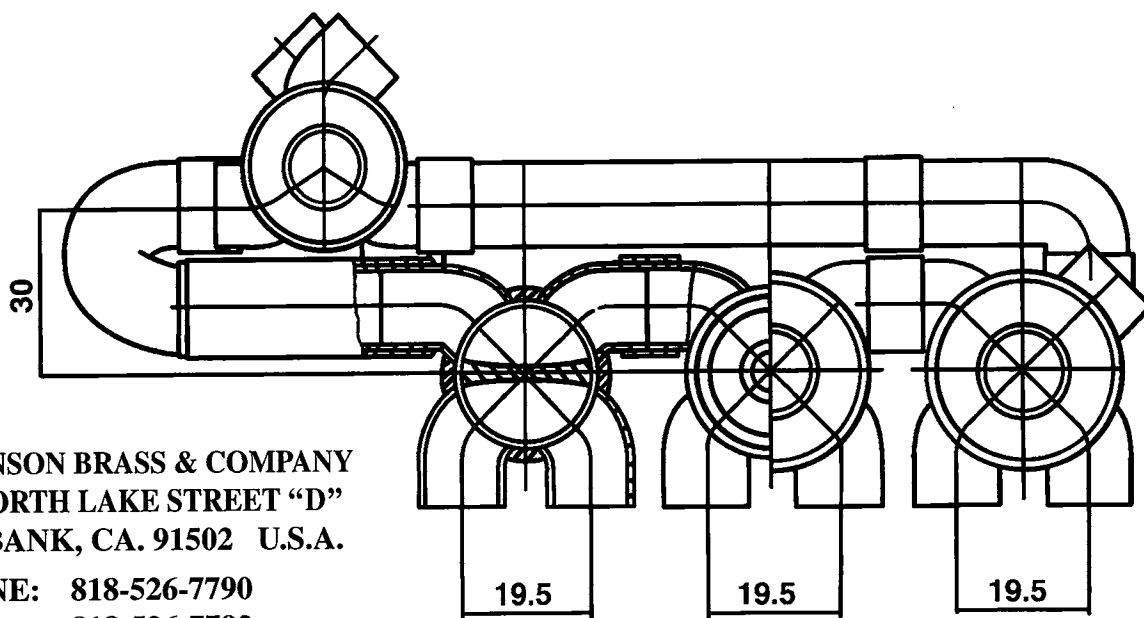
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# Improvising in Ensemble

## Duets, Part III: Tone-phrasing

by Kevin Frey

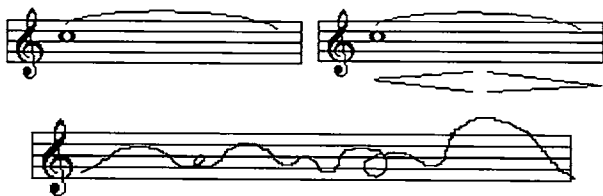
*"One Tone! Even if we only have one or two tones to add, our voice can make a big difference."*

This message from Frøydis Werke in the President's Corner (*The Horn Call* XXIX, no. 3 [May 1999]: 5) inspires us to communicate fully through the Music we play. Each tone must have meaning, even if an entire phrase is comprised of only one tone. It is possible that an entire composition can be formed of one or two tones!

We are often asked to sing through the horn as a metaphor for melodic lyricism. The origin of much music is based on singing; to vocalize is to intone directly from the soul of the individual, the culture, and in some cases, to evoke the divine.

The **Tone-phrase** is alive and imbued with deep meaning (see *The Horn Call* XXIV, no. 3 [May 1996] "Trans-Intervallic Exercises for the Post-Modern Improviser" by Hafez Modirzadeh for the original publication of this term). A unique Horn tone is often proscribed, treated instead as an "artifact" with a pre-determined sound dictated by the performance context. For interpretations of repertoire with historical significance, this approach is certainly desired. But for Improvised Music where the player is creating in the moment, on the edge of uncharted territory, an artifact is not necessarily desirable and if used, must be treated carefully to ensure it carries meaning.

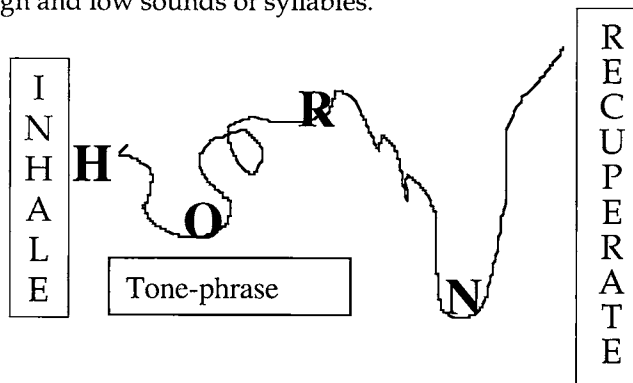
Long Tones—the daily ritual re-connecting horn players to the horn must never become boring or lifeless. Tone-phrasing technique re-directs the intent of the player to initiate a tone that will possess a life of its own—each one unique, possessing the will/soul of the performer in the sound itself.



Tone-phrases are formed through Breath Cycles. In Part I of this series (May 1999), breath was presented as two actions (inhale-exhale) or three actions (inhale-exhale-recuperate). One strategy to evoke a Tone-phrase is to think of the breath as the *inaudible structure* and the audible sound as the *expressive shape* of the Tone-phrase (see Flatlischer, 25).

The utterances of speech rhythms, along with the meaning of actual words, inspire the formation of Tone-phrases.

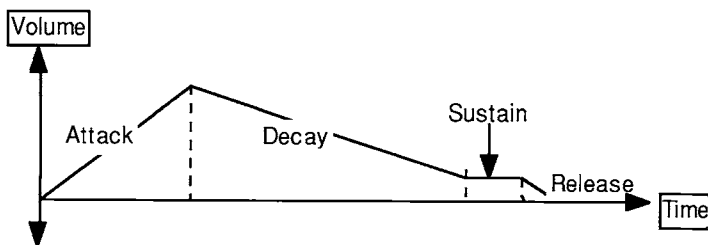
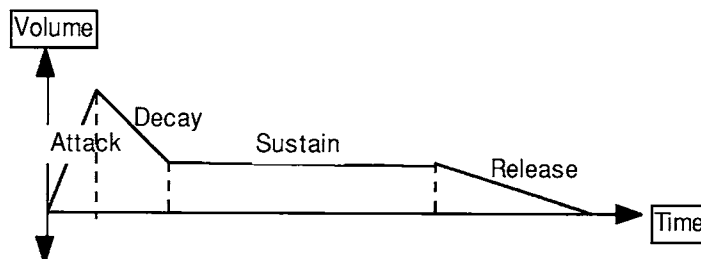
The rhythms of speech consist of pauses and accelerations; the underlying "dance" contains gestures of loud/soft, short/long, and high/low (i.e., dum/tek, go/tin, kung/tok). Tonal languages of Vietnam and Africa are sensitive to the high and low sounds of syllables.



### Envelope

Every tone has an **envelope** (a shape or container) that shapes the sound event. Along with overtone content, the envelope is a main predicator of identifying the timbre (sound source). An envelope consists of four parts:

Attack — Decay — Sustain — Release (ADSR):



### Preparation

Play a series of tones each having the lifespan of a breath.

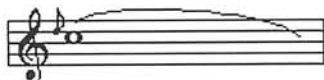


## Improvising in the Ensemble: Duets

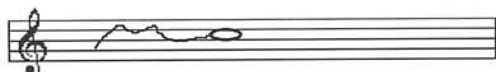
Let each tone evolve to have a life of its own. Alter the shape of the envelope parts to vary the character of the tone:

- Temper the ATTACK by attaching:

a *specific pitch* prior to the primary tone:



or, a *non-specific pitch* prior to the primary tone:

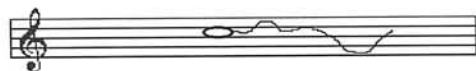


- Temper the RELEASE with:

a *specific pitch* up or down from the primary tone:



or, a *non-specific pitch* up or down from the primary tone:



- Treat the DECAY and SUSTAIN with:  
Vibratos (wide/narrow/quick/slow)  
Pitch bends or Scoops



The goal is to evolve each tone into a whole musical phrase in itself.

### Duet Strategies

- Each player establish an independent breath-cycle:

|| : inhale — Tone-phrase — recuperate : ||

- Play tone-phrases in tandem with your partner allowing your respective cycles to overlap, creating a web of musical interplay.
- Focus on the type of breathing used to create the desired Tone-phrase (see "Notes on Breath" in the accompanying box).



A whole composition is created with just a few tones!

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### NOTES on BREATH

by **Jimmyle Listenbee**, dancer/choreographer

*The sequencing, tempo, and volume of our breathing fluctuates with our changing body chemistry and is highly influenced by emotion.*

#### A. Linking Functions of Breath

- Anatomical: upper and lower body
- Physiological: inner and outer realms
- Neuro-muscular: conscious and unconscious controls

#### B. Neutral Breath – muscular exertion on inspiration only

#### C. Phrasing Breath – breathing in order to support intent, content and continuity in the completion of thought/action

#### D. Breathing for facilitation of exertion

- General phrasing rule: Inhale/preparation, Exhale/exertion
- This type of phrasing always works with flexion and core-stabilized action;
- Sometimes you will reverse this phrasing, since inspiration better facilitates rotation and extension.

#### E. Yogic Breathing Techniques – sustaining, cleansing, energizing, meditative

#### F. Other Techniques

- Diaphragmatic shallow panting; sustained laughing; in-through-the-nose-out-through-the-mouth (Pilates© warm-up breath).

### Next Issue:

### Improvising in Ensemble Duets, Part IV: Cipher Notation

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. He is currently working on his DMA in Composition at the University of Wisconsin-Madison, focusing on the study of improvisation. You may contact Mr. Frey at (408) 298-2181 x3844 or HYPERLINK mail to: [kevin.frey@sjeccd.cc.ca.us](mailto:kevin.frey@sjeccd.cc.ca.us)

Jimmyle Listenbee is Instructor of Dance at San Jose City College. Contact Jimmyle at (408) 298-2181 x3629 or [jimmyle.listenbee@sjeccd.cc.ca.us](mailto:jimmyle.listenbee@sjeccd.cc.ca.us).



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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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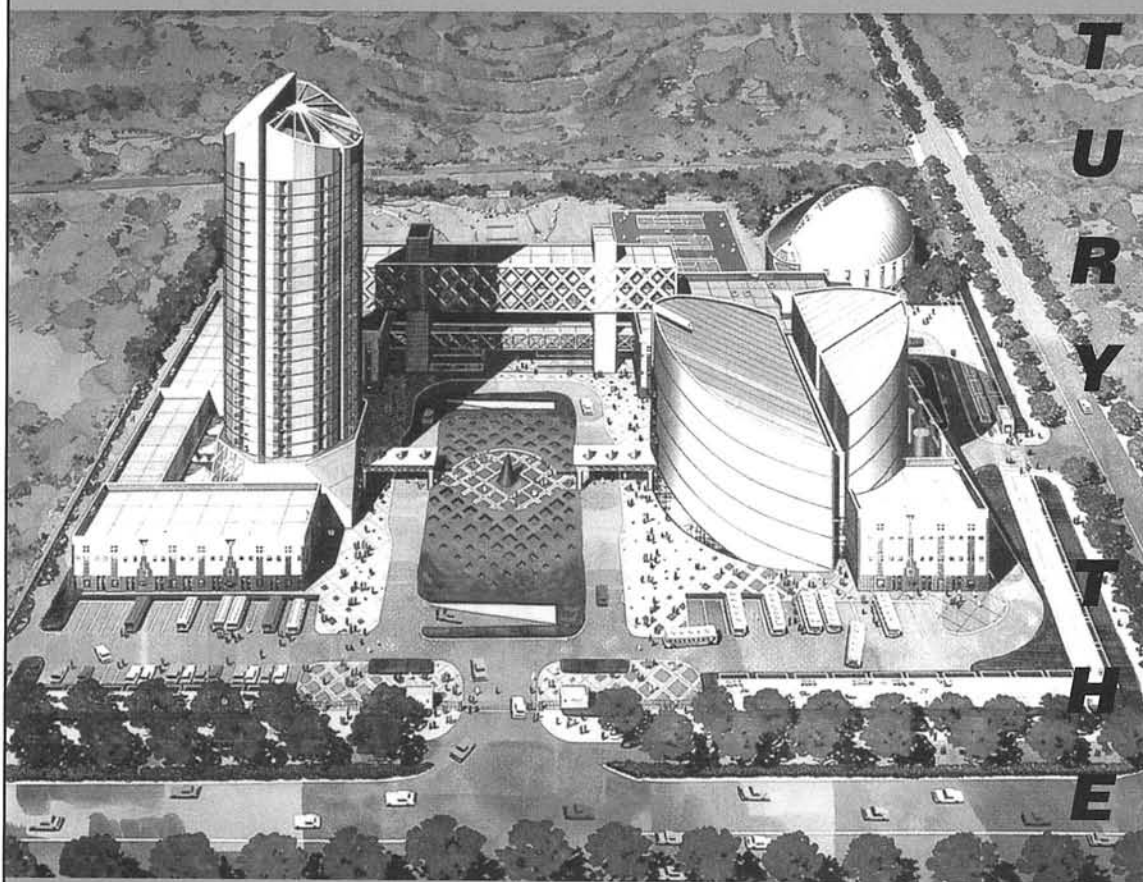
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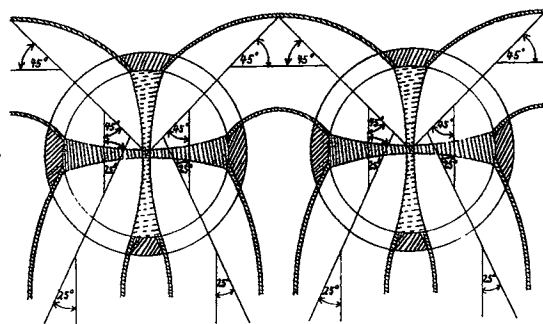
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# Music and Book Reviews

William Scharnberg and Virginia Thompson, editors

**To Open Minds** by Howard Gardner. Basic Books, 1989.

As we approach what will be the first visit to China for many of us planning to attend the workshop in July, I feel compelled to share with you my newly-discovered enthusiasm for Howard Gardner's work and, in particular, a book he wrote back in 1989, *To Open Minds*. If you know about Prof. Gardner, I hope that you will take delight in my newfound excitement. If you are not familiar with this man's research and writing, I hope that you will be intrigued.

Howard Gardner is Professor in Cognition and Education at the Harvard Graduate School of Education, and also holds positions as Adjunct Professor of Psychology at Harvard University, Adjunct Professor of Neurology at the Boston University School of Medicine, and Co-Director of Harvard Project Zero (a project founded in the early 1970s to research arts education in the U.S.). He is hard to pigeon-hole. He is the author of some eighteen books and several hundred articles, and is best known for his theory of "multiple intelligences" (*Frames of Mind*, 1983). He is a cognitive psychologist who has done years of research on creativity, and is a friend of another of my favorite authors, Mihaly Csikszentmihalyi (*Flow: The Psychology of Optimal Experience*, 1990).

*To Open Minds* is the book Gardner was compelled to write after his fourth visit to China "to investigate the ways of early childhood education (especially in the arts) and . . . to illuminate Chinese attitudes toward creativity." I recommend it to you, not for the in-depth description of his research (although I find it fascinating), but for his meaningful illustrations of the extent to which our two cultures differ so radically. When reading Gardner, "culture shock" is no longer a meaningless cliché, even if one has never experienced very much of it. He tells interesting tales in plain English about how differently people of these two cultures approach even some of the simplest things in everyday encounters.

While I realize that most of us first-time visitors probably will not have the opportunity for nearly as much cultural interaction as Gardner writes about, I think his concluding statement of *To Open Minds* is very helpful and thought-provoking even to us: "We must confront the most diverse impulses within ourselves, seek to reconcile those that have the potential to be connected, and accept with understanding those destined to remain separate."

This book, his "most personal" according to his own assessment, has attracted a very broad audience and an amazing array of different responses and reactions. I believe that every reader comes away with something different, sig-

nificant, and worthwhile, and I am anxious to see how this forethought will enhance my initial impressions of China. One reviewer wrote, "China forces Gardner to think hard about matters that one too easily takes for granted—including oneself." And isn't that what adventures in travel are really all about? V.T.



**Concerto in E major for Horn und Orchestra, K. 494a** by W. A. Mozart, edited and with a piano reduction by Dominic Nunns. Bärenreiter-Verlag, Press Office Heinrich-Schütz-Allee 35, D-34131 Kassel, Germany, 1999, DM 19,80.

This is a reconstruction of Mozart's manuscript from 1785-86 which ended after only 90 measures. Using pre-existing models, the editor completed the single movement for horn and orchestra, then reduced the orchestration for piano.

While the editor has certainly worked very diligently to create something that may have come from Mozart's pen, it can do nothing but fall short of the master. What Mozart could achieve effortlessly, sounds contrived and less than elegant when attempted by others. Perhaps Mozart realized that this concerto was doomed to failure, so he simply abandoned a round peg destined for a square hole. The unusual opening of the concerto, melodically including the soloist at the outset, may have been a "kiss of death" as Mozart thought the movement through to its conclusion. As a curiosity, one might take the time to prepare and perform the rather difficult movement. However, it can never compare to what we have already. W.S.



**Konzert in F für tiefes Horn und Orchester, P.240** by Franz Danzi. Hainholz Verlag, Göttingen, 1998.

Hainholz Verlag has prepared a scholarly edition of a previously unpublished concerto for low horn by Franz Danzi. The Concerto in F (P.240), a manuscript from the Herzoglichen Hofkapelle Meiningen, is scored for two flutes, two horns, and strings, as is the familiar Concerto in E-flat (P. 239), whose manuscript resides in Regensburg; otherwise, the two concertos are significantly different. Whereas the E-flat concerto features the upper register (up to the 18<sup>th</sup> partial) and fast-moving diatonic passages, the F concerto oversteps the 12<sup>th</sup> partial only twice, and its technical de-

mands are mostly for the flexibility typically expected of the low horn in classical period horn writing (and more similar to those of the Sonata in E-flat, opus 28). The hand technique demanded seems a little more chromatic and colorful, but definitely overall slower.

This publication is very carefully prepared and features a lot of valuable musicological information (in German), including an extensive forward by Klaus Aringer of Tübingen and an introduction by Peter Damm. Articulations, dynamic markings, and other interpretive additions to this edition are carefully marked with brackets (or, for example, made of dotted lines) and, following the score, there is a *Revisionsbericht* (a report of revisions) carefully detailing by measure number the changes or corrections to the manuscript. This edition is part of a series of publications from the Franz Danzi archives in Göttingen. V.T.



**Sonatina by Antonín Dvorák, arranged for horn and piano by Charles T. Yeago.** BAS Publishing Co., P.O. Box 176, Athens, OH 45701-0176, \$7.

The *Sonatina*, originally for violin and piano, has been transposed from G major to F major, and the publisher notes that it will also be available for horn and band in 2001. I am generally not enthralled with transcriptions since we have over two hundred years of good horn works at all levels of difficulty, not including the *clarino* range concerti of the Baroque era. The music here is fine, as is the selection of key, which brings the top note down to a written a". However, the first phrase and its return later in the work rather dauntingly begins on a figure of eighth-notes from written g"-a"-g"... (marked *piano*). This entrance immediately pushes the level of difficulty up a notch to grade 5 (among 6 grade levels). For that much effort, I would recommend other fine horn music from the late 19<sup>th</sup> century. Further, the tape that was sent with the score, created on a synthesizer or computer, is very unflattering. The generated horn tone is a sad imitation coupled with absolutely no touch of humanity; it is an excellent advertisement for the importance of musicianship over "perfection." A weak performance by a live hornist is far superior to this synthesized rendition. W.S.



**Sicilienne and Élégie, opus 24 by Gabriel Fauré, transcribed for horn and piano by Kazimierz Machala.** L'Ensemble de Cors de Versaille, International Music Diffusion, 24-26 rue Etex, 75018 Paris, 1998.

Kazimierz Machala, horn professor at the University of Illinois, seems to be one of our most prolific transcribers, providing us with numerous and practical solo repertoire from significant composers whose music we, as horn play-

ers, don't otherwise often encounter. Some of his most recent releases include two works by Gabriel Fauré, *Sicilienne* and *Élégie*, op. 24, transcribed for horn and piano, and published in the Daniel Bourgue series, *l'Ensemble de Cors de Versailles*.

The beautiful *Sicilienne* is very accessible to both performers. Although the horn has no lengthy rest from beginning to end, virtually everything is on the staff: it goes up only to f" and down to f, with colorful optional pitches as low as B-flat. It includes a few notes in bass clef notation (optional ones have the octave above also given), providing the younger player with an introduction to the typical use of bass clef in horn solos. The simplicity of the piece is masked by its interesting and appealing harmonies. While accessible to a musical intermediate student, it is also a lovely work of art for a mature performer.

The *Élégie* is a significantly more demanding work for both the hornist and the pianist, and a powerful addition to a solo recital program. The initial statement of the theme lulls the listener into a complacency, unsuspecting of the impending drama. The second theme is immediately much busier, featuring a tension-building syncopation accompanied by a busy murmur of the harmony in 32<sup>nd</sup> notes. At this point, the horn has an optional accompaniment line in the low register (B-flat to b-flat). After the horn's statement of the second theme, there follows a rhapsodic section of technical flourishes leading into a big climax wherein the horn swirls around the d to d' register in fast 32<sup>nd</sup> note sextuplets, eventually climbing to a reiteration of the first theme at fortissimo, beginning on b-flat". [Wow!] After that, the denouement is, fortunately, unremarkable and the *Élégie* ends peacefully and simply in pianissimo with the horn sitting on G.

Both works may be heard on Machala's second recording of transcriptions, *The Virtuoso Horn*, Polton Twin CD-Paj 119, 1994. V.T.



**Warm-Up and Daily Regimen for the Horn, revised edition, by Dennis R. Abelson.** Wunderhorn Press, 792 Bowerhill Rd., Pittsburgh, PA 15243, 1992. \$20.

Dennis Abelson is the horn professor at Carnegie Mellon University and a member of Pittsburgh's Opera and Ballet Orchestras. His *Warm-Up and Daily Regimen for the Horn* begins, after a helpful Table of Contents, with "What to Do" and "What to Think," wherein he immediately emphasizes the critical balance between the mental and physical aspects of the daily drill, as well as the basic principles upon which the drill is based. This introduction is very straightforward: he doesn't waste a lot of verbiage, and students can highlight key phrases like, "Always use a metronome," and "Rest adequately between routines." He covers a lot of topics quite effectively in a very few pages.

The "Warm-Up" section has virtually every note writ-

ten out, with the exception of the final chromatic exercises. In this section he maintains a very moderate range and dynamic level through four basic daily routines, starting with "Long Tones," "More Long Tones," continuing with "Diatonic Intervals," "Chromatic Intervals," "Arpeggios" (on both the F and B-flat sides), and concluding with "Chromatics," and "More Chromatics." One of the strengths of this warm-up is that the prescribed order of exercises moves efficiently through the different aspects of the routine.

The next section, "The Regimen," features "daily exercises to be executed in all keys" (i.e., two keys per day in each exercise). He recommends a total of thirty minutes, allowing for rest after each exercise: two minutes on "Thirds" (in key and style option of choice), five minutes of "Three-patterns" (in all keys), four minutes of "Triads" (in two keys of choice), four minutes of "Arpeggios" (in two keys of choice), four minutes of major and minor "Diatonic Scales" (again, two keys), and four minutes of "Scale/Arpeggio Combinations" (two keys). Many of the exercises provide a choice of articulations.

The third section, "Specific Problems," features a broad variety of exercises for the development and maintenance of many other technical aspects of playing, including a few that don't typically turn up in other routines, and some in rather original designs. Some even have somewhat thought-provoking titles: "Range Improvement/Economy of Embouchure Movement," "Register Improvement/Tonguing," "Enunciation/ Clarity," "Low Register Strength," "The Break/Flexibility," "Trills," "Double Tonguing," "Triple Tonguing," "Entrance Accuracy/Pitch Sense," "Centering/Pitch Bending," and "Flexibility."

The last pages offer "Some Practical Horn Player's Philosophy," "Some Other Helpful Suggestions," "And a final thought . . ." In this section, Abelson addresses some of "the myriad of conflicting information readily volunteered," emphasizes the personal and individual uniqueness of each player and his or her specific needs, and offers some practical generalizations and words of wisdom.

Abelson's Wunderhorn Press publication is a well-organized, thorough, and practical addition to the drill books currently available. I am still always amazed at how a slightly different skew to any typical exercise can often give someone a whole new perspective on what they are trying to accomplish and how it may be attained. I guess that's why there is always room for yet another player's workout in my own collection of drills. V.T.



**21 Petites Pièces Concertantes Faciles à notation classique et contemporaine, Volume 3, by Éric Hulin.** Collection Michel Garcin-Marrou, Gérard Billaudot Éditeur, 14 rue de l'Échiquier, 75010 Paris, 1999.

Volume 3 of this collection, whose first two volumes were

reviewed in the August 1999 issue of *The Horn Call*, is the "elementary" level following "beginner" and "preparatory." It includes eight solos: four "traditional" and four "contemporary." Although the traditional solos are not especially more challenging in terms of rhythm and style, the range is definitely expanded, particularly into the low register, down to c (lots of them!) in three of the four pieces. The fourth, focussing on "phrasing and high attacks," goes only as high as g". Extended techniques added into the contemporary pieces include half-valves and hand glissandos. The accompaniments contribute nicely to the interest and color of these short little solos, and the modestly improvisatory nature of the contemporary pieces offers an intriguing elementary perspective on ensemble. I believe students and teachers will find these to be fun as well as educational. V.T.



***Dragons in the Sky* by Mark Schultz, arranged for horn and percussion soloists with wind ensemble.** JOMAR Press, 6005 B Cameron Rd., Austin, TX 78723.

*Dragons in the Sky* has become such popular work, in its original horn, percussion, and tape version, that many hornists have suggested to the composer that he orchestrate it (which he did) or "bandstrate" it. For those who do not know the work, it is full of dramatic gestures and colors, quite difficult, and definitely worth the challenge for both the performers and audience. I firmly believe this newest arrangement for band is more practical and programmable than its orchestral counterpart. We all know that most professional or even student orchestras are reluctant to leave their justifiably venerated classics to foray into the world of contemporary music. On the other hand, the wind ensemble medium is ripe for anything new. There appears to be a competition among high school and college band directors, at least in the United States and Japan, to prove whose ensemble can more perfectly perform the most difficult new work. Composers are responding in kind: here is a medium where each composition will be given an abundance of rehearsal time, an excellent performance, and possibly a recording session. Further, even an unremarkable work for band is likely to receive multiple performances during a year due to that medium's constant demand for new pieces. Mark Schultz, with an already proven work, simply transcribed it for an ensemble that lends itself excellently to the colors and dynamic range of the original tape.

Those who have performed the version with tape will likely have found that amplification is necessary for the horn to compete with both the percussion and the tape, when set at the level required to really put the listener on the edge of his seat. Although the wind ensemble version has not yet been performed to my knowledge [see Ed. Note below], it appears that some amplification would continue to help the hornist. The wind ensemble includes the normal complement



of woodwinds plus soprano saxophone, pairs only of brass, two percussionists, timpani, piano, and harp. With the exception of playing all the notes, synchronizing the parts with the tape continues to be the greatest challenge of the original version. This transcription deftly transfers that concern to the conductor, potentially reducing the amount of rehearsal time and vastly increasing the likelihood of rhythmic precision in the performance! W.S.

[Editor's Note: As the performer of the premiere of this work, I can only voice my support for Mr. Scharnberg's conclusions in this review. In the performance, we used a small bit of amplification to great satisfaction. Also, the rehearsal time necessary was much less when compared to the preparation of the taped version, though there were several times where coordination of tempi was a bit rocky. Having now performed all three versions of this work (tape, orchestra, and wind ensemble), I find each to be very satisfying in its own way. J.S.]



**Concerto, op. 8 (Mvt. I) by Franz Strauss, arranged for Horn and Band by Charles T. Yeago.** BAS Publishing Co., P.O. Box 176, Athens, OH 45701-0176, \$55.

The score demonstrates and a performance by a student ensemble, captured on CD, confirms a fine transcription for band of the first movement of Franz Strauss' popular concerto. The ensemble requires a full compliment of clarinets, including alto and bass clarinets, as well as the family of saxophones. While the first few bars, transcribed for clarinets, reminds one of a theme from an Alfred Hitchcock film, the arrangement is well-scored and appropriately thinned each time the soloist enters. If you are looking for a transcription, that can be performed well by a good high school soloist and ensemble, this is a nice selection. W.S.



**Born for Horn, Horn Quartets by Werner Pirchner.** Doblinger, Wien-München, 1989.

Here are six fanciful quartets for an advanced group of players by Werner Pirchner, written for the International Competition for Brass Quintet and Horn Quartet, 1990. Only a score was sent for review, so I assume that the visually entertaining score is all that it offered to the performers. The manuscript is decorated with whimsical art work and meter/tempo/clef changes are marked in a bold, felt-tipped pen. The movements are titled: *Kammerjäger*; *Ypsilon for Horn*; *Ivasteht...Ivasteht...(Horn Duo)*; *Einhorn's Lustige Reise*; *Hörnchen Klein, Ging Allein...*; and *In Die Weite Welt Hinein...*

If separate parts are unavailable, page turns are impossible. The first quartet, for example, is eleven pages and the second quartet is eight pages. The music is as whimsical as the artwork: parodies on a traditional styles and forms. The first mocks hunting music with occasional half-steps between

voices and irregular metrical accents. The second movement begins as a tricky waltz with some mixed meter and then breaks into a frenzy of sound that would remind older generations of Spike Jones and his band (complete with fluttersong). The next duo is just as unusual: harmonies sometimes match, other times do not; then there is a series of intervals in octaves, only to again part company. The fourth movement blends jazz figures at the outset, then a vocalized "brrrr" is introduced by the first horn; the movement concludes with the ensemble all exclaiming "brrrr!" In the fifth movement, a sassy theme becomes schizophrenic as the tempo doubles with the addition of stopped to open jazz figures; the tempo then returns, then doubles again. The sixth and final movement begins as an odd march, then all pandemonium breaks loose as *Till Eulenspiegel* appears in an entirely new disguise. A four-bar vamp, performed ten times while fading to nothing, concludes the work. *Friperies* on some sort of designer drug? W.S.



**Jäger Tot - Almenrausch für 4 Parforcehörner und 4 Naturhörner, Op. 80 by Paul Walter Fürst,** Doblinger, Wien-München, 1993.

This composition for two sets of natural horns continues in the bizarre mode of the quartets described above. The title, which lists parforce and natural horns, is quite misleading: these works are for very mature horn players with minds open to *avante garde* music. Hansjörg Angerer at the Salzburg Mozarteum is responsible for commissioning the work and conducting a recording of it. My hat is off to Herr Fürst for the mathematical cleverness required to calculate all the harmonies and crooks necessary: it is quite a remarkable achievement, if only as a stunt. In the first movement, the four hunting horns in E-flat are heard from the distance. The four natural horns are pitched in A (first horn), E, A-flat, and B-flat basso. With this combination of crooks, modulations within the measure are possible from B-flat to A major, using the A-flat crook enharmonically as G# to link with the E crook. Interesting tone clusters are also available, of course. When the E-flat hunting horns sound from the distance, the previous dissonance of the crooked horns is even more pronounced. While the hunting horns continue, the second through fourth players change crooks to H (B-natural), D, and G, respectively. Of course, on most natural horns, the tuning slide also needs to be adjusted to arrive at the appropriate pitch. In this section, the off-stage hornists commingle with the natural horns. Again, there is "fernmusik" while the top three natural horns change to D, F, and E-flat crooks. This long closing section is extremely complex, demanding excellent flexibility from all four natural horn players. In this region, the players take turns switching to other crooks, so that they end in B-flat alto, A, G, and C respectively. Virtuoso hand technique is required as the movement progresses.

The second movement begins with a brilliant three-octave blast from the hunting horns followed by an equally brilliant one from four horns crooked in the bitonal combinations of A, E, and F, B-flat basso. Again, remarkable ingenuity has gone into calculating the tones available and remarkable skill is needed to bring off a performance of the movement. W.S.



***Lullaby and Rondo for brass sextet* by William D. Pardus**, Creation Station, P. O. Box 675, Marlborough, NH 03455-0675, 1999, \$25.

William D. Pardus, Professor Emeritus at Keene State College in New Hampshire, has created a work for an ensemble that may be on the verge of resurgence. Brass sextets were somewhat popular in the early decades of the 20<sup>th</sup> century but declined, due to the presence of outstanding brass choirs in universities during the 1950s. Then professional brass quintets spurred the growth of that genre through the remainder of the century. More recently, fantastic brass bands in Europe and the Summit Brass in the U.S. have led a rebirth of interest in large brass ensembles. Now, with the euphonium coming to its own at the end of the century, it seems logical that the brass sextet will return as a viable chamber music medium.

This eight-minute sextet is conservatively contemporary in style: the harmonies are tonal, but spiced with many non-harmonic tones, and the melodies are lyrical, with regular phrase structure. The *Lullaby* is appropriately slow, quiet, and melodic. The *Rondo* is brilliant and syncopated, including minimal mixed meter, with episodes that are slower and lyrical. It is doubly truncated with only two episodes (ABACA), plus an abbreviated rondo statement in the middle of the movement. The range, tessitura, and technique required of the instrumentalists is modest; it can be performed by a good college undergraduate sextet. A few minor problems cropped up when the parts were generated from the score. Oddly, most of the errors occurred in the horn part, so another clean copy was sent by the composer. Other slight errors can be seen in the trombone part, including an extra slur marking and a misplaced tempo indication. While this is not great music, it is a well-crafted and performable composition for a medium that currently has a rather limited repertoire of adequate pieces. W.S.



***Movements for Brass Quintet* by Gordon Carr**. Broadbent & Dunn Ltd., 12 Tudor Court, London, E17 8ET, England, 1996. Theodore Presser Company, 1 Presser Place, Bryn Mawr, PA 19010.

This collection of brief, contrasting movements is ap-

pealing to both performers and audiences. Carr presents very conventional melodies, harmonies, and rhythms, and then sparks them up with quirky little twists and surprises. He provides each of the players with their own share of the fun as well as good, idiomatic brass writing. The first movement, a Moderato, features a broad variety of thematic and rhythmic interest, and Carr exhibits a special knack for pairing off colorful combinations of all of the different voices of the brass quintet. The second movement is a fast, driving romp in 6/8. The third movement, a Lento, is an attractive and expressive chorale with a contrasting middle section reminiscent of a Renaissance dance. The last movement is another Moderato that adds yet more variety and contrasts of all sorts, and ends with another lovely and quiet chorale. For a professional quintet, this work is a quickly prepared, interesting addition to a heavy program. For a student group, it is a moderately challenging gem in a bright and appealing contemporary language. V.T.



***145 Jahre Bühnenorchester der Wiener Staatsoper* by Prof. Dr. Siegfried Schwarzl**. Krottenbachstrasse 29, A-1190 Vienna, Austria, 1999, 120 AS (ca \$9.50).

This history of the Vienna State Opera's stage orchestra came to me by way of a friend of Dr. Schwarzl who lives in California. Dr. Schwarzl was a member of the stage orchestra (*banda*) of the Vienna State Opera from 1939-1976, interrupted only by the war, and was personnel manager of that ensemble for many years.

The 44-page book, available only in German, includes three pages of color photographs, several musical examples, and lists of conductors and musicians. It is a very complete history of the Viennese stage orchestra, including a discussion of problems that arose after the Socialist Party came to power. Perhaps the most interesting item is as a copy of the back page of the "long call," signed and dated by hornists from 1928 to 1971.

This little text may only be important to a few hornists and opera buffs, but it represents a great deal of effort and demonstrates the organizational skills required of a fine personnel manager. W.S.



***Effortless Mastery: Liberating the Master Musician Within* by Kenny Werner**. Jamey Aebersold Jazz, Inc., PO Box 1244, New Albany, IN 47151-1244, 1996. <http://www.jajazz.com>. Book and CD, \$20.

The cover of this book features a quote from the preface: "If you've constantly pointed to other players and thought that they possessed something you didn't, or if you've prac-

## Music and Book Reviews

ticed for years and never really improved, or if you always play great but your music lacks depth and meaning for you, read on."

Kenny Werner is a musician with a great breadth of experience, and although his book (with much basis on principles of meditation or *tai chi*) is about performing music, it is also deeply inspirational to anyone who pursues creative artistry. For me, it is a great strength of the book that a number of his references are about the pursuit of artistry in jazz. Many of us have truly enjoyed the metaphors of excellent resources such as *The Inner Game of Tennis*, and the processes of jazz improvisation are probably nearly as metaphorical for those of us whose backgrounds have been limited to classical studies. Furthermore, none of the references about jazz are beyond that to which any performing musician can relate, and he seldom uses a jazz example without amplifying it with one from the realm of philosophy, literature, history, or classical music as well. Like many writers and teachers whom I admire, Werner writes with a very personable warmth, as though he's sharing his personal experiences with us in a "for what it's worth" manner.

While Werner directly addresses some of the more typi-

cal issues of performance anxiety, the concepts presented in this book go a long way beyond, and I believe that it has the potential to help every performer take the next step in his or her growth as an artist, no matter how far he or she has already progressed. Werner's remarks about practicing, which pop up regularly in different chapters, are particularly thought-provoking. Whether or not you feel you need a new book to change your musical life, I believe that you will enjoy reading this one. V.T.



### Addendum/Correction to the November 1999 review of Richard Burdick's *I Ching Interval Studies*, op. 99c.

After submitting my review of Volume 1 of the *I Ching Interval Studies*, I received an October press release from Richard Burdick listing a total of four volumes of the interval studies. Each volume contains four of the sixteen parts (i.e., four scales): Volume 1 contains studies in scales 1 through 4, rather than just one part of sixteen as I previously indicated. V.T.



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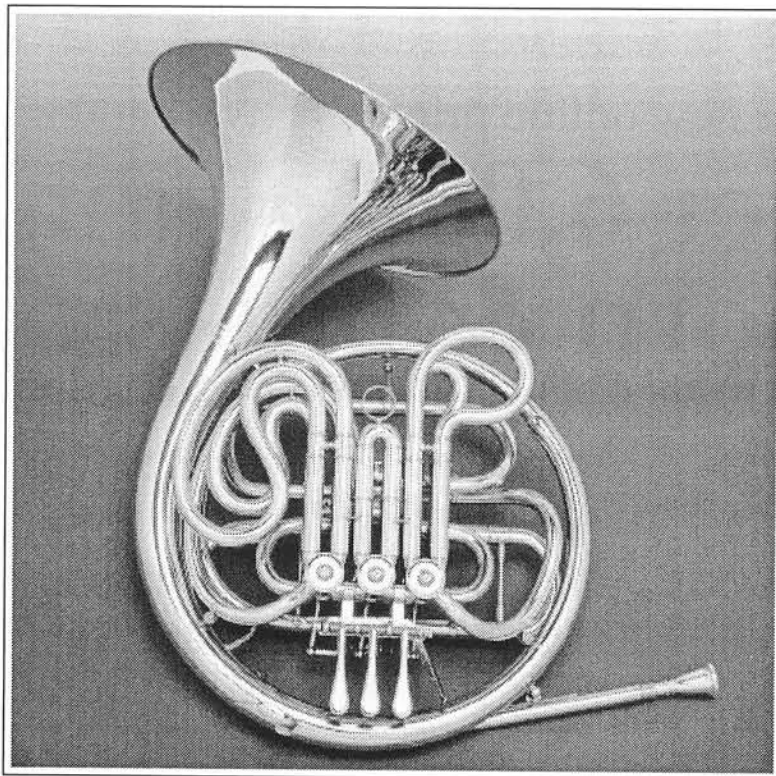
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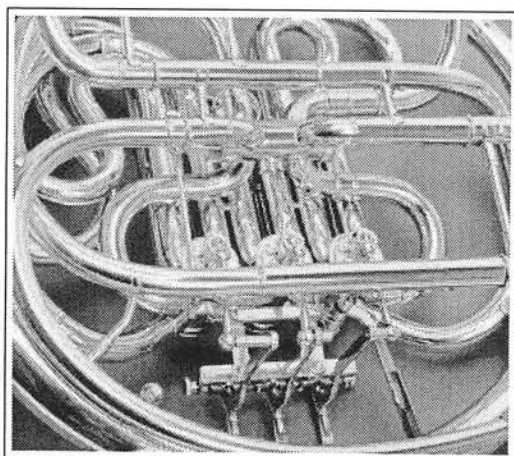
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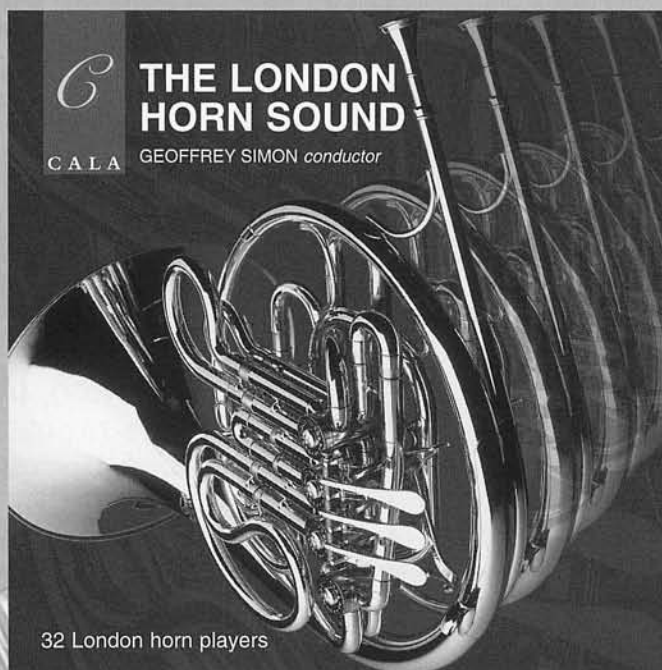
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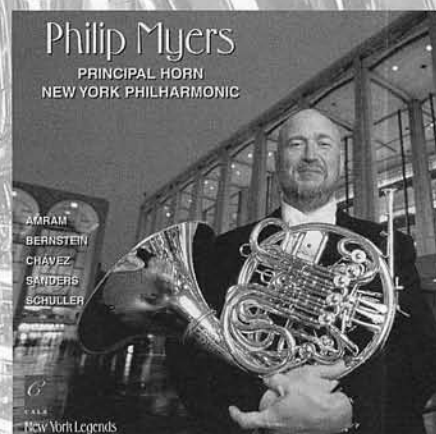
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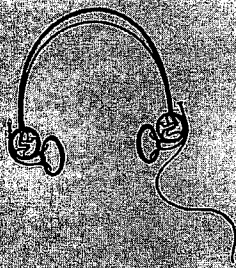
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# Recording Reviews

John Dressler, editor

Performers who wish their discs to be reviewed should send them to John Dressler at the address for him on the inside cover of this issue. Readers interested in obtaining discs from this column are urged to place orders with dealers or record stores in your area. Should none of those dealers be able to assist you, readers may contact one of several reputable USA suppliers: MusicSource, <http://www.75music.org>; Compact Disc World, Tel. 1-800-836-8742; H&B Recordings Direct, Tel. 1-800-222-6872; or the distributors, themselves.

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**American Horn Quartet: *The Well-Tempered Horn*.** David Johnson, Charles Putnam, Kerry Turner, and Geoffrey Winter, horns. ebs-6050. Timing: 53'23". Recorded at the DRS Studio Chamber Music Studio 3, Basel, Switzerland, June, 1997.

Contents: Scheidt, Samuel: *Canzon Cornetto*  
Bach, J.S.: *12 selections from keyboard fugues, airs, toccatas and fantasies*  
Purcell, H.: *In These Delightful Pleasant Groves*  
Byrd, William: *A Feigned Friend*  
Ward, John: *Love is a Dainty*  
Bennet, John: *Elves' Dance*  
Bateson, Thomas: *The Nightingale*

Their name conjures up artistry of the first order: The American Horn Quartet. They continue to amaze and to delight audiences worldwide. Founded in 1982, they have enjoyed ever-increasing popularity through their concerts, publications, and recordings. This particular recording brings together Renaissance and Baroque works as transcribed by a variety of people, including Philip Jones, Robert King, Lowell Shaw, Ralph Lockwood, and Bayne Dobbins, in addition to Turner and Winter of the quartet itself. All of the works are published. Fugues and madrigals abound. The interplay is amazing not only technically but also musically. Some of this dove-tailing is often missed in keyboard performances, but using the horn, these lines become quite discernible. Quite intriguing to follow is the Toccata and Fugue in D Minor. Keeping in mind the organ original, this setting is truly remarkable. All of these provide challenges for any horn ensemble, to be certain! A few of the works feature five or six horns; Diane Eaton and Andrew Hale add their fine expertise on those selections. Speaking for myself, I appreciate seeing the BWV numbers attached to the Bach selections. It makes easier the tracing of the original for comparative study. *J. D.*



**Voices from Spoon River.** Thomas Bacon and James Graber, horn and narration. Philip Moll, piano; Yuko Takemichi, soprano. Summit DCD-243. Timing: 65'16". Recorded at Tempest Recording, Tempe AZ, March and May, 1999.  
Contents: (all composed by Mark Schultz) *Voices from Spoon*

*River; The Dinosaurs; Singing Out of the Lips of Silence; Beast Tales; I and My Annabelle Lee; Rainbow Horned-Dinosaur Anne.*

Most of us are familiar with Mark Schultz's *Dragons in the Sky*, recorded by Tom Bacon (Summit DCD-135). Tom and colleague James Graber have brought out a disc entirely devoted to other works of Schultz. Tom asked Mark to write a piece based on Masters' *Spoon River Anthology*, a "Peyton Place" snapshot of small-town America at the turn of the 20<sup>th</sup> century where all the characters are dead. Through narration and musical dramatization, Tom and James bring to life ten of these characters. They rise up in turn from the grave to speak their piece, and in some cases to rewrite their own epitaphs. *Voices from Spoon River*, from 1993, is set in five movements. It utilizes stopped horn, flutter-tonguing, and muted techniques. The piano adds dramatic melodic and percussive effects. *T. Rex*, composed in 1989, was inspired by the dinosaur craze of Hollywood; its music and reptilian sounds are an attempt to describe the late Jurassic period of blood-thirsty beasts from eggshell through meat-eating maturity. *Singing Out...* from 1996 is lifted out of the voices of the prairie spirits which sing in their ageless voice of youth, dreams, love, and tolerance to all things in life. There are several beautifully reflective moments among the two horns and piano here. The SATB chorus part sounds synthesized to me, but there is no mention of it in the liner notes. *Beast Tales* is based on three of Aesop's Fables, not unlike the settings of Anthony Plog. Probably the most unique and ostentatious work on the disc is the final cut: another of the dinosaur music. This one includes a soprano who acts out the title part of a brilliantly ornate and flamboyant character. It's a jazzy up-tempo and rather "slinky" setting sure to capture your attention. This disc provides a wealth of unstereotyped material for public performance: music that doesn't say, "...just another horn recital". All the music is published and available from JOMAR Press Publications, 6005-B Cameron Road, Austin TX 78723 (Email address: <mschultz@jomarpress.com>). J. D.



**Douglas Hill: *The Modern Horn*. Douglas Hill, horn.** Karen Zaczek Hill, piano; horn ensemble conducted by Gene Young. Crystal Records CD-670. Timing: 62'33". Recorded at Layer Marney Church, Essex, UK, June, 1987.

Contents: Hindemith: *Sonata in E-flat*

Hamilton, Iain: *Sonata Notturna*

Persichetti, Vincent: *Parable*

Musgrave, Thea: *Music for Horn and Piano*

Hill: *Character Pieces*

Hill: *Abstraction for Solo and Eight Horns*

Hill: *"Laid Back" from Jazz Soliloquies*

Crystal Records has just put forward another of Doug Hill's performances. This one features music of our century, some familiar, some quite new. His musicianship and style in the Hindemith is as fresh-sounding as it was on the original LP released back in 1984. The bold character displayed in the opening movement is wonderfully contrasted by the playfulness of the second movement. This recording does not include the dialogue which prefaces the fourth movement. I do not see the Hamilton programmed on recitals as frequently as one might expect. Now more than thirty years old, it remains one of the first truly unique works in the modern repertoire. Its dark and foreboding opening gives way to a more agitated and pointillistic *allegro* second section. These two differing qualities set up a dramatic series of contrasts throughout the work. It is written in serial technique and utilizes quick changes of dynamics, muted and stopped horn. It requires a great deal of musical intellect and emotion both of which are demonstrated most admirably by both performers. It is terrific to have the Persichetti in the catalogue again. The venue of unaccompanied horn is so exposed, so totally individual, that many younger hornists seem to shy away from it. Mr. Hill delivers an excellent rendition of all of what it requires to sell the solo musical spotlight. In particular, the compound interval leaps (both articulated and slurred) are beautifully done: a model for all. It is thanks to Barry Tuckwell that both the Hamilton and the Musgrave works exist. The latter was written in 1967, a very dramatic, largely unmeasured and gestural work which is characterized as a free dialogue between piano and horn which tend to blend as one timbre, flowing in and out of each other's statements and reflections. Newly recorded are Hill's set of four character pieces written in 1974. Each has its own descriptive title: Whimsical; Restless; Quarrelsome; Foolish. These require not only nine minutes of stamina, but also a high level of flexibility in changes of register, dynamics, and articulation styles. A most intriguing work for horn ensemble is *Abstraction*. It is based on the omnitonic scale and utilizes extended techniques and polytonalities along with a conservative use of Romantic melodic materials. It was premiered at the Trossingen Workshop in 1980. The disc concludes with another unaccompanied work, this time in a jazz context. It is a playful piece, incorporating phrasings and articulation appropriate to jazz of the 1960s as well as some additional extended techniques. Although the work is fully notated, it is meant to feel improvised. All of Hill's compositions on this disc are available at Really Good Music, <www.reallygoodmusic.com> or <rgmnc@hotmail.com>. J. D.





**Flights of Imagination.** Richard Chenoweth, horn. With hornists Erin Anspaugh, Paul Austin, Terry Roberts, Daniel Sweeley, and Herbert Winslow; other instrumentalists. Equilibrium Records EQ-23; Timing: 59'43". Recorded at Sears Recital Hall, University of Dayton (Ohio), 1995-1999.

Contents: (all works of Steven Winteregg)

*Pastiche* (horn sextet)

*Three Moods* (horn and piano)

*Divertimento* (flute, horn, double bass)

*Flights of Imagination* (horn and string quartet)

*Vignettes* (flute, horn, piano)

*Capital Dances* (brass trio)

*Blue Soliloquy* (solo horn)

Sometimes a single-composer recording can lack sufficient variety of style. Unless one is an avid fan of that composer, this can result in too much of a "good thing." When *Flights of Imagination* is given a careful listening, it is clear that Steven Winteregg has created some music with much variety, vitality, emotion, and character. Each work calls for at least one horn, and in all of these performances that one is Richard Chenoweth. He is currently principal horn of the Dayton Philharmonic and has been a member of the Sante Fe Opera Orchestra for 27 years. His playing skills gives all of these works excellent performances. In the jazz-flavored portions he seems especially fluid and comfortable. In all except *Blue Soliloquy*, the horn sound seemed distant and without enough presence. The balance was fine but even in the *Pastiche*, the horns seemed covered, somewhat muffled and not open and clear enough. I would be interested in know what sort of acoustical surroundings they played in. Other than that small point, this CD contains some fine horn playing. *Pastiche* is a terrific addition to the meager horn sextet repertoire. Each of the four movements is based on a phrase of the hymn tune, "A Mighty Fortress is Our God." It sounds challenging and fun for both player and listener. *Three Moods* is a work that deserves to be included on many recital programs. My favorites on the CD are *Capital Dances* and *Blue Soliloquy*. I intend to add these to my own recital programs someday soon. Calvin Smith, University of Tennessee-Knoxville



**Bruno Schneider, horn.** Gérard Poulet, violin; Christian Ivaldi, piano. Arion ARN-68414. Recorded and produced in 1998.

Contents: Ligeti, György: *Trio*.

While there is only one selection on this disc with horn, it is an historically important one, and one to be studied and performed. The four movements share a melodic cell composed of three sets of intervals. While the work is a tribute to the same-scored work by Brahms, it is a completely 20<sup>th</sup>-cen-

tury piece without any quotes of the opus 40 trio. It does resemble the structure of Brahms' composition as it is cast in a slow-fast-slow-fast series of movements. It has a pointillistic quality which is expressed by all the instruments. The work utilizes polymeter, ostinato patterns, fanfare motifs, and chromaticism. A highly emotional work, it stands as a major contribution to horn chamber music. Until 1993, Bruno Schneider was solo horn of the Bavarian Radio and the Suisse Romande orchestras. His performance here is full of verve, subtlety, expression, and sensitivity. He adroitly maneuvers throughout all of the work's changes of dimension. His is a solid and dramatic presentation so required of this work. J. D.

**Othmar Schoeck: *Orchestral Works*.** Bruno Schneider, horn. Musikkollegium Winterthur. cpo 999-337-2. Timing: 64'13". Recorded and produced in 1995.

Contents: Schoeck: *Horn Concerto*.

The music of Othmar Schoeck is yet to receive its due from the concert-going public. Born in a village along Lake Lucerne in 1886, he was a pupil of Max Reger and lived in the shadows of Wagner and Strauss. Probably his most important orchestral work of his mature years, the *Prelude*, op. 48, is also contained on this disc. As a successful opera composer, his devotion to the German *lied* tradition is evident in his orchestral writing as well. More importantly, here is a fairly recent recording of his *Horn Concerto*. The ambitious tempo of the first movement captures the listener's attention quickly. The warmth of Schneider's tone, combined with his agile *staccato* style to follow, highlights both the mahogany timbre and the playful aspects of the piece most convincingly. The energy level of both soloist and orchestra complement one another well. The soaring lyricism of the second movement is beautifully rendered on this recording. My favorite is the third movement: a delicate yet highly polished romp not unlike the Gordon Jacob concerto and yet a remarkably fresh work. I recommend the work and this recording without hesitation. The piano reduction is available—and be sure to have a skilled pianist nearby! J. D.

**Aubade.** Bruno Schneider, horn. Jan Schultsz, piano. Marcophon CD-7010. Timing: 70'24". n/d.

Contents: Kling, Henri: *Sonata in A minor*

Piantoni: *Air de Chasse*

Gagnebin: *Aubade*

Semini, Carlo Florindo: *Invenzioni*

Székely, Erik: *Rhodoraies*

Haselbach, Joseph: *Paraphrases*

Burkhard, Willy: *Romanze*

This is my initial exposure to the Kling sonata. As one might expect, there are several passages reflective of his *Characteristic Studies*, op. 40. A forward first movement with both fanfare and lyric moments is followed by a beautiful *cantabile* second movement. Schneider's hint at vibrato and flair add a terrific touch to this Schubert-esque *lied*. Its finale is a thrill-

ing rondo. Two pieces I studied several years with Mr. Farkas are also on this disc, and this is the first recent recording of them I have spotted. The Piantoni opens in a veiled quasi-Impressionistic setting which gives way to a rollicking odd-meter section. While a tribute to the hunt, there are several twists giving a new dimension to that picture. A mildly contemporary harmonic language given to the piano adds color and imagination. Wonderfully reflective and introspective is the Gagnebin piece. While I personally like a slower tempo, Schneider gives us a meaningful and interpretive reading. Again, mildly contemporary harmonies keep the listener's attention. Both works deserve to be heard much more in public. The Semini is more contemporary-sounding than the previous two selections, but is still quite accessible to audiences on first hearing. It is more of a dialogue and uses more rubato than either the Piantoni or the Gagnebin. Its range extends to c<sup>'''</sup> and utilizes muted and stopped horn, with a short cadenza-like passage for contrast. The *Rhodoraies* is a one-movement, five-section continuous thread of many colors and moods. It features many large disjunct intervals, more extended techniques, and quicker and more dramatic changes in style and temperament. In character, Haselbach's work resembles that of Székely's; however, it is a much longer work and is cast in four separate movements. There are truly sublime moments as well as those of a demonstrative and highly-charged nature. As in the previous work, extremes of register are utilized with wonderfully satisfying results. The disc concludes with Burkhard's *Romanze*, a return to a more Romantic-style of melodic writing for the horn but with a contrasting set of chords in the piano. The opening lyricism is followed by an agitated section of a more unnerving quality. A short cadenza leads into the final section, featuring muted horn plus a slowing down into the final cadential passage for open horn that is quite pensive in nature. This is a fine disc of unusual gems which should be explored by all played in expert fashion. *J. D.*



**Hunting Concertos for Natural Horn and Orchestra.** Hansjörg Angerer, natural horn. Sol-sol-la-sol Ensemble (historical instrument ensemble). Koch-Schwann Recordings 3-6502-2; Timing: 41'58". Recorded in the Hall of the Innsbruck Conservatory, 1994.

Contents: Anton, Ondrej: *On Arrival of the Hunting*

Party; *Aria Sancti Huberti*

Punto: *Concerto No. 5 in F Major*

Rosetti: *Concerto in E Major*

Through ongoing research and discovery, more infor-

mation about composers of solo horn works of the 1700s and their compositions is being brought to light. The music on this CD is interesting in a historical context. Its position between a utilitarian use in the hunt and a high artistic level attained by Mozart and Haydn is also interesting. But, I think one would need to be a horn player, aficionado, or music historian to give more than a passing interest to most of this CD's repertoire. Since I would qualify as a horn player and an aficionado (as do most readers of this journal), I did enjoy listening to this CD again and again. I cannot seem to get past the idea, however, that these concerti would sound so much better on the modern instrument. Angerer plays these pieces with great flair, energy, and an obvious affinity for them. I do wonder if it is believed to be historically correct and authentic for the soloist to produce the very lowest notes with such an obviously different character than when in the upper register which is clear, refined, and controlled. The Ensemble Sol-sol-la-sol is an excellent ensemble. *C. S.*

**Courtly Hunting Music.** Hansjörg Angerer, horn. With hornists Kurt Arnold, Armin Bauer, Martin Brambock, Thomas Gaug, Christoph Gapp, Klau Fend, Karin Korath, Thomas Machtlinger, Herwig, Marcus Pferscher, Johannes Puchleitner, Sylvia Rundl, Marco Treyer, Christoph Walder (Hornensemble der Hochschule "Mozarteum". Koch-Schwann Recordings 3-6451-2; Timing: 49'44". Recorded in Stadtsaal, Innsbruck, 1994-95.

Contents: Various hunting calls, signals and fanfares by: Josef Schantl, Gioacchino Rossini, Leopold Kozeluch, Ondrej Anton, Karl Stiegler, Anton Wunderer; Fürst, Paul: *Jäger tot—Almenrausch(ch)*, Op. 80

During my first hearing of this CD, I quickly formed an opinion of "Oh, no, an hour of hunting calls" that turned out to be both premature and inaccurate. I had heard more than enough horn signals when the Fürst octet began. This piece for four hunting horns and four natural horns is remarkable. Dating from 1993, this piece is a marvel of writing. The juxtaposition of the valveless instruments and the late 20<sup>th</sup>-century musical language is a sonic thrill. Fürst puts the hornists through a list of contemporary challenges, including chromatics, muffling, muting, glissandi, and some jazz inflections, while staying well within the triadic and tonal character of the instruments. The entire work draws from the hunting tradition for its programmatic themes. In the first movement, the usual setting of the hunt is twisted and perverted to make the hunter, the hunted. The second movement for natural horn quartet is a night piece of considerable agitation. The hunting party is not sleeping well! The third movement portrays them suffering from *Almenrausch*, a kind of altitude sickness or mountain madness, brought on by the time spent at high altitudes. Hallucinogenic hunting calls and signals appear and disappear. Various calls plus an appearance of reveille

mutate into considerable sarcasm until the four players shout, "Almen Raus" and the piece ends on a unison note. The performance is stunning, and I can hardly image a more effective one. This work should be heard more. The hunting calls that begin the CD are wonderful examples from the history of our instrument. They are played with gusto and, I presume, authenticity. This is a fine CD. The calls are interesting, and the Fürst work alone would make it a valuable addition to any recording library. C. S.



**Horn of Bohemia.** Jan Bures, horn. Marion James, piano; Norbert Banse, violin; Marion Crombie, viola; Marcia Sloane, cello. Timing: 57'26". Recorded in a private home in Mendocino, CA, March and October, 1998.

Contents: Stamitz, Karl: *Trio in E-flat*  
Punto, Giovanni: *Quartets, op. 13, nos. 1-2*  
Hlobil, Emil: *Aria and Rondo*  
Dvoracek, Jiri: *Due per Duo*

This disc is a tribute to the Bohemian/Czech horn tradition of especially the Classic era. The soloist, himself of Czech heritage, has a varied performing career which includes Army bands at West Point and Washington (DC), Lyric Opera (Chicago), and the Houston Symphony. His current positions are with the Symphony of the Redlands and the Mendocino (California) Music Festival orchestras. These are valved-horn performances which demonstrate Mr. Bures' love of Czech music; this recording was produced entirely with local artistic and technical talent. The ambience is quite well done with an excellent balance of all the players. No doubt this may be the only recording of the Stamitz and Punto currently available. They feature the typical scale and arpeggio writing of the period. The Hlobil work was written in 1969. Its first movement is cast in a lyric setting but with a more contemporary harmonic environment. Its range is about two octaves (g to g"). Its second movement moves ahead with a hunting character with full body and bounce and utilizes more of an extended range. The Dvoracek work, written in 1970, is similar in style to the Hlobil, but emphasizes more of an interplay between horn and piano. It has more dramatic flair and rubato than the former. Both pieces would make wonderful contrast in a recital of otherwise major works. I see that the Stamitz and Punto are available through Robert King Music Company; however, they do not list either the Hlobil or the Dvoracek in their on-line catalogue. Copies of this disc are available for \$11.95 by calling 707-937BOOK or on the WorldWideWeb at <www.gallerybooks.com>. J. D.



**Of Knights and Castles.** David Brockett and Bruce Hudson, horns. Burning River Brass. Dorian xCD-90277. Timing: 66'13". Recorded at the Troy Savings Bank Music Hall, May, 1999.

Contents: Premru, Raymond: *Of Knights and Castles*  
(from *Divertimento*)  
Coates: *The Princess Elizabeth: Youth of Britain*  
Grainger: *The Duke of Marlborough Fanfare*  
Haydn: *March for the Prince of Wales*  
Mozart: *Magic Flute: Queen of the Night's Aria*  
Premru: *A Tale from Long Ago*  
(from *Divertimento*)  
DiLorenzo, Anthony: *Of Kingdoms and Glory*  
Rimsky-Korsakov: *Farewell of the Tsar*  
(from *The Tale of Tsar Saltan*)  
Ippolitov-Ivanov: *Procession of the Sardar*  
(from *Caucasian Sketches*)  
Traditional: *Agincourt Hymn*  
Bull, John: *Corranto Battle*  
Frescobaldi: *Capriccio sopra la Battaglia*  
Mendelssohn: *March of the War Priests*  
(from *Athalia*)  
Soler: *The Emperor's Fanfare*  
Walton: *Crown Imperial*

What a spectacular disc brought out by Burning River Brass! I wasn't certain what to expect from a recording of nineteen cuts averaging about four minutes each, but I was not disappointed. As the title suggests, there is a noble quality which permeates throughout. From a brilliant opening fanfare by Premru and the proud Elgarian-like tune by Coates to the arrangements of Rimsky-Korsakov and even Mozart opera, these selections evoke tradition, grandeur, procession, and fanfare. The arrangements are primarily by Mike Allen, excellently done I might add, all of which have been published. Of particular note is Anthony DiLorenzo's piece—an original five-movement work which captures so well the passages we associate with knights, castles, chivalry, rescue, and battle, scored in movies by such greats as Erich Korngold and Elmer Bernstein. The disc concludes with the ever-popular *Crown Imperial* which works well in this stunning arrangement. The Burning River Brass and percussion ensemble, founded in 1996 and based in Cleveland, Ohio, has concertized around the United States. I hope we see more discs from this group in the future. J. D.





**Hearing the Call: 20<sup>th</sup>-Century American Brass Music.** Jeffery Lang and Anthony Valerio, horns. Sonora SO-22591CD. Timing: 61'51". Recorded in Auerbach Auditorium at St. Mary's College of Maryland, September, 1998.

Contents: Froom, David: *Kick Off!*

Patterson, Robert: *Fantasy & Stomping Music*

Dymiotis, Phanos: *Brass Septet*

Eyerly, Scott: *Sinfonia for Brass Octet*

This disc features members of St. Mary's Brass, an ensemble in residence at St. Mary's College of Maryland. The Froom piece was written especially for this group. It is a polytonal work somewhat reminiscent of the brass works of Persichetti, Haufrecht, and Knox in its harmonic palate. It is a light-hearted and outgoing flashy showpiece and includes melodic material built of cascading arpeggios and fanfare figures. It is an extremely accessible piece for most audiences. Horn parts climb to c". Patterson's work explores the quiet side of brass ensembles using an array of mutes. The "fantasy" portion is in two sections of contrasting tempos. The "stomping" portion provides a sudden, sharp contrast and reaches its peak with a rousing finish. While there are references to techniques used by Alfred Reed and others, the work is fresh and vibrant. Darker, subtler passages are juxtaposed with more brisk and straight-forward sections. The Dymiotis piece, for pairs of trumpets, horns, trombones, plus a tuba,

resembles somewhat the colors of Patterson's music but contains more melodic lines and motifs to its organization. Its five movements are contrasted by tempo and dynamic levels. The final features well-constructed fugal applications. It is an intriguing work. Eyerly's octet adds a third trumpet to the above scoring. It opens with a bold declamatory theme inspired by a towering tree. The first movement is a mosaic of many motives cemented end to end. The slow second movement features muted trumpets with tuba counterpoint and is cast in a rondo design with the melody alternating with episodes which focus on differing combinations of instruments. The finale begins with a chorale, its theme stated initially by the trombone alone. The harmonized version which follows phrases very evenly and has a wonderfully noble quality to it. It then diverts to a stormy concluding section which includes a return to the work's opening theme in the coda. It is my favorite of the three movements, being so idiomatically written for these eight voices. It is unclear from the liner notes whether the scores are published, but any brass ensemble searching for new and fresh literature should investigate this disc. *J. D.*



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**(Untitled).** Stefan Dohr and Silke Schurack, horns. The Albert Schweitzer Oktett. cpo 999-314-2; Timing: 52'44". Recorded November 8-11, 1994.

Contents: Myslivecek, Josef: *Octets, nos. 1-3*

Haydn, J.: *Harmonie (Partita) in F, Hob. II:7*

Three recently-discovered works of Myslivecek that are probably unknown to most listeners, and one by Haydn that might be familiar to those more acquainted with wind octet literature, comprise the program for this extremely well-performed and recorded CD. The Myslivecek octets were discovered by scholar Camillo Schoenbaum in the Furstenberg Library in Donaueschingen not long ago. This CD contains all of the known octets by this Czech master, but more could yet be found. According to the excellent program notes included here, there does exist some doubt in musicological circles as to the true composer of this "Haydn" octet. But regardless of its authorship, this *Partita* is a wonderful part of the wind octet repertoire. All of the Myslivecek octets are comprised of three movements, fast-slow-fast. The Haydn work is in four movements in the form of a mini-symphony for wind octet. This is all beautifully crafted music. Stefan Dohr and Silke Schurack perform with the finest of ensemble skill and display abundant virtuosity when it is required. In the Myslivecek octets it is required often, and they meet the challenge with complete mastery. It is marvelous horn playing. The whole ensemble performs as an exceptional unit. The tightly-knit ensemble, intonation, dynamic balance, and group expression makes this a recording that anyone, wind

player or not, would be advised to add to their CD library. This outstanding performance should also be heard by any player—student, amateur, professional—who would like to hear chamber music played to this extraordinary level of precision and flair. C. S.

**Franz Danzi: Wind Quintets.** Silke Schurack, horn. Albert Schweitzer Quintett. cpo 999-180-2; Timing: 55'59". Recorded at Furstliche Reitbahn Arolsen, March 7-9, 1993. Contents: Danzi, Franz: *Quintets: op. 56, no. 1 (B-flat major); op. 67, no. 3 (E-flat major); op. 68, no. 2 (F major)*.

This recording is a masterful performance by the Schweitzer Quintett. The wind quintet as an ensemble can be an unsatisfying sound if the members don't unify all aspects of their playing. The result in that instance can be a conglomeration, not an ensemble. This is not the case in these performances. The Schweitzer Quintett does a remarkable job of blending their individual sounds, articulations, nuances, and intonation into an excellent unit, while still managing to achieve individuality. These performances are spirited and precise. The listener who is new to wind quintets will be given a fine example of how it should be done. The seasoned quintet player/listener will find refreshing presentations of these old standards of the wind quintet repertoire. Hornist Silke Schurack plays with an open, clear sound. She does all of the things a quintet hornist needs to do and she does them extremely well. She fits into the background and compliments the solo lines and then when it's her turn she performs with flair and virtuosity. The only thing that might limit the sales of this CD is that it is a lot of Danzi to hear in an hour. Don't let this deter you; it will be a very good hour. C. S.



**Mendelssohn: Quintettes.** Pierre Moragues, horn. Valois V-4719. Quintette Moragues. Timing: 52'29". Recorded in 1994; produced in 1995.

Contents: Mendelssohn: *Quintette op. 12, no. 1 in E minor; Quintette op. 13, no. 2 in A major*

Éditions Gérard Billaudot has published what a less informed listener would be convinced were two "lost" woodwind quintets! Rather, they are transcription of Mendelssohn's op. 12 and op. 13 string quartets. So skillfully has the editor woven the wind parts that it sounds like all the lines were originally conceived for each instrument. There is, of course, the age-old debate about "transcribing," but after any discussion, the music simply speaks for itself: sometimes charming, sometimes buoyant, sometimes deliberate, but always in good taste. And the ensemble itself understands each other brilliantly. The rubatos, intonation, identical articulation, and resonance shows forth at every turn. From A Midsummernight's Dream to Symphony No. 3, all of Mendelssohn's wind writing is reflected in these pieces.

This recording is a must for any woodwind quintet wanting more early Romantic literature for their repertoire! J. D.



**Krommer: Partitas for Wind Ensemble.** Michael Thompson and Richard Berry, horns. The Michael Thompson Wind Ensemble. Naxos 8.553868. Timing: 65'08". Recorded at St. Paul's Church, Rusthall, Kent UK, July 1996. Contents: Krommer, Franz: *Partitas: in E-flat major, op. 45, no. 1; in B-flat major, op. 45, no. 2; Partita in E-flat, FVK 2d*.

Contrasting nicely with the Mendelssohn disc is this recording of the Krommer *Partitas*. Rather, I should say three of them! (Readers may be aware of the Netherlands Wind Ensemble LP from the 1970s which contain a different set.) These works use less chromatic harmonies than Mendelssohn and more closely resemble traditional Classic-era wind writing. One hears the "Harmoniemusik" style throughout. No. 2 includes a trumpet in addition to the pairs of woodwinds and horns. A contrabassoon doubles the bass line in all of these works for additional resonance. These pieces utilize dance movements as well as the more traditional symphonic-design movements. At one time a rival to Haydn and Beethoven in popular esteem, Krommer left a wide range of nearly 300 works. These have many opportunities to shine for the horns, which both Thompson and Berry do quite wonderfully. J. D.

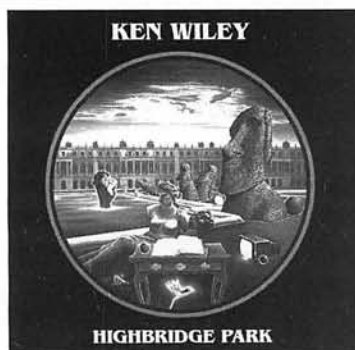


**Spohr: Septet in A.** John Fairfield, horn. With Ensemble Midsummer's Music. Centaur CRC-2448. Timing: 68'49". Recorded at Boutell Memorial Hall, Northern Illinois University (Dekalb), July and October 1998.

Contents: Spohr, Ludwig: *Septet in A major, op. 147*  
Karg-Elert, Sigfrid: *Jugend, op. 139*

Chicago-area hornist, John Fairfield, is featured on a recording of two works rarely heard in concert. The Spohr op. 147 is a gem of Romantic writing. It blends strings, woodwinds, horn, and piano in marvelous fashion. At twenty-eight minutes in length, it makes for a nice half of a recital most conveniently. It consists of four movements in characteristic symphonic style. All the players have the opportunity to be featured soloistically. The mid-19<sup>th</sup>-century harmonies are fulfilling. The extended nineteen-minute, one-movement work by Karg-Elert moves into the 20<sup>th</sup>-century realm harmonically. As a pupil of Reger, he developed a fluid chromatic style, still clinging to tonality but pushing the bounds to the limit. Its unusual instrumentation should invite more performers to experience its many moods one associates with Youth. J. D.

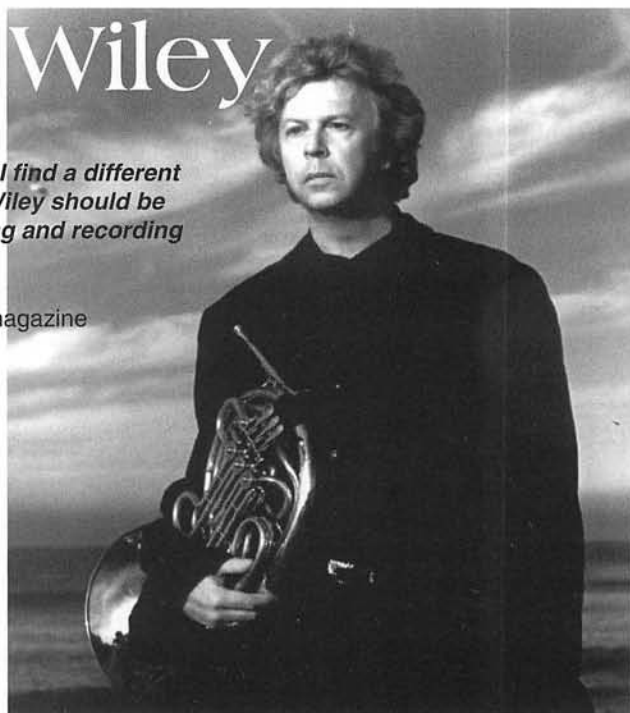




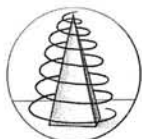
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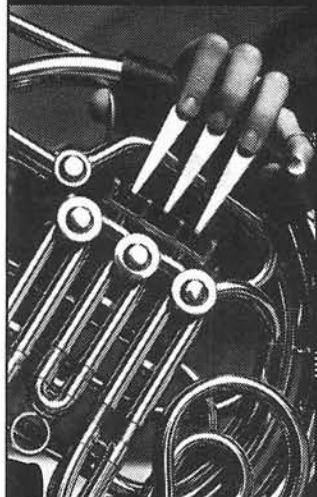
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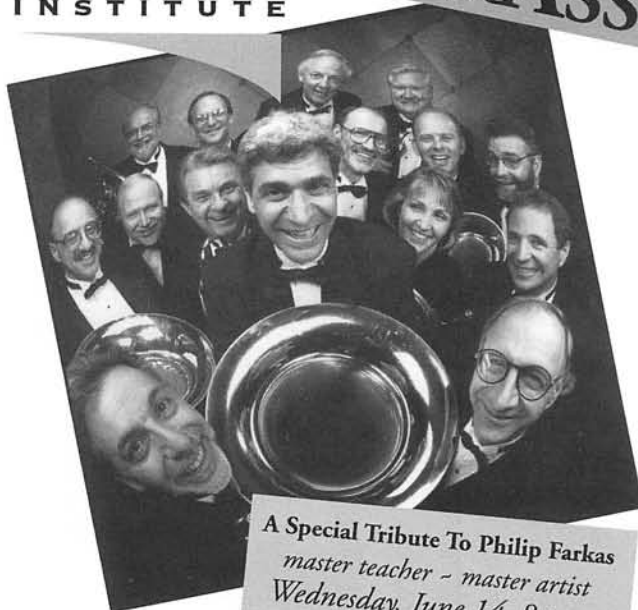
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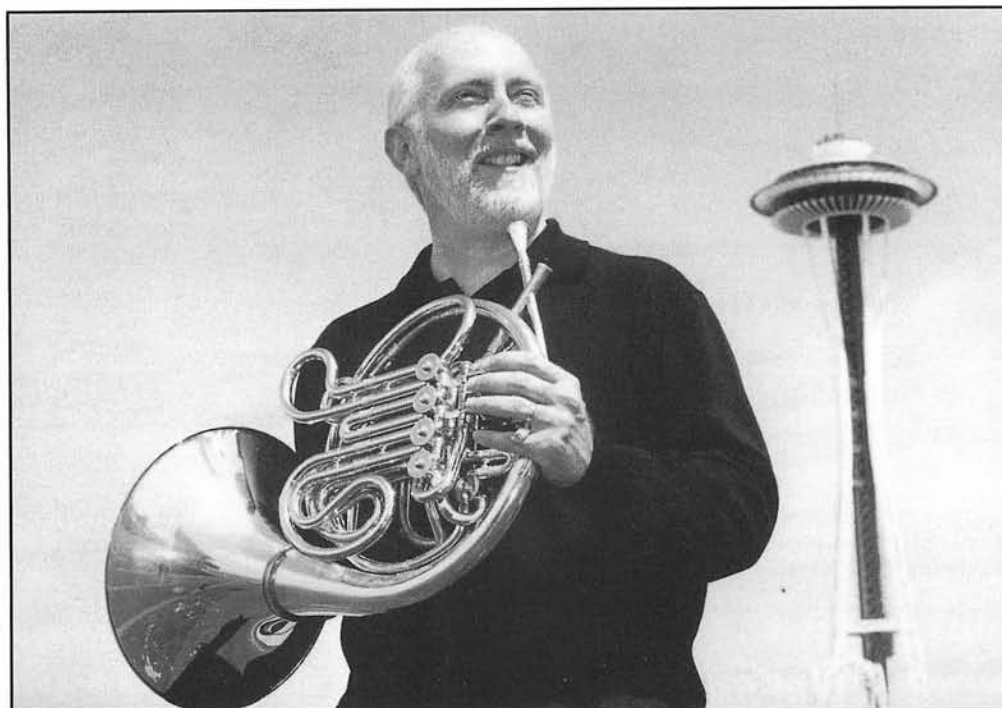
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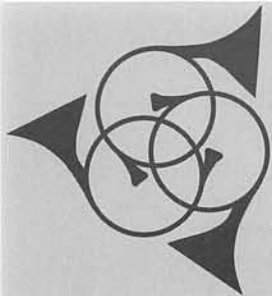
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# 2000 IHS Scholarship Programs

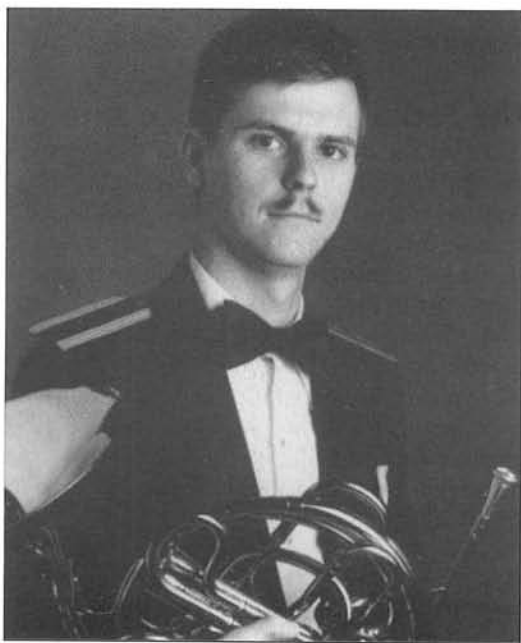
Virginia Thompson, Scholarship Program Coordinator

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 22-28, 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 three copies of a tape recording including at least two contrasting works that represent the range of the applicant's performing 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 22-28, 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 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 22-28, 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 22-28, 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 28, 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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## Proposal to Amend the IHS Bylaws

At its annual meeting in May 1999 at the IHS international workshop in Athens, Georgia, the IHS Advisory Council passed a proposal related to when an elected member who has served two consecutive terms on the Advisory Council (and thus is required to step down) may be nominated again. This proposal would amend Article VI, Section 4 of the IHS Bylaws (also see page 6 of the 1999 IHS Membership Directory) as presented below. Members are asked to vote FOR or AGAINST this amendment, using the mail-in ballot included in this mailing. Text to be added to this section is indicated in bold.

### Amendment:

#### Article VI

Section 4. No elected member may serve continuously for more than two consecutive terms. **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.** Vacancies may be filled by a majority vote of the Advisory Council for unexpired terms.



## Request For Proposals

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This picture was taken after the performance at the National Conference of Music Educators in Hollywood in 1951. The concert was the first by the group of hornists that would eventually form the Los Angeles Horn Club.

The people in this photo are:

Front Row (*right to left*): Richard Perissi, Jim Decker, Joe Eger, Sam Shatkin, Gale Robinson, Leon Donfrey.

Second Row (*right to left*): Gene Sherry, Bert Downey, Sinclair Lott, Hyman Markowitz, George Hyde.

Third Row (*right to left*): Herman Lebow, George Hoffman, Art Franz, Vincent De Rubertis, Alan Robinson, Fred Fox, Charles Peal, Eric Kessler.

Back Row (*right to left*): Jake Kessler, Lloyd Otto, ?? (name forgotten; he played the NY ballet), Harry Schmidt, Jack Cave, Wendell Hoss.

# The Horn Call

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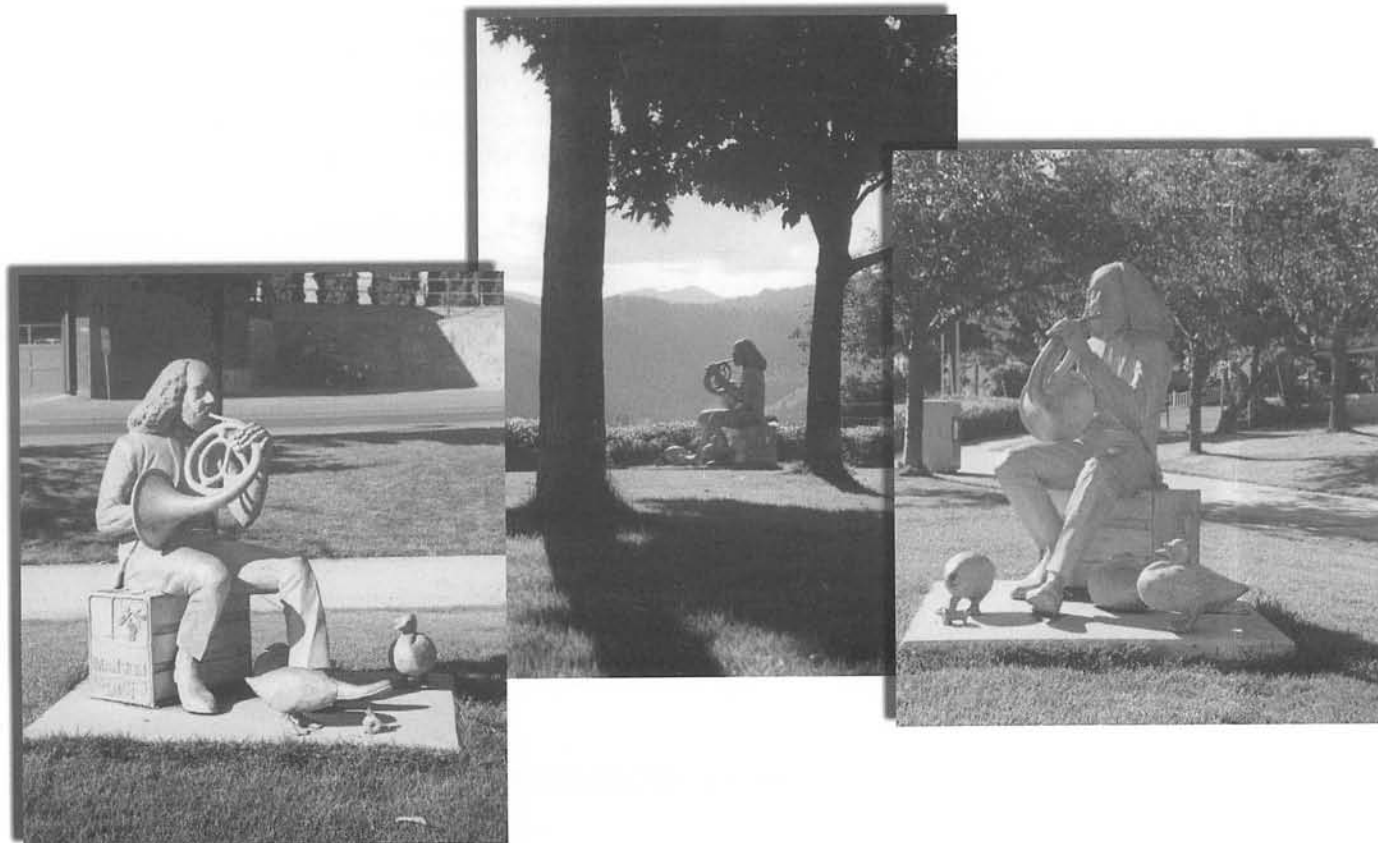
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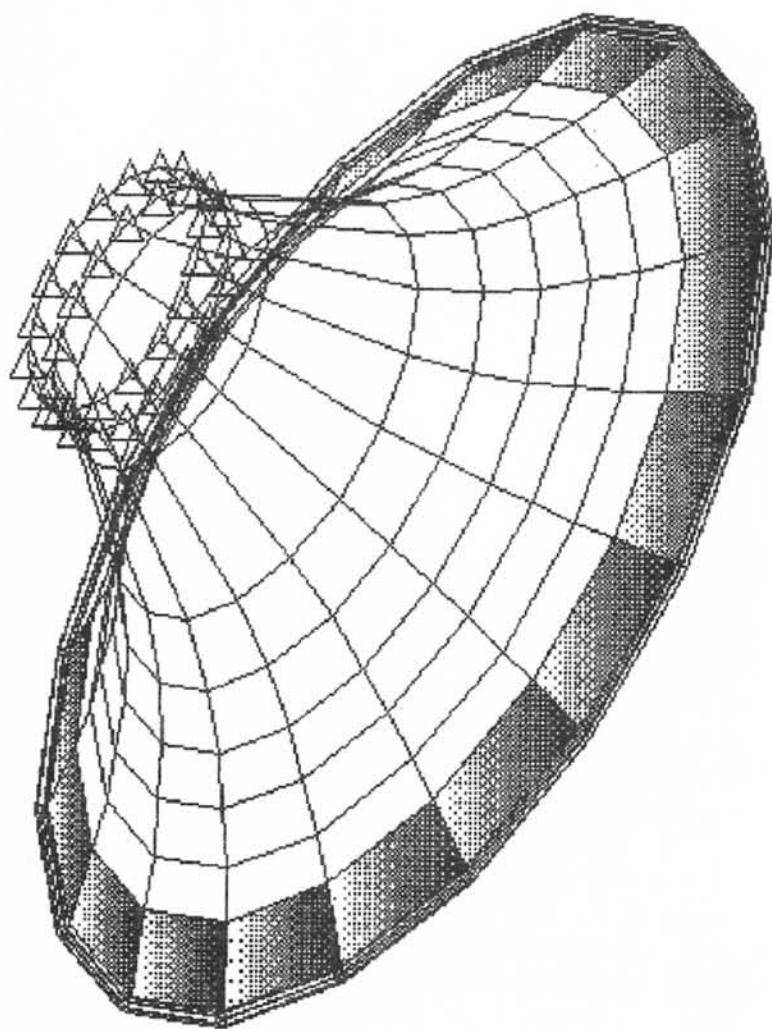
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(Those with the correct answers will have their names published in the next issue of *The Horn Call*)
- II. Whether you have seen it or not, what would be a good name for it?  
(The winner of this part of the competition will receive a special gift from the editor. The judging will assuredly be objective—trust me!)

Send your answers to: Jeffrey L. Snedeker, Editor, *The Horn Call*, Department of Music, Central Washington University, 400 East 8th Avenue, Ellensburg, WA 98926 USA  
Tel: 509-963-1226 • Fax: 509-963-1239 • Email: [snedeker@cwu.edu](mailto:snedeker@cwu.edu), by March 1, 2000.



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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